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VOL. 212 No. 1

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64 PAGES

Chi Niteries Pulling Mobs Via Intimate 'Hobnob-With-Snobs' Pitch

Chicago, Sept. 2 Chicago's night life has become

more intimate.
It's the growing fashion for night people here to cap their nocturnal founds at small, off-the-path bistros named Pigalle, Nocturne, Walton Walk, Le Bistro, Dante's Inferno, etc., that dot the near northside behaming bohemia.

No one quite knows why the boom, but there's plenty of edu-cated trade guessing, and all the analyzing centers on the intimacy analyzing centers on the intimacy afforded by these offbeats. Whether open to all or by membership, they deal essentially in exclusivity — real or fancied. Consciously or not, it's theorized, their patrons require this feeling as a deviation from the conformist times.

The social symbol spots began aprouting a few years ago, first as private key clubs. Moody Anglo-

private key clubs. Moody Anglo-French 88ing was a staple usually, plus nickel sandwiches and/or hors d'oeuvres, and maybe waitresses in black net hose. Best example of the leggy lure remains the prosperous Gaslight keyer, one of the earliest, which has since twice expanded and now also boasts a New York sister and a soon-due Washington branch.
After the Gaslight's initial suc-

cess, the private clubs really mush-roomed, and most are still operating. Blossoming of comparable public boites is a fairly recent phenomenon, Le Bistro and Pigalle (Continued on page 52)

Why Survey Gobs on What They Want From H'wood? Answer Is Always 'Sex'

Washington, Sept. 2.

There is no need for a survey of film tastes amongst Navy men, according to several spokesmen for that branch of the service. There have been rumors that such a survey was in the works. But, according to J. Waller, head of Navy Mowould serve no purpose. Navy uses 260 Hollywood films each year, he told VARIETY, pointing out that about covers the industry's annual output.

"We need all the movies we can get to keep things going," he said. If most of the men chose musicals as their preference, for example, there is nothing the Navy could do to step up production of musicals. Though it would be almost impossible to appraise the taste of in-dividuals, Waller estimated they would constitute a cross-section of film tastes all over the country. "You could make a survey at a neighborhood movie, and you'd probably get the same reaction as from the Navy," he stated.

Another Navy spokesman

N. Y. a 'Ghost Burg' For Cafes: Collada

Blaming the persisting American 20% cabaret tax, impossible parking conditions and general lassitude induced in the masses by television viewing, Benito Collada calls New York now "a ghost burg so far as night clubs are concerned."

Collada owns and operates El Chico, Spanish nitery in Green-wich Village, longest-tenure cafe under a single proprietor in Man-hattan, per his belief.

DA Still Working On His Own Quiz Of '21' & 'Dotto'

The quiz shows, as of today (Wed.), were still caught in a vortex of garish publicity as charges of fixing and countercharges of blackmailing were hurled around isolation booths and the New York

was interviewing additional con-testants on "21" and also friends of Herbert Stempel, the contestant who said he had received answers in advance. Hogan's office would-n't say who were the other contest-(Continued on page 38)

'MUSIC MAN' TICKETS OPEN WAY TO VATICAN

When a priest entered the Mackey Ticket Agency, N. Y., early one evening last spring and rather tentatively asked about buying two seats for that night's performance Music Man pleased and surprised to get them, that he semi-seriously told pro-prietor Lou Schonceit, "If I can ever do anything for you, please let me know."
"Now that you mention it, maybe

you can," promptly spoke up Renee Carroll Schonceit, who was behind the agency counter with her husband. "We're going to be in Europe this summer, so how about arranging for us to have an audience with the Pope?" 'We're going to be in Eu-

The priest took the proposal in stride. "Well, I don't know," he replied. "There's a standard procedure in such matters, but I'll do what I can. I'll write a letter and make application for His Holiness to receive you."
On their return from Europe

last week, the Schonceits reported wrapped it up more directly. "We that the priest's word had been don't need a survey," he said, "We good. They'd had their audience know what the men like—SEX!" with the Pope.

GROW CORDIAL

Washington, Sept. 2.
Performing arts, including the educational phases, are beginning to receive nourishment from the individual and corporate founda-tions which have poured millions into medical, religious and scholas-

tic projects in recent decades.
In addition to small-trusts which were created especially to benefit entertainment and its people, larger sums are coming from the giant corporate foundations which until recently remained aloof to amusements.

Biggest of today's beneficiaries is New York's Lincoln Center for the Performing Arts. Among recent grants have been: \$3,000,000 from the Vivian B. Allen Foundation; \$250,000 from the James Foundation, of New York; and another conditional grant of \$10,000, 000 from the Ford Foundation. The Ford money is based on matching grants, with the final \$2,500,000 to be given only when it is needed to bring the total up to \$60,000,000 for the Lincoln Center.

The American Shakespeare Festival, at Stratford, Conn., has received an extra \$50,000 from the Rockefeller Foundation, making a (Continued on page 19)

District Attorney's offices. District Attorney Frank S. Hogan's h.q. said yesterday (Tues.) he **Monaco Show Biz**

Monte Carlo, Sept. 2.

Hurok has been here a couple of weeks for a series of conferences with Aristotle Onassis, Prince Rainer and some of their advisers. Although no details are yet available, it is understood that the crux of a proposed deal will be a complete "renovation" of Monaco's cultural program, with a high-powered onslaught on music, opera and ballet. Hurok would be the chief adviser and "director in abstentia. operating. largely out of his New York office, but possibly with a personal representative on hand here at all times. Understood that the localities would be putting up more than a \$1,000,-000 for the long-range plans.

Monte Carlo was once, some years back, a renowned longhair world centre but has let this angle slip away of late, though still op-erating an "opera house" on a curtailed basis, mostly as addenda to the gambling rooms. Now, seemingly, a first-rank opera company and a new first-rank Ballet de Monte Carlo would be formed, among other things. At the moment neither Hurok nor Onassis are talking (nor is the Palace, where a number of meetings have been held) but all of them admit they are "talking about a deal."

Hurok is scheduled to leave today (2) for New York.

TV Revenues Climb to Near Billion Mark But Net Profits Are Down

Kathryn Grayson Nixes

Hollywood, Sept. 2.

An offer of \$1,000,000 during next five years as Revlon's "tv spokesman", reportedly has been nixed by Kathryn Grayson, because she "doesn't feel picture stars should be sales ladies."

Deal called for her to be hostess of a weekly vidshow, presumably CBS-TV's new "Garry Moore Show," to be sponsored by cosmetic firm, beginning this fall.

Man Bites Dogie, Or Gabby Hayes Hates Westerns lished tions.

St. Paul. Sept. 2. Here for a Minnesota State Fair appearance, Gabby Hayes, who has appeared in 174 horse operas and amassed a fortune during his 30year Hollywood acting career en-tirely devoted to playing roles in them, actually himself always has disliked westerns.

In a newspaper interview Hayes declared that the oaters now being

shown on television are, in his opinion, especially "for the birds."
"I hate 'em—simply can't stand 'em," asserted Hayes, unloading himself of what he called his 30year-old secret.

"They (the westerns) always are the same," explained Hayes. "You (Continued on page 14)

MAMIE'S NEPHEW BOWS OUT OF D.C. BOTTLE CLUB

Washington, Sept. 2 Michael Doud Gill, 22-year-old nephew of Mamie Eisenhower, is out of the cocktail club biz, but will continue his plans for Sunday afternoon soft drink concerts in the nation's capital.

He quit his association with the Gaslight Club chain because it caused "embarrassment to me and members of my family." The Gaslight Clubs, which operate in New York and Chicago, will continue the plan to convert the former home of Gen. Ulysses S. Grant into

a private drinkery.
As for the soft-drink concerts, they are the Gill solution to the rock 'n' roll problem. He said he will use name bands playing more schmaltzy music to "lure the kids away from rock 'n' roll." Gill is the son of Mamie's sister "Mike" Moore, whose husband is Col. George Gordon Moore.

Washington, Sept. 2.
Although 1957 saw television's broadcast revenue climb close to the billion dollar mark for the Revion's \$1,000,000 first time, the industry's net profit

slumped under the pressure of steadily mounting overhead.

And no fewer than 209 of the 506 stations which were on the air for at least part of last year operated in the red. Of these, 12 turned in their licenses and gave up the ghost.

The Federal Communications Commission's annual report on

Commission's annual report on television financial data for 1957 brought out these highlights:

1. Total tv broadcast revenues amounted to \$943,200,000, which was 5.2% better than the 1956 figure. However expenses were \$783,200,000 for the year, or 10.7%

over the previous year.

2. Net profit before taxes amounted to \$160,000,000, which was \$29,600,000 under 1956 figures.

3. As usual the bluechips were the networks and the 95 pre-freeze video stations, the solidly established oldtimers in the large situa-tions. Their combined broadcast revenue was \$729,200,000. This left only \$214,000,000 in total rev-(Continued on page 28)

Vacations, Shareholding For Deejays New Payola Twist by Tenn. Diskery

Chicago, Sept. 2. An embryonic Nashville record firm is dangling what amounts to legalized payola before disk jock-eys in a pitch for their important support in the waxworks derby.

support in the waxworks derby.

Spielers are being wooed with offers of shareholding and annual two-week vacations gratis at a Montana resort yet to be built.

As Rock Records, the diskery, puts it: "We are furnishing this resort to (deejays) free for a number of reasons. One, it is 100% deductible from taxes. Another reason is, we know that as a d.j. you can either make or break us. you can either make or break us. We do not have it in mind to try to buy spins and plays from you, but to try to give you a little something in return for the plays you will naturally give us.'

Rock presumably is now being formed by Nashville's National Music Clearing Corp., with plans to offer 4,000,000 shares of common stock at \$1 per. National Music itself will claim 3,000,000, with the remainder to be held for interested platter jocks. All shares are to be spoken for by Sept. 1, and the kickoff is promised for October release. The artist; and tune have not yet been announced.

For any hard-up deejays, National Music is thoughtfully providing a credit plan which stalls

payment till next April 1. Those two-week vacations will also apply to the jock's immediate family, the only cost to him being transportation.

12th Int'l Music and Drama Fest Tees Off in Edinburgh, With 250,000 **Expected**; Crix Mixed on Eliot Play

Edinburgh, Sept. 2.

A mixed reception for a new T. S. Eliot play and a warm welcome for a new company in a Festival-based ballet are highlights of early stages of the 12th International Festival of Music and Drama here. The Eliot offering, "The Elder Statesman," was preemed at the Lyceum, with Henry Sherek present. Crix gave it mixed notices, general feeling being that it is not so good Ellot material.

material."

Ambitious venture is the season of 12 new ballets by leading choreographers, performed by a specially-assembled company. It runs to Sept. 13 at the Empire. Opening performances of this group show promise, with special praise going to film dancer Wendy Toye in her own "Concerto for Dancers." Experiment may result in a new ballet company set to tour Europe and America, to be known as the Edinburgh International Festival Ballet Co. In the music sphere, the Stuttgart State Opera teed off in Mozart's "Il Seraglio."

Yehudi Menuhin Concert

Yehudi Menuhin Concert

xenudi Menuhin Concert
Yehudi Menuhin, being seen at
this junket for the first time in
five years, performed to good reaction at an early concert in Usher
Hall.

Hall.

Per usual, this year's junket started off to usual sniping by crix and feature scribes, who don't seem happy unless they have something to grouse about. John Barber, drama critic of the London Daily Express, bemoaned, as scribes have been doing for the last 10 years, the "absence of frolics and fireworks." He called for appearance of Britain's six leading repertory companies in an "organized jamboree of classic drama."

"Organized drama."

Visitors To Spend \$6,000,000
The city is jammed with people of many nationalities. They range (Continued on page 44)

Hildegarde Enunciating For Puritan Dress Line

For Puritan Dress Line

New kind of show biz outlet for
the chic personality gals is being
teed off at Stern Bros., New York
department store, next Monday (8)
and again at Stern Bros., Paramus,
N. J., on Saturday (10) when Hildegarde is the attraction.

She will act as commentator of
the Puritan Dress line being demonstrated and may also model
one or two of the "specials" as part
of the customer lure. Puritan is
the line for which Gloria Swanson
designs.

Miesbaden, Germany.

N. J., on Saturday (10) when Hildegarde is the attraction.

She will act as commentator of the Puritan Dress line being demonstrated and may also model one or two of the "specials" as part of the customer lure. Puritan is the line for which Gloria Swanson designs.

Incidentally, Hildegarde's repeat on the Jack Paar NBC-TV show had full coverage from the Gertangiant (Wed.) may bring in a papers, as well as France, of-pace for the chantoozie.

Wiesbaden, Germany.

Many thanks for putting the spotlight on that unfortunate incident with that Army major. I dent with that Army major. I will this incident occurred. Why preliminary hearing is set and I am awaiting the court-martial date. Am very anxious to return to the good ole U. S. A. Have had full coverage from the Gertal and America.

Timmie Rogers.

WINS' Juve Jock

WINS JUVE JUCK
WINS, N. Y., claims to have the
youngest deejay in Gotham.
Station inked 16-year-old Mitch
Lebe, high school senior, to spin
records Saturday mornings from
10 to 11 a.m. Youngster, whose
hobby is records, asked station for
an audition and program director
Mel Leeds felt that he had the
aplomb and direct teenage appeal
to spin disks.

DET. SYNDICATE BUYS BEVHILLS FOR \$6,000,000

BEVHILLS FOR \$6,000,000

Beverly Hills, Sept. 2.

Deal for purchase of the historic Beverly Hills Hotel for \$6,000,000 has been finalized. Hostelry, associated with film functions down through the years and home of many top filmites, has been acquired by Benjamin Silberstein and associates, of Detroit.

Hernando Courtright, prexy and managing director for many years, has resigned. Courtright first took over hotel in 1936 when he was a Bank of America officer assigned to rehabilitate hostelry, later heading a group of local investors in buying it.

Silberstein will act as manager as well as prexy of new group owning establishment.

Mary Garden Okays TV Series On Her Life

Aberdeen, Scotland, Sept. 2. Mary Garden, now 81, Aberdeen-born soprano, has signed an agree-ment with National Arts Founda-

ment with National Arts Founda-tion of New York for a tv series to be made of her career! Miss Garden traveled to Paris to sign the agreement with Dr. Carle-ton Smith, director of the Founda-tion. She has also agreed to make a farewell visit to the U.S.A. Born in 1877, she made her opera bow in Paris in 1900 in "Louise." She has been living in retirement here for more than 20 years.

From Timmie Rogers

Wiesbaden, Germany.

Folsom to Vienna Meet As Vatican Ambassador

Frank M. Folsom, ambassador for The Vatican to the Atoms-for-Peace Conference in Vienna, sails for the annual conclave this weekend. While abroad the chairman of the executive committee of the board of directors of RCA will also o.o. Radio Corp. of America Euro-pean operations.

pean operations.

It is still strange to the other global delegates, particularly the Russians and their satellites, why the Holy See picked an American as its official ambassador rather than a diplomat from the Vatican

Folsom's experience, of course both in electronics and as an oft time wartime consultant in Ameri time wartime consultant in American business and diplomatic affairs, gave him the background for this assignment when the Vatican asked him to act for the Roman Catholic citadel officially.

Incidentally, board chairman General David Sarnoff arrived back from his European trip this week. Abroad he took the cure at Montecatini, the Italian spa, and reportedly took off considerable weight.

Venice 'Summit' **Under FIAPF For** A 'United Front'

Venice, Sept. 2.

A formal proposal for a "summit meeting" of production-distribution-exhibitor officials from all major film producing countries in the free world was to be made during the Venice, Film Festival by Eitel Monaco, ANICA topper, here to attend the meeting of FIAPF (International Federation of Film Producer's Associations).

High-level talks proposed by the Italo official are designed to study and bring about a concerted global

Italo official are designed to study and bring about a concerted global effort to "defend" the pic industry via a "united front" as well as to assure its future strategy.

Monaco feels the meeting vital because, while certain quarters—and he names the U.S. in first place—have "courageously" made concerted and coordinated efforts to fight such industry enemies as video, there has never been an international coordination of such necessary campaigns.

vince, there has never been an international coordination of such necessary campaigns.

The ANICA prexy feels that the current FIAPF gettogether in Venice, already dedicated to the problems of relations with the television industry, is an ideal opportunity to initiate concrete action ("not just resulting in vain orders of the day") leading to specific action in defense of the free world's film industries. ("Free world's film industries, ("Free world," Monaco specifies, means all countries where the film industry is not a state monopoly or operation.)

If his proposal is accepted, the Italian film industry will give it its unconditions.

is accepted, the italo official says, the Italian film industry will give it its unconditioned approval.

HARRY M. WARNER'S \$6,000,000 ESTATE

Hollywood, Sept. 2.

Harry M. Warner, who died July
25, left an estate of \$6,000,000, bequeathed to his widow, two
daughters and other members of
his family. Bulk was left to
widow, Mrs. Rea E. Warner, who
in addition to her widow's half of
community property will receive
one-half of her late husband's
share.

snare.
Warner's daughters, Mrs. Doris
W. (Charles) Vidor and Mrs. Betty
(Milton) Sperling, will each receive 25% of remainder.

Gracie Fields Story As BBC Radio Entry

London, Sept. 2.

The life story of Gracie Fields will be subject of a 60-minute BBC radio program next Tuesday (9). Taking part will be relatives and friends, including Jack Hylton, Phill Park, Tommy Fields and Mrs. The show, entitled "The Gracie Michael North.

Bert Aza.

Burlesque's Bardot Takes Off

Updating Boris Morros

Boris Morros, whose counter-espionage got the headlines last year, says that Louis de Rocheespinage got the headines asy year, says that Louis de Roche-mont is currently working on the film script of his life story, while he (Morros), himself a film pro-ducer, is readying to return to pic-ture production.

ROBESON'S PIX RETURN **UNDER RUSSIAN AEGIS**

Washington, Sept. 2.
Paul Robeson plans to make a film comeback via Russian pix. So the actor-singer told an audience at the Asian-African Film Festival in Tashkent, Russia, at which he was guest of honor.

A Soviet broadcast, beamed in English to Iralian and Robitton and

A Soviet broadcast, beamed in English to India and Pakistan, and picked up by U. S. Government monitors, described in great detail the Robeson stint at opening of the Commie-inspired film fete.

the Commie-inspired film fete.
Singer, who has frequently tangled with Congressional investigators and immigration authorities because of his alleged Commie leanings, compared Western films unfavorably with those of Eastern producers. The West, he stated, concentrates on detective stories, while pix made in Asia and Africa "truthfully reflect people's lives," and educates them in the spirit of humanism.

Pravda, commenting on the festival, stated editorially that it was a graphic illustration of the "solidarity of film workers of various countries with differing social

countries with differing systems."

systems.

Speeches of United Arab Republic and Indonesian delegates were also featured on Russian broadcast.

Jessel Hot in Iceland

"Give an actor two people and he has an audience," said George Jessel upon his return Monday Jessel upon his return Monday night (1) from a flying trip to Israel, "so when I had a captive audience of 92—for 13 hours yet!—I was the hottest thing in Iceland." His El Al Britannia (Israeli Airline) plane was grounded by bad weather and a limping engine in an Icelandic airport 90 miles from Reykiayik.

javik.

Jessel planed to the Coast yesterday to ready his first KCOP,
Los Angeles, interview-telecasts
with-George Burns and Eddie Cantor as his opening guests. He also
plans to huddle with Dore Schary
on the rights he cleared with Premier Payid Ben-Gurin for a Premier Payid Ben-Gurin for a Premier David Ben-Gurion for a bio-pic of the Israeli Prime Minister's life. Jessel proposes Kirk Douglas in the title role.

"This night will make Hollywood history," Bob Lewin confided.
"It had better make it soon, or the night, if not the scene, will be all shot," I said.

"It was nearing midnight and I had been on a strip-watch from 4 p.m. Lili St. Cyr, burlesque's Bardot, disrobing in "I Mobster," was going to give herself to the cameras al fresco—a first for any dame in Hollywood major studio history.

dame in Hollywood major studio history.

Next to me sat a young, dark-haired and obviously hep kid in a Glen plaid suit which has been the mark of an actor long before Equity buttons were invented. He turned out to be not an actor but Vernon Scott, UPI's successor to Aline Mosby, who once sneaked into a nudist camp in the raw to get an exclusive for her more ribald readers. But Scott was fully dressed. He and I were tapped to share the dubious honor of viewing this strip as an "exclusive."

tappea to snare the dunious honor of viewing this strip as an "exclusive."

Seott wasn't the only one wholly dressed for the occasion. Edward L. Alperson, who is producing the pic for 20th Century-Fox, was dressed so conventionally the Brown Derby would have admitted him. For myself, I wore slacks, a red nylon shirt and my blue blazer with the Scully coat-of-arms. This was overdoing it a bit, as the Kling, studio was hotter than five miles from the exploding H-bomb.

Even Lili St. Cyr when she first appeared on the set was dressed from head to foot. She wore a well-worn bathrobe over blue jeans. She clung to this modest ensemble all during the rehearsal of a Mme. Recamier-at-the-bath routine she has performed thousands of times in burley bistros.

Well, maybe everybody on the set was not that fully elothed. Roger Corman, director and coproducer, was working in an Ivy League plaid shirt copied from a clan which slips my mind for the moment. This may slap me down as a sloppy reporter, for I have an identical highland chemise. Oh, now I remember. It's the Black Watch plaid.

as a sloppy reporter, for I have an identical highland chemise. Oh, now I remember. It's the Black Watch plaid.

Floyd Crosby, the cameraman, was in shirt sleeves, too. The rest of the crew was similarly careless of what was expected of the occasion. Suppose the cops raided the lot. Imagine everybody being hustled off in shirtsleeves.

Cochran Takes 10 CC

Cochran Takes It Off

Cochran Takes It Off
Steve Cochran, the star, first appeared on the set in flaming red trunks. They were as short as a dame's bikini. However, he soon changed to what a well-dressed gangster would have worn at a Chicago nitery in the '20s.
Robert Strauss, who also was starring in 'Mobster,'' had to catch a plane for New York, so Corman ran off their scenes while rumors ran a rou nd like wildfire as to whether Lili would strip before the cameras completo or only down to what we used to see at the Folics Bergere. She had been lolling around from 10 a.m. and it was now 8 p.m.
Roger Corman, who is a bache-(Continued on page 52)

(Continued on page 52)

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ABEL GREEN, Editor

120 Number 1

IND	EX
Bills 54	Night Club Reviews 55
Chatter 62	Obituaries 63
Film Reviews 6	Pictures 3
House Reviews 54	Radio 20
Inside Music 44	Record Reviews 42
Inside Pictures 10	Frank Scully 61
Inside Radio-TV 40	Television
International 11	Television Reviews 24
Legitimate 56	TV Films 22
Literati 61	Tollvision 19
Music 42	Unit Reviews 50
New Acts 54	VaudevillebJ

DAILY VARIETY

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FILMDOM'S 'NEW' PERSUADERS

LONG HAUL ON MERCHANDISING

The swing is to long-haul merchandising—that is, appraisal of a full season's product and plotting ways and means of selling it to both the trade and the public. In other words, the distributors more and more are getting away from the practice of working on the bally more or less for each picture as it comes along.

as it comes along.

Ad-pub and sales execs traditionally, of course, have weighed the merits of various entries on the production lineups in advance.

Now they're working on actual campaigns for the entire skeds. Too, they're trying new methods of reaching the public.

reaching the public.

Max E. Youngstein, United
Artists v.p., called a full-scale convention on the Coast this week of
all promotion personnel from the
homeoffice plus a total of 65 field
men from across the United States
and Canada.

UA's strategy now is to map
plans for the full season's lineup.
This represents a production investment of \$65.000.000.
Paramount is testing four separate campaigns for a single picture.
This is highly unusual (see separate story).

raramounts is testing four separate campaigns for a single picture. This is highly unusual (see separate story).

Buena Vista is taking a rare approach—seeking to publicize its entire program of six pictures at a single time. The schedule includes "Sleeping Beauty," which is Walt Disney's new \$6,000,000 cartoon release for Easter.

Charles Levy, BV's ad-pub director, exploitation manager Bob Dorfman and other members of the department will visit 50 cities during the next six weeks. They'll call on editors, critics and radiotvoulets to make with the pitch about what's coming from Disney on the long-haul basis.

The so-called "opinion makers" are to be provided with special material on the entire film lineup, including feature stories, photo layouts, cast backgrounds, credit sheets, synopses, etc.

The new moves are not limited, of course, to only a few companies. The fact of the matter is that virtually all highly-placed tradesters, both in production and distribution as well as publicity, have chandising values.

This is going hand in hand with the dual-pronged theory that (1)

chandising values.

This is going hand in hand with the dual-pronged theory that (1) television is no longer the devasting competitor it has been and (2) the pictures more frequently are above the routine.

Thus, the time for the promotional push is now. The job is to reach the public—to get the message across with greater impact than ever before.

Lowell Thomas Opines Film Travelogues Will Continue Via Cinerama

Continue Via Cinerama

Tokyo, Aug. 26.

Former stockholder and now strictly a Cinerama producer, globetrotting Lowell Thomas told Variety that he thinks the triple-camera threat medium could continue indefinitely sans "plot" although certain "special stories" might be undertaken.

"My hunch is that there is no end to the kind of shows I've been doing. There's too much rich material," said Thomas, stopping here for two days enroute to the Mountains of the Moon in Equatorial Africa for ty lensing. "I once suggested 'Porgy and Bess' for Cinerama. I think the 'plot' pictures Cinerama. I think the 'plot' pictures Cinerama does should be offbeat. Why go into competition with Hollywood on stories? They do a wonderful job with their widescreen processes. Great things. So why not do something quite separate?

"It can't be an ordinary boymeets-girl story. Cinerama is something of a phenomenon. One of the curlous things is that people (Continued on page 14)

SW-USSR Near Deal?

Hollywood, Sept. 2.
Pending U.S. State Dept. approval, pic-for-pic swap deal has been arranged between Stanley Warner-Cinerama and Russia's Kinepanorama.

ner-Cinerama and Russia's Kinepanorama.

This was disclosed by Carl W. Dudley, who produced "Cinerama South Seas Adventure," upon his return late last week from Moscow. Dudley acted as rep for SW's first v.p. Nat Lapkin during talks with M. Davidov, head of Sovexport Films. Details and formal clearance of deal have yet to be worked out, but Dudley said he came away convinced it was firm.

Producer reported he'd go to Russia again following mid-September meeting between Sovexport exees and reps of MPEA and U.S. Information Agency, provided outcome is favorable, to complete negotiation.

gotiation.

gotiation.

The package, which involved no exchange of money, includes Cinerama's "This is Cinerama" and "Cinerama Holiday." These would be exchanged for "Big is My Country" and "Magical Mirror," Kinopanorama's first two productions.

Earth,' Bullet' U's **Multi-Million Pair**

Hollywood, Sept. 2

Universal gains momentum this eek with start of two high-budget week with start of two high-budget pix. Rolling today (Tues.) is "This Earth Is Mine," carrying biggest cost figure ever put on a U film, between \$3-\$3,500.000. It's co-produced by Casey Robinson and Claude Heilman, with Edward Muhl, U's production v.p., exce producer and Henry King directing. Rock Hudson, Jean Simmons, Dorothy McGuire and Claude Rains costar. vith sta. Rolling t

Second, also getting off today, is Audie Murphy starrer, "No Name on the Bullet," with Joan Evans and Charles Drake also starred. Jack Arnold directs for producer. Robert Arthur-

Rock Hudson In Hosp

Rock Hudson In Hosp
Napa, Cal., Sept. 2.
Rock Hudson, on location in
Napa Valley vineyards for "This
Earth Is Mine," was taken to
Queen of the Valley Hospital last
weekend with an infected foot.
He cut foot while skin-diving near
Malibu and it failed to respond
to treatment.
He's expected out this week to
resume work.

CURLEY VS. 'HURRAH' **GETS FEDERAL VENUE**

GEIS FEDERAL VENUE

Boston, Sept. 2.

The civil suit, filed by ex-Mayor James M. Curley of Boston against Columbia Pictures in a dispute over showing of the film, "The Last Hurrah," was transferred to the Federal Court from Suffolk Superior Court last week.

In his action, Curley named Columbia Pictures Cory: and the corporation was granted transfer of the action to Federal Court. Judge William T. McCarthy is skedded to preside. No date for hearing has been set.

Curley, now in his 84th year, sought a ban on the film, based on the novel by Edwin O'Connor, former Boston newspaperman. Any

the novel by Edwin O'Connor, former Boston newspaperman. Any portrayal of his spectacular career, Curley contended in his legal action, should be based on his own autobiography: "I'd Do It Again."

The longtime political leader seeks an injunction against the showing or distributing of the film. According to Curley's lawyers, the character Skeffington is none other than Curley. Curley alleged that he will suffer irreparable harm if the film is shown.

'Panchali' Director In N.Y

Satyajit Ray, director in N. I.
Satyajit Ray, director of the
Indian picture, "Pather Panchali,"
arrived in New York over the past
weekend in advance of the film's
Sept. 22 opening at the Fifth
Avenue Cinema.
Film is being released by Edward Harrison.

Par 'Houseboat' In 4-Way Ad Theme Via Michigan Test

In a new twist in ad-pub affairs, Paramount is set to run four separate campaigns in as many cities for "Houseboat," Cary Grant-Sophia Loren costarrer which is set for general release at the Thanksgiving holiday.

giving holiday.

The basic idea of test runs is not new, of course. It has been done particularly in instances where a distributor is doubtful about the boxoffice potential of a given picture. Par's approach varies from this, however, in that the company is certain it has a firm contender in "Houseboat."

the company is certain it has a firm contender in "Houseboat."

The Par reasoning is this. Barney Balaban, president, and other officials of the company figure that under ordinary circumstances the new production would gross a minimum of \$3,500,000 in domestic rentals. (At least some non-partisan observers who have seen the picture believe this to be a realistic estimate).

Thus, "Houseboat" is not a "problem" entry.

But the Par execs also suspect that the gross conceivably could be lifted to around \$7,000,000 if some kind of merchandising bull's eye can be hit. The four individual campaigns represent the carry-through on this premise.

Ad inserts are to be placed in

through on this premise.

Ad inserts are to be placed in four Michigan cities, namely Kalamazoo, Ann Arbor, Jackson and Battle Creek. Butterfield circuit theatres, all of like nature, will play the picture. The four cities are similar to one another in terms of size, population, economics, etc. The trial begins Sept. 19.

The trial begins Sept. 19.

First set of ads will focus on the Grant-Loren romantic angles. Second will play up the "light and gay comedy" aspects. Third will give prominence to the family in the picture—Grant and his three children, with Miss Loren looking on. Fourth will be a combination of the first three.

Joseph Friedman, Par exploitation chief, will be in Detroit during the tests for on-the-spot observing. All Par execs will be in close touch.

Sol Siegel to Europe

Hollywood, Sept. 2.

Metro production head Sol C. Siegel leaves Thursday (4) for 10-day trip to Europe where he will visit the "Ben Hur" company shooting in Rome and "The Blessing," in production in Paris.

ing," in production in Paris.

In Rome Siegel will confer with
Henry Henigson, production manager on "Hur," who has reportedly
expressed a desire to quit and return to the U. S. after having spent
two years on film to date, most of
it readying production facilities in

Rome

8-Man Bally In WB's N.Y. Revamp

The die has been cast for Warner Bros, homeoffice publicity department and a decision has been made on which staffers will be dismissed, which ones shift to the Coast, and which ones remain at the N. Y. headquarters. The re-sult, to many Warnerites who have son, to many warnernes who have been sweating it out for several months, is not as drastic as had been anticipated.

been anticipated.

The company will retain an eight-man staff in N. Y. under the direction of national publicity director Meyer Hutner. Also part of the Gotham setup will be eastern ad manager Charles Cohen, Herb Pickman, Graham Wahn, Leo Wilder, Felix Greenfield, George Nelson and Bernie Serlin. Four staffers have been invited to shift to the Coast — foreign publicity head Leonard Palumbo, field exploitation chief Bill Bromberg, his assistant, Ernest Grossman, and exploitation and tieup man Jack Kingsley.

Kingsley.

About four or five staffers will be pinkslipped as a result of the realignment.

Eleanor Parker in 'Hole'

Hollywood, Sept. 2.

Eleanor Parker has been signed to costar with Frank Sinatra and Edward G. Robinson in "Hole in the Head," with Frank Capra directing for United Artists release. Also in top roles are Carolyn Jones and Eddie Hodges, latter the juve in "Music Man" on Broadway. "Head" roles in mid-November, entire film being shot in Miami.

National Boxoffice Survey

Labor Day Week Lifts Trade; 'Cat' First, 'Pacific' 2d, 'Country' 3d, 'Deb' 4th, 'Hunters' 5th

Long Labor Day holiday week-

end is boosting biz in key cities covered by VARIETY this stanza. Launching of a large array of blockbuster pix, of course, is help-ing all along the line. Bright, outdoors type of weather appar-

ing all along the line. Bright, outdoors type of weather apparently failed to hold back excellent attendance in most keys.

New champion at the wickets is "Cat on Hot Tin Roof" (M.G.). Playing in more than 15 keys covered by Varietry, this opus is doing hot to terrific trade in all of them. "South Pacific" (20th), which was first last week, is taking second place.

"Big Country" (UA) is winding up a strong third, same as a week ago. "Reluctant Debutante" (M-G.), which was second last round, is landing fourth place. "The Hunters" (20th) is taking fifth money, initial week out to any extent.

"Around World in 80. Days" (UA) is capturing sixth position by dint of sharp upbeat in four big keys plus amazing coin in several new first-rur spots. "Gig!" (M-G.) will be seventh as against eighth spot last stanza.

"Naked and Dead" (UA), fourth a week ago, is dropping down to eighth. "Windjammer" (NT) is copping ninth position by dint of some fresh playdates and an upbeat in biz in several others. "Indiscreet" (WP), leng hich on list, is winding in 10th place.

"Search For Paradise" (Cinerama) is taking 11th-place money.
"Certain Smile" (20th) rounds out the Top 12 list. "Matchmaker" (Par), "Night Heaven Fell" (Kings) and "Par'sienne" (UA) are

(Par), "Night Heaven Fell" (Kings) and "Par'sienne" (UA) are the runner-up films.

Numerous new pictures, many of them launched in the last 10 days for the Labor Day weekend, figure in the ratings this week: Most of the other newies are not sensational. "Wind Across the Everglades" (WB), on its first playdate, looms nice in Boston. "Me and Colonel" (Col) shapes great on its two preems in N.Y. "Raw Wind in Eden" (U), trim in Chi, is rated okay in Washington.

"Proud Rebel" (BV) shapes big in Toronto but modest in L.A. "Defiant Ones" (UA) still is great in Chi on third round. "God Created Woman" (Kings), okay in K.C., looms big in Washington. "Rock-A-Bye Baby" (Par) shapes

"Rock-A-Bye Baby" (Par) shapes big in Toronto. "Kings Go Forth" (UA), okay in L.A. and Philly, looms swell in Cincy. "No, Time For Sergeants" (WB)

continues amazing on its longrun in Minneapolis. "Light in Forest" (BV) is torrid in Chi.

(BV) is torrid in Chi.

"Twilight For Gods" (U), good in Providence, looms fancy in Philly. "Imitation General" (M-Q) chairman. Social socko in N.Y., is okay in Palto. (Complete Boxefice Reports on Pages 8-9-10)

PUB-AD CORPS IN 'MODERN DRESS'

As part of the industry's overall streamlining and realignment of operational procedures, it's expected that more tight and efficient organizations will emerge. This view, it's felt, particularly applies to the publicity-exploitation-advertising and sales departments. ments.

ments.

Although the trend is not being followed by all the major companies, it appears that new, more versatile publicity and exploitation men will be developed. It's admitted that economy forced the numerous cuts that have taken place in some of the pub-ad departments, but on examination of the results it's maintained that greater efficiency is being obtained as a result. a result.

At some companies—Paramount, Metro, Warner Bros. and perhaps Columbia—the era of the oldtime publicity specialist is fast disap-pearing. The stress will be "all-around men," rather than on staffers who specialize in trade press, newspapers, radio-tv, magazines, etc. The new type of publicist will have to be a writer as well as will have to be a writer as well as a planter and must be capable of talking to a trade press editor as well as a magazine editor. And if his services are required in Chicago to aid in the opening of a picture, he must be trained to handle this situation as well.

handle this situation as well.

This policy is regarded as part of the "modernizing" of the publicity operation. Since none of the major companies handle as many pictures as they did 10 years ago, it's felt that it's unnecessary to maintain large staffs of specialists. Under the new setup, the staffers, it's indicated, will be permitted to participate creatively in all aspects of campaigns for various pictures. of campaigns for various pictures.

'Sense of Belonging'

'Sense of Belonging'
According to one pub-ad executive whose company is in the forefront in introducing these changes,
the publicist will be given greater
responsibility and he'll have a
greater sense of belonging because
he'll be in a position to contribute
as well as execute many of the
ideas

he'll De LL a pro-as well as execute many of the ideas.

The new outlook, it's stressed, will also do away with the sepa-rate "kingdoms" that have sprung up at the studio or the homeoffice or in sections within the pub-ad departments. Even the toppers of the department are men of experithe department are men of experience in all aspects on the pub-ad exploitation front. As a result, the (Continued on page 19)

Scotland Film Festival Adjunct to Edinburgh Show; 130 Pix Entered

Edinburgh, Sept. 2.

This 12th Film Festival looms as most intelligent film fest to date, with about 130 pix from over 20 nations set for screening in three weeks. Many personalities attended the eve-of-festival reception organized by Edinburgh Film Guild at new Film House headquarters.

The new Swedish drama, "Wild Strawberries," directed by Ingmar Bergman, was the opening night choice at the New Victoria cinema.

John Grierson, Scot who was given the honor of opening the 12th Film Festival, was generous in praise of Edinburgh, as "one of the world capitals of the cinema."

Films being screened daily in Edinburgh at the Cameo included Hemingway's "Old Man and the Sea." Second week teed off with gala showing of "The Goddess."

Sir Alexander King, cinema magnate, was present at special two-hour showing of latest Auld Lang Syne color film in Regal Cinema. All are sponsored by Films of Scotland Committee, of which King is chairman. Social event of the celliblioid junket is a French Film Ball, c mplete with champagne supper, set for Sept. 11.

20-24 \$1,000,000 Pix for Columbia Per Year; Cooling Off on Quickies Fox, will be one of the principal speakers at National Allied's Chi-

Columbia Pictures, which in past-years turned out relatively few high-budgeters within the schedule of each season's lineup, now is shooting for 20 to 24 million-dol-lar-plus productions per annum. This is the goal of new production chief Samuel Briskin and, as he said this week, he has reason to believe the objective will be

achieved.

Briskin was in New York on a quickie visit to catch "Who Was That Lady I Saw You With" before its fold over the past weekend. Norman Krasna is producing the filmization for Col release.

the filmization for Col release.

Briskin reasons that under present market conditions and to be in accord with corporate economics, a film outfit can no longer get along with the lesser-scale type of picture that made up the bulk of Col's releasing structure of the past. As he stated, there's the bigger studio and distribution overhead to consider.

The emphasis, he related is to

head to consider.

The emphasis, he related, is to be on the, bigger investments. There's the new deal with William Goetz which should yield three top entries, or perhaps four. "The way it looks (Briskin speaking) we should have two from George Sidney." He has hopes for two from Charles Schnee.

Production deals are also set with Stanley Donen, Carl Fore-man, Fred Kohlmar and others.

man, Fred Kontmar and others.
This adds up to a new Columbia
in the actual, literal sense. The
company, with Briskin at the production helm, is undertaking a
genuine "major" role. The quickies
are disappearing and the emphasis
is strictly on the bigtime.

Col's Shorts Lineup

Col's Shorts Lineup
Hollywood, Sept. 2.
Columbia has lined up a program of 45 new short subjects. 11 of them two-reelers, for its 1958-59 season, plus 48 reissues and three 15-episode serials. Two-reelers will include three "Musical Travelogs." initialer to be "Wonders of Puerto Rico," and eight "Three Stooges" comedies.

UPA will provide 12 cartoon subjects for the 34 one-reel shorts. embracing 10 "Mr. Magoo" and two "Ham and Hattie" reels. Liveaction single reels will include 10 "World of Sport" entries, featuring Bill Stern as commentator, and two series tagged "Topnotchers" and "Film Novelties," each contwo series tagged "Topnotchers" and "Film Novelties," each con-taining six subjects of wide variety.

List Industries Settles \$102-Mil Antitrust Suit

List Industries, whose principal subsidiary is RKO Theatres, has settled the \$102,000,000 antitrust brought against the company, settled the \$102,000,000 antitrust brought against the company, Loew's Theatres and all distributors with the exception of 20th-Fox. Also settled was the counterclaim for \$40,000,000 which had been instituted by the RKO chain against Skouras and 20th.

Further terminated out of court

been instituted by the RKO chain against Skouras and 20th.
Further terminated, out of court, was the minority stockholders suit filed by the RKO circuit against New York's Metropolitan Plavhouses. Skouras Theatres and United Artists Theatres. The three defendants in this action are corporately linked.

Thus, coming to an end via the settlement route is the most spectacular (in terms of damages sought) act suit in the film industry. Skouras Theatres had claimed that RKO, along with the Loew's chain, had controlled the allimortant New York market. This kind of power, said Skouras, deprived the Skouras operation of a rightful crack at product. RKO commerced with \$40,0000 action of a rightful crack at product. RKO commerced with \$40,0000 action of the Skouras prothings and their alleged domination of the Skouras exhibition company and onth.

Selznick Award to Renoir

Jean Renoir is the recipient of this year's Selznick Golden Laurel Trophy. French director got the award as "the Individual whose lifetime work has contributed to mutual understanding and goodwill among the peoples of the world through cinematic work of high artistic standards."

Trophy was presented Aug. 30 in Rio de Janeiro, Brazil, during the Brazilian film festival. Richard Griffith, curator of the Museum of

Griffith, curator of the Museum of Modern Art (N. Y.) and executive secretary of the Laurel Awards, was present.

\$1-Mil for Prod.

A group of Barcelona exhibitors have formed a film production company to circumvent the curse of government's eight-week per year obligatory screen time for native product. Local features play to empty seats and, with few exceptions, drip red ink over exhib ledgers.

Venture has been named Productiones Empresarios Films S.A. and charter associates intend to enlist exhibitors' support nationally, limiting stock participation to them. Program envisages production of eight features annually, and is already in motion with three directors (Saenz de Heredia, J. A. Bardem and Ricardo Nunez) now prepping early starts. Republisher est

ping early starts. Reports here estimate exhib financial backing at over \$1,000,000 in local currency, with more available as needed.

Ga. Court Rejects Exhib's 'Educational' Plea, Bars 2 Sex Pix Permanently

Decatur, Ga., Sept. 2. Despite theatre manager's plea that two features involved were "educational" DeKalb Superior Court Judge Frank Guess Thursday (21) issued a permanent restraining order against the showing of two films containing childbirth

Order, directed against Glen Theatre, owned by W. M. Greene and managed by L. Harold Gray, prohibits showing of "Wasted Lives" and "Birth of Twins." Lives" and "Birth of Twins."
Both have beeen under a temporary injunction issued on complaint of Solicitor General Richard Bell, who held the films to be a "public nuisance" with particular reference to children. He further said they would tend to "demoralize the moral standards of DeKalb County."

County."

Pictures originally were scheduled as a Sunday double bill at Glen until Judge Guess slapped restrainer on them. At a two-day hearing ending Tuesday (19) Attorney Dave Eisenberg, representing theatre, said that to stop theatre from showing films would constitute violating constitutional guarantees of freedom of speech and the press. Judge Guess commented that it was "unfortunate" that the controversy over the films had to come into court. Communications media should be the first to exercise good judgment "and in most cases they do," said the judge.

Glen owner Greene, a defendant

Glen owner Greene, a defendant in the suit, said he thought they (the films) were "the best pictures I could show . . . if boys and girls saw them, it would make them a better teenager for a year or two,

anyway."

Films were screened by the Decatur Better Films Committee, fole olayed by the Skouras broth- Decatur Better Films Committee, ere and their alleged domination of the Skouras exhibition company ard 90th.

"Is of the settlement were remember of the settlement were remember of the settlement were licitor Bell, who cracked his legal to the store, bear relationship with the dambar relationship with the dambar elationship with e

Allied Books' Skouras

Chicago, Sept. 2. Spyros P. Skouras, pres of 20th cago convention next month.

Showman will speak at an afterneon session Oct. 14, and will also lead an open forum on "What is wrong with our business and what we can do to improve it."

Reade's 'Pool' Of TV Residuals **Arrives Nowhere**

Circuit operator Walter Reade Jr. has abandoned his ASCAP-like proposal for the sale of films to television because of "the lack of interest and enthusiasm on behalf of the producers . . ." As a result, Reade stated that it seems impractical to hold a meeting to continue his efforts to develop his

Reade indicated that he had sent

Reade indicated that he had sent out 75 letters on July 15 to both indie and major producers in the U.S. He said he had received 15 replies, of which only two were from major companies. Both these companies said they would not participate in a meeting as outlined. Basically, Reade's plan called for a complete hiatus on ty films for six months. During this period, Reade suggested the establishment of an autonomous non-profit or ganization, similar to ASCAP, to which all producers would license "or give" all ty rights to their picures. This organization, in turn, or give an viginis to their pic-tures. This organization, in turn, would sell certain pictures to tv on a continuous basis, and would withhold others at its own discre-tion. Each producer would be re-munerated in direct proportion to his films' total domestic gross in overall proportion to the melon cut up each year, whether or not his pictures were among those shown on tv.

20TH-FOX 'WATCHING' THAT BUFFALO DEPOT

Though it won't be participating, 20th-Fox will watch "with great interest" the economics of the operation in Buffalo where six major distributors will run a joint ship

distributors will run a joint shipping depot.

Alex Harrison, 20th's general sales manager, said he was still convinced that his company could ship film cheaper than anyone else, but that he was willing to be convinced otherwise if the Buffalo experiment worked out. United Artists is the only other major not participating participating.
In Buffalo, the six distribs will

pool their backroom facilities and operate the depot on a co-op basis. If the project works out, it is certain to be duplicated in other

N. Y. to L. A.

Fred Amsel John Bash Sylvester Bradford
Sam Cohen
George Eckert
Joseph Gould
Eunice Healey
Martha Hyer Mori Krushen Al Lewis Roger Lewis Arthur Miller Mort Nathanson Jack Rothenberg Leah Salisbury Max E. Youngstein

N. Y. to Europe

Robert Ardrey David E. Diener Ron Fletcher Frank M. Folsom Ellen Green Ellen Green Anne Jackson Judge Al Lieberman Miko Oscard Nicholas Resini Howard Smith Marina Svetlova
J. Arthur Warner
Lois Weber
Arthur S. Wenzel

New York Sound Track

Jack L. Warner is reported on the road to complete recovery following that Riviera auto crackup which, for a time, caused the French medicor "to despair for his life." Had Warner been driving an American car it would have been sure fatality but the right-hand drive of his Alfa-Romeo was the hair's breadth differential, considering the head-on collision with the truck coming in opposite direction. Not known, however, when Warner will be able to return to the U.S.

Leonard H. Goldenson relates United Paramount business was somewhat off the last three to four weeks but, with the new product core.

known, however, when Warner will be able to return to the U.S.

Leenard H. Goldenson relates United Paramount business was somewhat off the last three to four weeks but, with the new product coming up, "September and October look pretty good."

Showman writes he saw this double-bill at the Elmwood Theatre, Elmwood, N.J.: "God's Little Acre" and "Street of Sin."

Producing pictures on location abroad has its hidden expenses. Director Mark Robson said last week that, while shooting "Inn of Sixth Happiness" in Britain and scouting locations in Taiwan, his communications bill with the studio (phone, cables) etc. ran to over \$10,000.

Arthur Knight, film reviewer and also a lecturer on pix, will serve on the jury of the San Francisco international film festival next month ... The Mexicans are importing an Italian group, the Societa Cinemeccanica di Milano, to run the Mexico City film fest Oct. 10-27. Italo outfit for the past 24 years has organized the Venice shindig ... Phil Dunne, who'll write "The Greatest Story Ever Told" script for 20th-Fox, will get a participation ... Clause in a male star's contract: no actress playing opposite him can wear body makeup because it makes his suits dirty! ... Deal under which the Mexican Cimec organization was to have bought out Gustav Mohme, operator of Class-Mohme, the distributor of Mexican pix in the States, has been delayed. It was to have become effective Aug. 24 ... Publicist Ed Gollin, who's been touring with author-producer Harold Robhins on "Never Love a Stranger," next showes off for Detroit, San Francisco and Miami to plug openings there.

Harv Novak, Columbia's Continental sales topper, due out of the

distributor of measure year.

In a Hart Bill (11) a Hart Bill (12) a been houring with author-producer Harold Robbins on "Never Love a Stranger,"
next shoves off for Detroit, San Francisco and Miami to plug openings there.

Harry Novak, Columbia's Continental sales topper, due out of the
flospital in Paris within another week. Rose and Joseph H. Seidelman
are going over Sept. 10 to visit Novak, Rose Seidelman is Novak's sister . . Lee Merivether, a former Miss America, has a part in "FourthDimensional Man" which Jack Harris is producing in Pennsylvania.

The Loew's Route 35 drive-in near Hazlet, N.Y., last week gifted
distribution executives with bushels of peaches, explaining that it had
a peach orchard on its property. It didn't escape sharp-eyed sales people that the peaches came from Georgia!

RKO Theatres used a cute "Opens Flyday" tagline for its saturation
nabe theatres' opening of 20th-Fox's "The Fly."

Paramounteers say that Jerry Lewis' pictures gross \$3,000,000 domestic "like clockwork, 10% up or down" of that mark, and are good
for \$4, \$4,500,000 global gross. He keeps his films, whether made alone
or for Hal Wallis-Joe Hazen Productions, around the \$1,000,000-plus
mark, although "Juvenile Delinquent" cost only \$500,000 and toted
up a bigger profit-maker. "Rockabye Your Baby," concurrent, cost \$1,200,000; "Sad Sack" was brought in for \$1,100,000. Lewis' next two
are for the Wallis-Hazen unit.

Bill (IIA) ween Heineman's daughter married Andrew Hugh Little in

mark, although "Juvenile Delinquent" cost only \$500,000 and toted up a bigger profit-maker. "Rockabye Your Baby," concurrent, cost \$1,-200,000; "Sad Sack" was brought in for \$1,100,000. Lewis' next two are for the Wallis-Hazen unit.

Bill (UA) veep) Heineman's daughter married Andrew Hugh Little in Pelham Manor. Both doing postgraduate work at Univ. of Toronto.

When Francis S. Whishus moves to London as UA's overseas press contact, his wife, long in the U.S., will join him. Paris spot will be handled by his aide, American-born French gal Kato Dormer.

Martha Hyer off to the Coast to complete her role in Metro's "Some Came Running." ... Fleyd Hendrickson, with Metro for 34 years, resigned as head of the studio contract department ... Martin Poll, head of Gold Medal Studios in the Broux, off to the Coast to lure producers to N.Y. to make "easterns." He'll also do some casting for his Indie production, "The Plunders," set for filming at an eastern dude ranch ... American International Pictures will host one of the luncheons at Theatre Owners of America's 11th anni convention at the Americana Hotel, Miami Beach, Oct. 21-25. ... A Variety roundup of Tele-Prompter's closed-circuit telecast of the Floyd Patterson. Bay Harris fight included a report from Pittsburgh stating that the local theatres' re-fixial to issue boxoffice figures "follows a prior tendency of Nate Halpern's Theatre Network Television to attempt' control of attendance data, revealing it when big, smothering it when not." Halpern states that he would like to set the record straight. "Neither I nor any one else in this organization," he stressed, "has ever Issued instructions or requests to theatre managers to suppress attendance information, whether impressive or unimpressive." ... "Dunkirk," Metro's release of the Michael Balcon-Ealing production, set for the Capitol Theatre ... Acquisition of "Strike Heaven on the Face," a novel by Charles Calitri to be published this fall by Crown, is the 12th book purchased recently by Metro from galley proofs ..

L. A. to N. Y.

Judith Anderson James Arness Malcolm Atterbury Barbara Baxley Jim Boles Jim Boles
Anthony Buttitta
Pat Di Cicco
James B. Conkling
Reginald Denenholz
William Dozier
Zsa Zsa Gabor
Dolores Hart
Jules Irving
Barbara Lames Barbara James Howard Keel Howard Keel
Gene Kelly
Fred W. Kline
Edward F. Kook
Hilda S. Kook
Mert Koplin Andre Kostelanetz Andre Kosteianets
Stanley Kramer
Athena Lord
Janice Mattson
Patti Page
Milton R. Rackmil
David Sher Maureen Stapleton Elizabeth Taylor Eugene Vale

Europe to N. Y.

Europe to Sid Caesar Paddy Chayefsky Helmut Dantine Billy De Wolfe George Jessel Harry E. Gould Elinor Green Van Heflin Sol Hurok Wolfe Kaufman Hal Janis James T. Lee Francis S. Levien Jerry Lynn Patricia Neway Neva Patterson Mannie Reiner Daryl F. Zanuck

HOUSTON OZONER EXPANDS Houston, Sept. 2.

Jack Groves, owner of the Post Oak Drive-In Theatre, with eastern backing will extensive remodel the

Additional land has been acquired and plans call for a twin tower 2,000-car park.

'PUT SEATS WHERE MONEY IS'

Count-Up on Rise of 20th's Stock

The common stock of 20th-Fox, which hit a high of close to 35 on the N.Y. Stock Exchange this past week, had even company executives wondering what lay behind the continuing upward movment of the stock.

In the eight months since the first of the year, the 20th shares went from 21% to 34%, a rise of 13 points. Stock closed Friday (29) at 34.

(29) at 34.

There were various explanations for this healthy upward move which, to an extent, has been experienced by a number of other motion picture companies also and, generally speaking, reflects the bullish trends in the current market now that the recession appears to be fading.

For one, 20th has yet to make a deal for its studio real estate, two-thirds of which is to be used as a site for office and apartment bulldings. The value of this real estate has been estimated anywhere from \$20,000,000 to \$30,000,000 and 20th prez Spyros P. Skouras has been in negotiation with various interests.

For another, 20th has shown a healthy profit. Last week it reported a six-month net of \$5,233,009 against \$4,093,855 for the same period in 1957. The company has a number of potentially strong

ported a six-month net of \$5,233,009 against \$4,098,865 for the same period in 1957. The company has a number of potentially strong films coming up in the fall. Its earnings per common share during the 26 weeks of 1958 ran to \$2.29 against \$1.54 the prior year. Apart from all this, 20th is the only studio which has struck oil, always an enlivening influence on the market, and its assets, like the studio, carried on the books at a minimal amount, are tremendous. Same is true of its backlog of pictures, which have been amortized and are of potential future value.

60 Indie Prod. Groups Now Linked With UA in 'Changed Man' Status

groups are now aligned with United Artists, Max E. Youngstein, v.p. stated this week. He was discussing UA's diversification into the recording field (other story in mu-sic section) and in the course of so doing also covered the film op-

ration.

The groups who have signed with UA include numerous of the top directors, producers, writers and stars. Company has been making financing and distribution deals with the indies without letup, this to the extent that actual properties are set to cover the releasing sked through all of 1959 and good part of 1960

Re these package arrangement, "We have changed the face of the industry," said Youngstein. He recalled that when the Arthur B. Krim-Robert S. Benjamin regime took over, there hadn't been a single indie picture made in nine months.

months.

months.

"There were meetings at Sardi's, George V and the Excelsior about making independent pictures but the fact is that they weren't being made," he said, adding that most of the other companies refused to set up indie partnerships.

The rest, of course, is history. All distribs are now going along with such indie team-ups and to a large extent following the UA pattern. And UA started it all with nothing but "sheer gall—no pictures," footnoted Youngstein.

Longer Subsequent Runs Mutes 'Shortage' Beefs; Open-in-Nabes Growing

Minneapolis, Sept. 2.
With runs of one to two weeks and longer becoming more frequent in subsequent-run neighborhood houses and nearly every "A" picture running from two to six weeks and even longer downtown, yapping re "product shortage" has disappeared in local exhibitor ranks.

ranks.

It even has reached the stage here where, increasingly, much lesser product is passed up by downtown firstruns and gets initial showings in what ordinarily are subsequent-run drive-ins and four wall neighborhood houses. Likewise many "B" releases and even an occasional "A" picture which don't click when firstrun downtown are not playdated at all uptown.

As an example currently. "Sierra

Par & Indies

Par & Indies

So far as Paramount is concerned, president Barney Balaban feels that operations have remained about the same despite the switch to independent production. "The only difference is that the checks are drawn not to an individual but to another corporate entity."

How independent are the independents? As Balaban put it, the company sits in on every discussion anent an indie production—the indies "can't do anything without our fullest approval."

FP and Rank Into **Court Vs. Pickets: 3 Houses Closed**

Famous Players (Canadian) and J. Arthur Rank are to seek a court injunction today (Tues.) banning the picketing in which projectionists went on strike last night in sympathy with the stagehands' sympathy with the stagehands' union. Refusal of boothmen to cross picket lines saw the shutdown of the Imperial, largest einema in Canada and flagship of Famous Players, and the Carlton, show window of Ranks' Canadian chain. Also affected was the Tivoli where refunds were given on the hard ticket reserved seats of "South Pacific."

IATSE local and moving picture operators are on the current walk-out, with former claiming they were unlawfully dismissed after termination at midnight, Aug. 31, of their agreement with the theatre chains. Lou Lodge, business agent chains. Lou Lodge, oursiness agent for the projectionists union, said his members are refusing to cross the picket lines of an affiliated or-ganization, hence the entertain-ment blackout at Toronto's leading

downtown firstrums and gets initial showings in what ordinarily are subsequent-run drive-ins and four wall neighborhood houses. Likewise many "B" releases and even an occasional "A" pleture which don't click when firstrum downtown are not playdated at all uptown.

As an example currently "Sierra Baron" is having its Twin Cities' firstrum at the Bloomington ozoner and "Hell Drivers" and "Robbery Under Arms" as a twin bill at the 100 Twin outdoor theatre. Likewise "Machine Gun Kelly" and "The Bonnie Parker Story" dual at the 7-Hi drive-in. All are exclusive engagements.

Though the number of theatres in the U.S. will undoubtedly continue to shrink over the next few years, there actually is room for

years, there actually is room for several thousand new houses throughout the country, Richard Brandt, prez of Trans-Lux, maintained in N. Y. last week.

Brandt, who operates the T-L circuit and also is in foreign film distribution, said he was convinced that, in the long run, there would be "more theatres than ever" and that his chain was actively looking around to acquire advantageously situated first-runs. Earlier his year it took over the Krim Theatre in Detroit.

Taking issue with those who

Detroit.

Taking issue with those who argue that the U. S. is overseated, Brandt held to the contrary. "The trouble today is that so many houses are in the wrong places," he observed. "This country is miseated, not overseated. There are many downtown areas where, considering present conditions, there are too many theatres. But then there are also a great many good neighborhoods where people have moved in and there is no decent theatre to serve them."

Exhibitors must take the realis-

moved in and there is no decent theatre to serve them."

Exhibitors must take the realistic view and rid themselves of the marginal, non-profit situations which simply have been left high and dry via shifting population patterns, Brandt held. His own circuit has dropped quite a few situations of that kind and today operates only 10 houses, nine of them first-runs and one a newsreel theatre in N. Y. It has only one sub-run left.

"We are going to buy theatres which can take a first-run attraction and keep it running. With a good campaign, such houses can do very well," he said. Brandt pointing out that he wasn't finding it easy to acquire good first-runs for his circuit.

"There is room for many new houses in the neighborhoods and sections like New York's east side." he said. "Also, there are still places that could take new drive-ins. The public will come if the attraction is there and if the house is attractive and run with a view to maximum service."

Brand agreed that exhibitors should be open-minded about

Brand agreed that exhibitors should be open-minded about greater flexibility in merchandising, which means a less strenuous concern with protecting their downtown real estate. Several of the distributors have complained that downtown operators stand in the way of new distribution thinking since, in some instances, such a policy involves skipping the downtown runs.

N.Y. Big Villain To Mpls.' Ruben

Minneapolis, Sept. 2, Addressing the second conclave here of the Northwest Exhibitors Business Building Forum, circuit, owner Eddie Ruben took industry heads to task first, but wound up patting them on the back.

"New York home officer are

patting them on the back.

"New York home offices are partly to blame for some of our exhibitor problems," declared Ruben, who also has heavy television and radio interests. "All that we hear about too often are 70% and higher selling terms and playing time demands. They're so busy in most interests." ing time definants. They so busy in most instances figuring out ways of making profitable deals for themselves that they haven't time to discuss upcoming pictures with us face to face. And, of course, pictures are the industry's life-blood.

blood.
"It was different in the old and t was dimerent in the old and better days. Then the Industry top-pers concerned themselves more with meeting us face to face to inform us about their upcoming pictures and how we should sell

(Continued on page 16)

Allied States' Myers Scorches D. of J. FUTURE THEATRES On Consent Decrees, Charges Politics, **Contributions to GOP Dictate Actions**

Louis B. Mayer Award?

Hollywood, Sept. 2.

Hollywood, Sept. 2.

A "Louis B. Mayer Award" by
Academy of Motion Picture Arts
& Sciences to honor annually an
outstanding newcomer to the film
industry has been recommended by
Sy Weintraub, who recently acquired Sol Lesser Productions and
is new himself on the Hollywood is new himself on the Hollywood scene.

In a letter to Academy prexy George Stevens, Weintraub urged such an award, to be determined by a vote either of the org's board of governors or the membership.

Award, according to Weintraub, would recognize and encourage new talent and perpetuate a memorial to "one of the giants of the enter-tainment world." Honor could go to an actor, writer, designer, administrator, producer, director, technician or any other, according to Weintraub's plan.

WB's N.O. Bids On 'Sergeants' Draws Fire From Allied

Warner Bros. was accused of instituting a bidding policy in the New Orleans area for "No Time for Sergeants" similar to the one employed by Paramount for "The 10 Commandments." The charge was made yesterday (Tues.) by Irving Dollinger, chairman of Allied States Assn.'s Emergency Defense Committee.

According to Dollinger, WB asked bids of subsequent run theatres on a zoned area basis. The EDC chief pointed out that the company, employing only six prints, was asking bids of some 20 theatres in each zone. He added that theatres that fail to obtain the picture in initial bids were asked to bid again with the thirdl sub-runs. WB's explanation, Dollinger said, was that it was an unusual situation caused by the shortage of prints and that the company did not intend to pursue the policy on a national basis.

Dollinger, elaborating on Allied's According to Dollinger.

on a national basis.

Dollinger, elaborating on Allied's plan to make a new appeal to Congress on the basis of the charges made in the exhibitor org's "white paper," said Allied's move came at a "point of desperation" and "any action we take will be a favorable one." The exhib group, Dollinger continued, is mainly concerned presently with getting concerned presently with getting conserved.

Allied States Assn. strongly con-tends that the Dept. of Justice's alleged laxity in enforcing the con-sent decrees is due to political consideration. The exhibitor orsent decrees as due to political consideration. The exhibitor organization, via general counsel Abram F. Myers, cites the contributions to the 1956 Republican election campaign of film company leaders. In addition, Allied calls attention to the "strange circumstance" that both Stanley Barnes and Victor Hansen, heads of the antitrust division during the Eisenhower Administration, were appointed from the Los Angeles area. Myers' charge is the latest barrage in the no-holds-barred feud between exhibition and distribution, mainly involving Allied and Paramount. The feud has broken out with all the fury of closely-contested political campaign, with the charges and countercharges apparently resembling the mud-slinging tactics employed in some political fights.

Writes to Sen. Humphrey

tical fights.

Writes to Sen. Humphrey

Myers' accusation is in the form
of a letter to Sen. Hubert H.

Humphrey, chairman' of the subcommittee on Retailing, Distribution and Fair Trade Practices of
the Senate's Select Committee on
Small Business. The letter is a reply to one sent Sen. Humphrey by
Louis Phillips, v.p. and general
counsel of Paramount. The Par exec's letter in turn was an answer to
Allied's "white paper" in which
the exhib org charged the antitrust division of the D. of J. with
laxity in enforcing the consent decrees. In addition, the "white paper" singled out Par, charging the
film company with illegally dictating admission prices at drive-ins
with its royalty payment demands
in the selling of "The 10 Commandments."

Myers' letter, citing excerpts
from a study of contributions to
the 1956 election campaign (inserted in the Congressional Record by Sen. Richard Neuberger),
notes that "among those who contributed \$5,000 or more to the Republican fund were the following:
"Mr. and Mrs. Samuel Goldwyn,
\$12,500; Mr. and Mrs. Robert Montgomery, \$5,000; Mr. and Mrs. Robert Montgomery, \$6,000; Serge Semenenko,
\$6,000; Spyros Skouras, \$5,000; Mr.
and Mrs. Harry M. Warner, \$19(Continued on page 10)

Rank's Davis Advocates Plan to Shutter 1,000 Pix Houses in England

"any action we take will be a favorable one." The exhib group, Dollinger continued, is mainly concerned presently with getting copies of the "white paper" in the hands of Senators, Congressmen, Governors, and state legislators. He added that Allied was exploring the possibility of state action, too.

He cited the 1956 report of the subcommittee of the Senate Select Committee on Small Business which stated that if the hostility between exhibition and distribution continued, Congress would have to take remedial action. Dollinger cited the recent remarks of Louis Phillips, v.p. and general counsel of Paramount, as an Indication that the antagonism between the two segments of the industry is growing. Therefore, he noted, "there is no place to go except to Congress."

Unger Exiting Brit. UA

Kurt Unger, United Artists sales manager in Britain, is leaving the company, it's learned.

His chores will be absorbed by Montague C. Morton, UA managing director in the U.K. London, Sept. 2. John Davis, boss of the Rank

Apache Territory (COLOR)

FILM REVIEWS

Routine oater spiced only by Rory Calhoun.

Hollywood, Aug. 26.
Columbia release of Rorvic Production, produced by Rory Calboun and Victor M. Posatil. Stars Rory Calboun Directed Victor and George W. Govy, Charles V. Color and George W. Govy, Charles V. Color and George W. Govy, Charles V. Color and George W. Govy, Charles V. Calbour, C. Calbour, C

Rory Calhoun
Barbara Bates
John Dehner
Carolyn Craig
Thdmas Fituman
Myron Healey
Francis De Sales
Frank De Kova
Reg Parton
Bob Woodward
Fred Krone Sheehan

Little imagination apparently was poured into the title, "Apache Territory," and the Rorvic production itself is likewise of little unique interest. Trudging through the hot desert, however, is Rory Calhoun, whose ability as an actor is on the upswing, and the Columbia release appears oke hay for the horse market and an Eastman colorful lower-half oater in other situations.

colorful lower-half oater in other situations.

Calhoun is a drifter, a loner, a saddle tramp, a man of ideals. He's rugged and capable of leading the hunted to safety, even if it does mean the majority bite the dust first. He finds himself commanding a variously composed group of citizens who are being sought by the Apaches and have taken refuge next to a desert well. Animosities run wild, jealously runs rampant and several of the clan run to their deaths before Calhoun leads a black-powder brigade to blow up the pursuing Indians during a blinding windstorm. The whole experience has taught him one thing—he's tired of being a bachelor—and he rides off with pretty Barbara Bates who was about to marry another but who loved Calhoun all the time.

Western was produced by Calhous and the control of the calhous and the calhous and the calhous and the calhous and the time.

about to marry another but who loved Calhoun all the time.

Western was produced by Calhoun and Victor M. Orsati, with the most favorable physical asset being Irving Lippman's Eastman Color lensing, Charles R. Marion and George W. George screenplayed from Frank Moss' adaptation of a Louis L'Amour novel. It's an adequate job, but the cliches—in situation, character and dialog—are obvious. The scripters have built an exciting climax, and Ray Nazarro's direction, fairly substantial all the way around, helps it along. There's even one point when nerves are tingled as a Gila monster and Calhoun try to outstare each other.

Thesping, topped by the star's good performance, is creditable, with fine jobs turned in by Miss Bates and John Dehner and capable performances by Carolyn Craig, Thomas Pittman, Leo Gordon, Myron Healey, Francis De Sales, Frank De Kova, Reg Parton, Bob Woodward and Fred Krone.

Krone.

Art director Cary Odell made the interior sets look as if they were under the sun. Film editing by Al Clark and sound by Josh Westmoreland are competently handled. Ron.

Blood of the Vampire (BRITISH-COLOR)

Routine horror film, indif-ferently acted and written, which will satisfy horror ad-dicts; b.o. potential for certain houses

London, Aug. 26.

Eros release of a Tempean production
ars Donald Wolfit, Barbara Shelley,
are Donald Wolfit, Barbara Shelley,
reembay, Jimmy Sangster of the
coffrey Seahorne: editor, Douglas Myes,
usic, Stanley Black, At Lendon Payillon,
andon, Running time, 84 MiNS.

Callistratus	Donald	Walfi
Dr. John Pierre	Vince	nt Bal
Madeleine ,.,	Barbara	Shelles
Carl	- Victor M	adderr
Kurt Urach	. William	Devlir
Wetzler	Andrew	Fauld
Herr Auron	Bryan C	olemar
Small Sneakthief	Hale	Jemond
Tall Sneakthief	Ramand D	2000
The Judge	Colin Di	Tombox
Chief Justice J	ohn To M	Table
Meinster	Don't	Widor
Madeleine's Uncle	nemy	VILIOI
Drunken Doctor	Campan	Similar
Serving Wench Vv	camero	n Har

With the current popularity of horror pix, "Blood of the Vampre" can be expected to clean up in undiscriminating theatres. In Britain, however, it is tagged with an 'X'' certificate, which means that no children under 16 may see it. Donald Wolfit is a doctor executed in 1830 as a vampire and restored to life, with little explanation, by Victor Maddern, who plays a one-eyed hunchback. Meanwhile, Maddern is sentenced to life imprisonment for murdering a patient whom he was trying to save by blood transfusion. He finds himself in a jail for the criminally insane, run by Wolfit. He is warned by another prisoner

(William Devlin) about prison atrectites and finds he is signed up by Wolfit to assist him in blood tests on other prisoners. Wolfit is trying to find a man in his own blood group, so that he can free himself of the vampire strain. These rather silly proceedings involve a certain amount of torture and a pack of ferocious dogs.

There is not much in the direction, acting or dialog in this picture. It may well be that Jimmy Sangster, who has made a corner for himself in the British film horror stakes with his "Frankenstein" screenplays, is finding the field less fertile than awhile ago. Wolfit hams the role of the mad doctor with doggedness. Ball keeps a stiff upper lip through his ordeal, william Devlin, Baxbara Shelley, John Stuart and Bryan Coleman turn in professional performances under unrewarding circumstances. The best that can be said for "Vampire" is that the color-lensing of Geoffrey Seahorne is very effective.

Nattens Ljus (Lights in the Night) (SWEDISH)

Svansk Filmindvori production. Stars Marlanne Bengtisur production. Stars tures Gunnar Bjornstrand, Birger Malm sten. Gosta Cederlund. Written and di-scede by Lars-Eric Kleigren. Camera Ake Dahltvist; music, Lars-Erik Larsson. At Film

Maria Marianne Bengtsson Peter Lars Ekborg

Offbeat Swedish pic possesses limited export chances. Film wants to be a fable about an innocent small town girl's first night in the big city, but only partly succeeds in its intent.

Result is an often charming but sometimes garbled vehicle in which the humor, at least to non-Nordic observers, is at times accidental and not where its ambitious author intended it. What value the pic has lies in the winning performance by Marianne Bengtsson. She combines a radiant youthful beauty with already mature acting assurance, adding still another name to the seemingly endless list of Swedish beauties of promising talent.

Film's technical qualities and other credits are good. Hawk.

Appointment With A Shadow (C'SCOPE)

Routine handling of a crime melodrama. Double-bill book-ings indicated.

Hollywood, Aug. 29.

Universal production and release.
Stars George Nader, Jonana Moore, Erican
Kara, Stephen Chase, Produced by Howie
Horwitz, Directed by Richard Carlson,
Screenplay, Alec Coppel, Norman Jolley,
based on an Argory story by Hugh Pensupervisor, Joseph Gerhenson; editor,
George Gittens, Previewed at the studio,
Triversal City, Aug. 25, 78, Running
Priversal City, Aug. 25, 78, Running

Paul Baxter George Nader
Penny Joanna Moore
Lt. Spencer Brian Keith
Florence Knapp Virginia Field
Dutch Hayden Frank de Kova
Sam Crewe Stephen Chase

"Appointment With A Shadow," which mixes crime melodrama with alcoholic rehabilitation, has an unusual theme but it is not developed to obtain much excitement or interest. Lacking, as well, any important names, the Universal production will find its bookings on double-bills as a routine program

double-bills as a routine program picture.

George Nader plays a booze-battered newspaper reporter who is given a chance to make a comenback by being the only newsman present when a notorious criminal is captured by police. Nader is present but discovers the wrong man is gummed down; the real fuginities of the stranged it to cover his own escape. Nader's problem is then to convince police of their mistake, doubly difficult because to fis own reputation as an unreliable drunk.

The simple, and acceptable, plot has been unhelpfully complicated by making the story also that of Nader's rejection of alcohol. It is possible, but dubious, that a confirmed alcoholic would be cured of his drinking compulsions by a single day's experience, which is the basic premise of this story. Technically, the screenplay, by Alec Coppel and Norman Jolley, based on a magazine story by Hugh Pentecost, makes the mistake of plung-

ing the spectator into Nader's efforts to fight off his craving for drink before his character has been established. As a result, there can be little sympathy and only cursory interest in the problem of a character as yet undelineated.

Nader and the others in the cast, Joanna Moore, Brian Keith, Vir-ginia Field, Frank de Kova and Stephen Chase, do well with their roles, considering the limitations.

roles, considering the limitations. Richard Carlson's direction is good on individual scenes although it seems to lack a cohesive, overall strength. Howie Horwitz produced, Technical credits are adequate.

Powe.

Do Ankhen Barah Haath (Two Eyes-Twelve Hands) (INDIA)

Berlin, Aug. 26.

Berlin, Aug. 26.

Rajkamal Kalamandir Private Lid.
(Bombay) production, directed by t.

Shantaram, Stars V. Shanta Ram, Baburae
Pendharkar, Sandhya and Ulhas, Screen
play, G. D. Madgulkar; camera, G. Balrishnan nusic, Vasant Dessi; narrator,
G. D. Madgulkar, At Berlin Film Festival.
Running time, 148 Mil81.

Running time, 164 MINS.

Feature from India is impressive (captured the Silver Bear, the second prize, in the feature film category at this year's Berlin Film Festival). Can be recommended everywhere. It benefits greatly from a skillful mixture of optical composition and harmonious music which often creates fascinating effects. Although the mentality of India is a barrier for the general market, film may still be a bet for special selected situations. It will appeal to quite a few, and fastidious customers.

Action centers around a jailer

ous customers.

Action centers around a jailer who believes in the good of every human being. He marches with six convicts to an uncultivated place and succeeds in wringing a rich harvest from the barren soil. More important, however, is the fact that he succeeds in making out of the notorious evil-doers (all murderers) into good and valuable human beings.

Technically as well as activities.

Technically as well as artistically, film can very well stand comparison with many a classy or arry European production. It's a refreshing departure from so many a cliche or run-of-the-mill production seen around here.

Der Greifer (The Catcher) (GERMAN)

Berlin, Aug. 26.

Deutsche Film Hansa release of Kurt Ulrich production. Stars Hans Albers, features Hansjoerg Felmy, Susanae Cra-mer, Horst Frank, Mady Rahl, Werner Feters, Siegfried Lowitz. Directed by Eugen York. Screenplay, Curt J. Brunn. Camera, Ekkehard Kyrath, music, Hans Grand Rechard Ryrath, Start Relian, Running time, 94 MINS

This one has been tailored for vet trooper Hans Albers, still one of the top names in the German film Industry. Although his performance isn't overwhelming as histrionic art, the Albers name makes this film a powerful bo. contender here. However, it's probably too German to give it better than average chances outside the home market.

Story sees 'Albers playing a criminal inspector who is put on the retired list even before he finishes his last case. But he still feels himself very young. So he on his own he tracks down a notorious woman-killer.

Script has a number of flaws. It appears uneven often and towards the end, rather confusing. All in all, the pic not only lacks suspense but also falls considerably short of similar noted foreign pix.

This is Albers' film, and he surely makes the most of it Good per-

similar noted foreign pix.

This is Albers' film, and he surely makes the most of it. Good performances are also turned in by Werner. Peters as a former underworld character and Siegfried Lowitz as ambitious, criminal, he spector who takes over Albers' Joh. Horst Frank is the psychopathic killer. Hans-Martin Majewskt's score is good while Ekkehard Kyrath did a trim lensing job.

Cerny Prador (The Black Battalion) (CZECH) Karlovy Vary, Aug. 26.

Czech State Film release and produc-tion. With Jaroslav Mares, Frantiseb Feterka, Gunther Simon. Directed by Vladimir Cech. Screenplay, Kamil Pixa, Miroslav Fabera; canera, Rudolf Milic-editor, Antonia Zelenka. At Karlovy Vary Film Fest. Running time, 99 MiNS.

Film is a competently made Film is a competently made actioner concerning the French Foreign Legion fighting in Indochina. It has a big measure of war brutality interlarded with the revenge of a Czech private on a lieutenant who turns out to be the German SS man who killed his family.

family.

Feature has some jolting scenes but general characterization and progression are conventional.

Mosk.

The Eighth Day Of The Week (POLISH—GERMAN)

Story of young love against grim, sordid Polish back-grounds; sensitive production would need careful specialized selling in the U. S.

Venice, Aug. 26.

CCC Films—Arthur Brauner Gerlind lease of CCC-Film Polski co-production tars Sonia Ziemann, Zingniew Cybolski rected by Alexander Ford. Screenplay, the Company of the Company of the Company puman; mark Hinsky camera, Jerzy puman; mark Filmsky, Running time, 19 iNS.

lother Ilse Ste
ather Bum Kre
regorio Tadeuzs Lomn
lisabetta Barbara Polor

"The Eighth Day of the Week," a German - Polish coproduction filmed in Warsaw, had originally been entered for the Cannes festival, but was yanked under pressure val, but was yanked under pressure by the Poles. Even now there is doubt as to whether it will be shown in Poland, or in any of the other eastern European countries. That, in fact, would need to be one of the main exploitation angles in selling the film, especially in the U.S. as it is a rather sombre and depressing plece of entertainment.

depressing piece of entertainment. The Polish reaction is quite understandable. Life in Poland is portrayed as grim and sordid. Blitzed slums and decadent cafes and bars are the main locales; drowning one's sorrows in liquor seems to be one of the main pastimes, and there is no evidence of the cultural uplift of which the East European countries always boast.

Against this sleavy background.

Against this sleazy background is depicted a story of young love, in which Sonia Ziemann and Zbignew Cybolski long for a home of their own, but would happily settle for the use of a room where they could be alone for just a few hours. After experiencing endless frustrations, the girl gets drunk with someone she casually picks up in a bar, and allows herself to be seduced just at the moment when the boy has succeeded in getting an apartment.

an apartment.

Film was originally made in the Polish language, and that, it is understood, will be the version available for export. At Venice, a dubbed German version was screened, and the synchronization was musually bad. That weakness, however, did not conceal the merit of Alexander Ford's sensitive and sincere direction in handling (as a Polish subject) a difficult subject with considerable social significance.

with considerable social signincance.

The two main characters dominate the entire film and carry off
the story with commendable conviction. Miss Ziemann, a favorite
German actress and the only member of the cast who is at all known
in the west, plays the young girl
with considerable feeling while
Cybolski makes the young boy a
tender and earnest character. The
girl's nagging invalid mother and
drunken brother are neatly etched
by Ilse Steppat and Tadeuzs Lomnicki. But apart from the principals, none of the characters is
completely developed. Technical
credits are okay. Although the film
is basically in monochrome, there
is one scene in color. Myro.

Schab Neschini Dar Diahannam (A Night in Hell) (IRAN)

(IRAN)

Berlin, Aug. 26.

Mehdi Missagheh Film Studio (Teheran)
production, directed by Samuel Khotschleian, Sirar Wosuch, Rulin and Schlein,
schlein, Start Wosuch, Rulin and Schlein,
samera, Energiatalah Famin; music, Del
Kash, At, Berlin Film Festival, Running
time, 712 MINS.

This film is noteworthy for one ason: It's Iran's first contribution to any international film festival. 'As admitted by its producer himself, it doesn't stand any chance to compete internationally. That's just it: But, nevertheless, it, may lure some curfo-seekers. Pic is not dull, even amusing.

fure some curio-seekers. Pic is not dull, even amusing.

Story concerns a wealthy Persian money-lender who's a miser of the meanest type. But then he has a dream, and in his delirium, which leads him into the hell, he realizes that he's been doing wrong all his life. He changes and becomes a benefactor of the most generous type. (This type of situation is of ancient oriental fable origin).

There are roars of laughter when hell gets into the picture: Quite a few "celebrities," ranging from 'Adam and Eve, Julius Caesar, Napoleon and Adolf Hitler, show up. Another amusing highlight when some of the hell inhabitants give out with a rock 'n' roll-type dance. As primitive (both technically and artistically) the whole (Continued on page 16)

(Continued on page 16)

Foreign Review Capsules

Paris, Aug. 26.

Le Piege (The Trap) (FRENCH). Globe Omnium release of Globe-Electra production. Stars Raf Valione, Magail Noel. Cast's Vanel, and the Star Cast's Vanel, and Laudenbach; camera Edouard Shutan; editor, J. Feyte. At Balzac, Paris. Running time, 95 MINS.

Pic is a familiar melodrama of a fugitive on the run (killed a man by mistake) who meets up with love. He becomes a truckdriver while she is a waitress in a road-side restaurant. They plot to run old man who desires the girl, finds out about the man's past, He blackmails them to get the girl, and she kills him in a fight to ironically thwart their plan to start a new life together.

Pic is tauthy made with some ex-

new life together.

Pic is tautly made with some exploitation angles, via its strong sex scenes. But characters remain stereotyped. Despite neat acting, technical credits and okay direction, this is strictly a hypo item for Yank chances. * Mosk.

En Legitima Defense GRENCH). Paul Wagner production and release. Stars wagner production and release. Stars Handle Production and release Stars and Manham, Earlier Legitime Person Manham, Earlier Legitime Manham, Earlier Mondry, Directed by Berthomieu. Screenbay, Frederic Dard, Berthomieu; camera, Walter Wottin; editor, Raymond Gaugier, Santham Landle Manhamanis, Paris. Running time, 3 MINN Fancais, Paris. Running time, 3 MINN Fancais, Paris.

This is a fair gangster pic about a cop and his buddy. The buddy runs a bar in Pigalle and kills an extorting gangster in self defense. He panics and runs off, but his friend, the cop, gets him back to face justice and also saves him from avenging hoods. Acting and technical credits are good. But this is conventional fare and only for possibli*es on its looksee at Pigalle lowlite and nightlife.

Mosk.

Mon Coquin De Pere My Darmed Father) (FRENCH). Delux-fira Film pro-duction and release. Stars Claude Dau-phin. Gaby Morlay, Antonella Luakli, features Philipe Lemaire. Jean Wall, Directed by Georges Lacombe. Screen-play, Louis Martin, Serge Veber; camera, Roger Dormoy; editor, Deniss Baby, At-Marignan, Paris, Running time, 95 MinS.

Main aspect of this film is an adroit flashback culled from an old film, working in an incident in the youth of three characters now stylishly aged in the film. Otherwise it is an ordinary situation comedy about a seductive father who refuses to grow old and vies.

with his son for the hand of a young girl. Youth wins out in this

with his son for the name or a young girl. Youth wins out in this. Flashback scene, of the meeting of the father with a girl, is the most imaginative part of the film. It is from Auguste Genina's "We Are No Longer Children," made in 1938. Acting is par as is the general makeup of the film, but it is of little Yank interest. Mosk.

Le Passager Clandestin (FRENCH-AUSTRALIAN; COLOR). Corona release of Silver - Dischiffin - Southern International production. Stars Martine Carol, Karlheim Foehm. Serge Regglani, features Roger Berghan, features Roger Jeden, Directed by Ralph Habb. Screen play, Maurice Auberge, Paul Andreota, Habib from novel by Georges Simenoz, camera (Earlmancolor), Desmond Dickinson, editor, Monigue Kirsanch, At Biarritte, Paris, Ruuning time, 145 Mids.

ritz Faris. Running time. 145 Mins.

This garishly colored pic was shot in Tahiti. That is fits main trump with the easygoing island habits and its scenery. Otherwise, this fairly hackneyed adventure yarn lacks the pace, mounting and acting to make color prints worth-while for Yank chances.

A big hearted prostie (Martine Carol) stows away on a ship with the aid of a young officer in love with her. She is trying to join an ex-love in Tahiti. After some telegraphed proceedings the two adventurers are killed off, and Miss Carol falls for her sailor. Ralph Habib's cliche-ridden direction does not help instill life into this. Miss Carol walks through this listlessly and shows some rounded anatomy at times. Serge Reggiani and Roger Livesey are fine as the fortine hunters. Mosk.

L'Ecole Des Cacottes (School for Coquettee) (FRENCH). Pathe ralease of Metropolitaines Films; elease, Star Dany Bobin, Fernand Gravey, Bernard Rierretures Robert Vatiter, Odette Lanre, Darry Cowl. Directed by Jacquelles Audry, Screenplay, Pierre Larache from play by Paul Armont and Marcel Gerblon; eamers, Marcel Grignon, at Marignan, Paris, Running time, 119 MINS.

Turn-of-century bedroom shenanigans are handled with tact; hence, this emerges one of those naughty bedroom farces which the French can bring off without being objectionable. On this score, this could be a good specialized item for American chances.

Pygmalion theme traces the rise of a bright, little coquette from an affair with a headstrong pianist to becoming the toast of Paris. But she longs for those old carefree days and finds she can not escape (Continued on page 16)

VENICE, ANYONE?-H'WOOD VOID

The Von Stroheim 'Museum'

Poetic justice is being richly served at the 19th Venice Film Festival via the retrospective showings of the directorial work of Erich Von Stroheim who died in Paris 16 months ago. Known primarily as an actor, Von Stroheim's great contributions to films as a director during his creative years in the U.S., from 1919 to 1928, are now being unveiled in the running off of his major works.

1928, are now being unveiled in the running off of his major works.

Von Stroheim served as an early Hollywood myth whose dollar excesses had him tabbed Von \$troheim, and as an actor as "the man you love to hate." This was part of the "movie madness" of the times, but now his visual brilliance, psychological insights and unrelenting, vivid realism, which transformed the sordid into art, are on display and quite apparently secure his niche in the film hall of fame.

are on unspay and quite apparency secure his none in indi him hall of fame.

The setting up of the Von Stroheim program was done by the Chiematheque Francaise (The French Film Museum) to whom Von Stroheim willed many copies of his pix. Run by curator Henri Langlois, and assistant Lotte Eisner, the pix are in perfect shape, well annotated with program notes but able to speak for themselves, though silent.

'Greed' and Other Classics

Among the pix shown were:

"Greed" (M.G) (1924), the monumental 50reeler cut to 10 by the incredulous Metro. It relentlessly exposed what avarice could do humanity, and even in its exclsed version is one of the great film museum pieces today. It still retains Von Stroheim's unusual visual powers and his ability to make his obsessive tirades seem real.

visual powers and his ability to make his obsessive tirades seem real.

"Blind Husbands" and "Foolish Wives," make for Carl Laemmle in 1919 and 1922, began his "human comedy" studies of the corrupt European and Vienness scenes, and their victimizing of credulous, naive Americans. His talents of observation, insistence on reality, and money-spending abilities were clear in these features, which still have a pugent appeal and effect today.

He then began "Merry Go Round" for Universal but was fired by Irving Thalberg for excessive spending. Finished by Rupert Julian, the pic still bears some telling Stroheim patches on innocense debauched by the ruling classes of the times.

"The Merry Widow" (M-G) (1925), is a more adult retelling of this operetta in silent film terms. Also shown were his old Vienna masterpieces, "The Wedding March" (Par) and "Marrlage of the Prince." in which Stroheim played a debauched, improverished nobleman almost saved by love.

Dual Version of 'Queen Kelly'

His aborted Gloria Swanson starrer "Queen Kelly" (Swanson) was also screened. Never finished by Stroheim, he gave a copy to the Cinematheque from which he sheared Miss Swanson's own, pasted-on ending. It too has a strong, solid flavor, and-has been released in France successfully, in art houses, the last few years.

Some fragments of famous acting pieces of his. as in Jean Ren-

years.

Some fragments of famous acting pieces of his, as in Jean Renoir's 1939 "La Grande Illusion" and "Sunset Boulevard" (Par), were also shown. His widow, actress Denise Vernac, was present. Langlols and Miss Elsner said it was a fitting tribute to the memory of this great film innovator who did not even get two minutes of silence during the Cannes Film Fest in '57:

The specialist's and neophyte's responses to Stroheim's films were gratifying. Venice will continue it special restrospectives each year on recently deceased film greats. Next fest will have one on Max Ophuls, who made pix in Germany, France and the U.S. He died early last year.

The Japanese 'Obstacle Race'; **MPEA Battles New Restrictions**

Motion Picture Export Assn. is concerned over the restrictive tendencies of the Japanese Government in connection with American film operations in that coun-

The latest move involved a Japanese demand that Tokyo be permitted to make its own allocation of the 101 licenses which MPEA receives for the year that started in April. In a strange "face-saving" play, MPEA went along with the request, but at the same time obtained a tacit understanding that it would have the right to re-allocate the permits later.

right to re-allocate the permits later.

This will be done in line with the Association's global license division formula. Some years back, before that formula was worked out, some of the companies asked the Japanese to divry up the licenses since the MPEA membership was unable to come to an agreement. This was done, but since then the formula was developed and the Japanese didn't use the precedent set. Now they have revived the idea, mostly because they want to be in a position to control a new film regulation which, as of 1960, will prohibit the issuance of licenses to U.S. companies which are not actually distributors. Indications are that the Japanese classify as a "distributor" companies with a demployees. The Americans feel that the Japanese market promises to become more and more difficult.

The Americans feel that the Japanese market promises to become more and more difficult. Already, there is a sharp limitation on the number of prints that can (Continued on page 16)

Wanger Snares 'The Fall'

Paris, Aug. 26. Walter Wanger snared the film rights to Nobel prizewinning auto rober prizemining au-thor Albert Camus novel, "La Chute" (The Fall). He plans to pro-duce it here and in Amsterdam. Purchase was handled here by MCA rep Micheline Rozan.

This will be Camus' first work to hit the screen, though his "The Plague" and "The Stranger" have been optioned before by French producers.

Heads Together On O'seas Divvv

Metro and 20th-Fox are currently working on a formula that will govern the profit division in future situations where the two companies may merge their operations abroad.

abroad.

Murray Silverstone, 20th-Fox International president, said in N. Y. last week that discussions for such mergers are going on. As per last week's Variety, M-G and 20th are consolidating in Venezuela Oct. 15, with 20th taking over the Metro handling there. Puerto Rico also (Continued on page 10)

YANKEE SNUB A

Venice, Sept. 2.

A major participation by the U.S. motion picture industry at this year's Venice film fest is being handicapped by the lack of star support. The absence of name personalities from Hollywood has become one of the major talking points along the Lido, especially as a number of top-ranking performers are close by filming in Rome.

as a number of top-ranking performers are close by filming in Rome.

As a result, when Brigitte Bardot arrives on the Lido today (Tues.) she will inevitably and surely have a walkaway victory in the stellar publicity stakes, just as Gina Lollobrigida had at the recent Berlinfestival. Unless there is a last-minute surprise arrival, she will have the field virtually to herself.

There is strong feeling here that, by their indifference, Hollywood stars, who were created by the industry, are letting the side down. As far back as last February, Frank Gervasi, MPEA representative in Rome, began putting out feelers, but neither the parent organization in Washington nor the studios in Hollywood were able to exert any pressure on the performers.

While it is recognized that availability must always be a determining factor, it is felt that, with a little more goodwill on the part of the artists, a representative turnout would have been possible, even if only for short periods over the weekends when the studios in Rome are not working.

The loss in valuable publicity cannot be measured in ordinary terms. There are over 500 newsmen covering the junket, plus more than 80 radio and tv reporters, sending in daily reports to newspapers and broadcasting stations throughout the world. If it is true that publicity helps to sell tickets, it must be conceded that the U.S. Industry is missing out badly. Star backing to the industry's own effort would easily have turned the scales.

UA VS. MPEA

Apart from the MPEA's own

would easily have turned the scales.

UA Vs. MPEA

Apart from the MPEA's own propaganda effort on a restricted \$7,500 budget, United Artists has been a lavish spender and entertainer with two midnight supper parties—one on opening night after the presentation of "God's Little Acre" and the other last night (Mon.) following the screening of its British entry, "The Horses' Mouth." UA had Tina Louise on hand for the launching of "Acre," (Continued on page 10)

Crix Mixed on 'Acre'; Kudos For Germany's Hot Potato 'Rosemarie' By ROBERT F. HAWKINS

Casolaro Brings Back

15 New Italian Features Salvatore Casolaro, prex of Casolaro-Giglio Films Distributing Co., has returned to New York from Europe where he acquired 15 new Italian films for release in the

States.

Casolaro this fall will open "Tosca," "presented by" S. Hurok, (for a percentage) which will open at the Normandie Theatre, N. Y., on reserved-seat policy. Picture is in CinemaScope and color. Franca Duval, who stars in the filmed opera, will be on hand. Miss Duval was born in Brooklyn but obtained her first recognition in Italy.

In Films' Future At Fox K.C. Meet

Kansas City, Sept. 2.
Fox Midwest circuit's annual convention of homeoffice execs and managers followed an established managers followed an established pattern in meetings at the Hotel Muehlebach here for two days last week. An informal atmosphere prevailed, but the program dealt intently with theatre operation throughout business session both days.

Elmer Rhoden, National Theatres president who came "home" for the affair, and also attended the opening of "Windjammer" at the Missouri Theatre, sounded a fort, ward-looking note. "The future, is holds developments at which we can only guess now, and these are tre operation," he said. In particular, he pointed to videotape as holding many new possibilities for the immediate future, both for making motion pictures at reduced costs and for use locally.

Executive delegation included Frank H. Ricketson Jr., executive vicepresident; Irving Epsteen, real e estate head, and John Hodges, comptroller, all in from L.A. with finden. Richard Brous, president of Fox Midwest, hosted the affair, which was attended by about 125, and included for the first time the Fox-Wisconsin men. Elmer Rhoden, National Theatres

God's Little Acre," first of two Yank entries at Venice, Sept. 2.

"God's Little Acre," first of two Yank entries at Venice Film Festival, received a very mixed reaction here. While audience reception was generally courteous and warm, press comment ranged from okay to spotty, though most critics felt pic had its place at festival. Italian pundits tended to re-review the Caldwell book, many terming it—and consequently the pic—dated.

Opening night United

it—and consequently the pic—dated.

Opening night United Artists party, which followed, found favorable consensus on all sides and was an undoubted success. UA followed upon second day with a press-cocktail at Peggy Guggenheim's Venice Palace on the Grand Canal.

Second pic in the local competition, Germany's "Rosemarie," received almost unanimous plaudits from press as well as numerous hands during screening at Palace, Festivalites appreciated its sharp satirical barbs at German abuse of their new economic wealth, ably scripted, acted out, and directed. Stars Nadja Tiller, and Peter Van Eyck were also mitted after screening, and a German supper followed at the Excelsior Hotel.

Italian papers, in praising "Rosemarie," also applauded Venice's choice and the firm stand in holding out for the pic's screening against the Bonn Government's objection to its local unveiling. Pic now has German'release approval and gets mass debut immediately fin that country, to cash in on

jection to its focal inventing. He now has German release approval and gets mass debut immediately fin that country, to cash in on golden publicity gift handed it by hassle over its local screening. Festival has meanwhile cleared up reasons for King Vidor's quitting of his jury presidency, which left the U. S. without a jury member. Early starting date on "Solomon and Sheba" (Sept. 15), forced him to curtail his local plans. He intimated that he could come for a few days only, and fest, in consideration of important chores a jury prexy had to perform, felt that a replacement was needed. (Continued on page 18)

AB-PT Selling Downtown, L.A.

Los Angeles, looks set to be dropped as a first-run outlet by American Broadcasting-Paramount

Theatres.

Leonard H. Goldenson, president of the company, disclosed that an outside, unidentified group has taken an option on the 3,300-seat house and this is to be exercised in about a month.

There are no antitrust decree edicts which call for divestiture of the theatre. It's simply a matter of AB-PT continuing its policy of unloading certain properties from time te time in line with corporate economics.

Sale of Par's Radio City To Midwest Radio-TV Co. A Stunner in Minneapolis

A Stunner in Minneapolis

Minneapolis, Sept. 2.

Local film circles generally regard impending demise of United Paramount's (Minnesota Amusement Co.) 4,100-seat Radio City, its flagship house, as perhaps exhibition's worst joit yet hereabouts and undoubtedly a sign of television's continuing ascendancy over exhibition.

Theatre shutters permanently Oct. 15 when Midwest Radio-Television Inc., owners of WCCO television and radio stations, the CBS outlets here, acquires it by purchase for an undisclosed price.

WCCO officials say they haven't decided as to what dispositions the theatre will be put, but declare (Continued on page 10)

Gleanings From a Gondola

Venice; Sept. 2.

Gregory Ratoff, nere for fest, plans to screen-test soprano Maria Meneghini Callas in London next week—in Technicolor—with view to possible blopic project... One local pundit thought that "God's Little Acre" was a picture about the Vatican City... Russo delegation late getting here, and composition of it is still unknown. Ivan Pirlev was slated to head it, but after the Soviet anger at Venice's non-acceptance of their "Iddot," there may be a shakeup in Iron Curtain representation ... "The 8th Day of the Week" the West German-Pollsh co-production, was previously slated for two festivals. It was yanked from Cannes by the Poles, then listed for Locarno—whence, at least according to Locarno fest officials, Venice "stole" it. Actually, "Venice got it from one of its producers, the German CCC. No Polish reps here officially, naturally, and the press reception after the screening is being given by the Germans. Edward Kingsley has pic for U. S. releaser, Richard Davis has bought the French pic, "Le Beau Serge," being screened here out of competition, for the U. S., Britain and Canada, Pic is first for young ex-

critic Claude Chabrol . . The Venice gambling Casino closed when crouplers struck for higher wages. One-day shutdown was termed a "tragedy" by one visiting Yank distrib while another listed it as a "disaster," noting he might have to see films if shutdown con-tinued.

have to see films if shutdown continued.

An inpromptu song recital by Italian Undersecretary Egidio Ariosto and other guests highlighted a cordial and intimate MPEA lunch for officials and VIPs at fest, held at Lido Golf Club . . . Vides Films of Rome is planning a Chinese-French-Italian co-production of "Marco Polo" for 1959.

British Bits

Associated British Picture Corp. is the only major British outfit taking an active part this year in all the international film fests. They had a strong delegation at Cannes, had entries in Brussels and Berlin, and repped at Venice by managing director C. J. Latta and distribution topper MacGregor Scott. Kenneth Rive and Ben Rose, Gala Films (London) toppers, taking a deal with Herbert Horn of Neue Film (Munich) for the U.K. rights to "Rosemarie". John (Continued on page 16)

Los Angeles, Sept. 2.

Los Angeles first-run biz took a lefty upswing over the Labor Day veekend, with huge \$306,400 likely or session, highest week since hristmas session. Strong new pixuls stout holdovers including virtual seluouts for a majority of hardicker films is responsible for great howing. "The Hunters" is leader with fine \$34,000 or better in four heatres.

Actually, "Cat on Hot Tin Roof" obs to make a better showing noe hitting a smash \$30,000 or sose at the Fox Wilshire. "Key" first general run is stout \$18,000 three spots. "Froud Rebel," also itial general run, is soft at State. "Big Country" is wow \$25,000 in cond Warner Bev week. "Relucnt Debutante" is heading for too \$16,000 in second at Fox Bevly. "Naked and Dead" is rated ir \$14,500 in second round at ree houses.

r \$12,500 in Second round are cee houses.
Hard-ticket pix are soaring, yindjammer," in 21st round, and wround World in 80 Days," in the week, are standout, latter af \$25,000.

Estimates for This Week

Estimates for This Week Pantages, Los Angeles, Loyola, ts (RKO-FWC) (2,815; 2,097; 1,-8; 1,320; 90-\$1,50) — "Hunters") oth) and "Cattle Empire" (20th) ne \$34,000 or over. Last week, intages, "Certain Smile" (20th) d wk-5 days), \$4,800. Los Anles, Loyola with Hollywood, Upwn, "Fiend Walked West" (20th) Kaked Earth" (20th) \$14,500. Ritz, mitation General" (M-G) (2d wk), 400.

0. wntown, Hawaii (SW-G&S) I; 1,106; 90-\$1.50)—"Girl in ii" (Indie) and "His First Af-(Indie), Good \$10,000. Last, Downtown, "Littlest Hobo", "Bullwhip" (AA), \$6,800. lil, "Twilight for Gods" (U), lee In Mirror" (U) (2d wk), 0.

Hawall, "Twilight for Gods" (U), Voice in Mirror" (U) (2d wk), \$2,700.

Fox Wilshire (FWC) (2,296; 90-\$1.50)—"Cat on Hot Tin Roof" (Mr-G). Smash \$30,000 or near. Last week, with El Rey, Rialto, "Indiscreet," (WB) (3d wk), \$10,700.

Hillstreet, Hollywood, Uptown (RKO-FWC) (2,752; 756; 1,715; 90-\$1.50)—"Key" (Col) (1st general run and "Apache Territory" (Col.) Stout \$18,000 or thereabouts. Last week, Hillstreet with Iris, "High School Helleats" (AJ), "Hot Rod Gang" (AJ), \$9,700.

"Proud Rebel" (BV) (1st general run.) Soft \$4,000. Last week, with Four Star, "La Parisienne" (UA) (4th wk), \$8,200.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2344; 825; 90-\$1.50)—"Naked and Dead" (WB) (2d wk) and "Quantill's Raiders" (AA) (Wilt-Vog). Fair \$14,500. Last week, with "Manhunt in Jungle" (WB) \$26,200 for first two houses, Fox Beverly (FWC) (1,170; \$1.50-\$2)—"Reluctant Debutante" (M-G) (2d wk). Socko \$16,000. Last week, \$16,600.

Warner Beverly (FWC) (1,170; \$1.50-\$21,505; 25.55)—"Rig Country" (IAA) (2.25; 25.52)—"Reluctant Debutante" (M-G) (24,6600. Warner Beverly (FWC) (1,170; \$1.50-\$21,500; Warner Beverly (FWC) (1,170; \$1.50-\$21,500; Warner Wills (Country" (IAA) (2.25; 25.52)—"Reluctant Debutante" (M-G) (24,200; Warner Wills) (20,200; Warne

War. Stokes strong (SW) (1,612; 25-\$2)—"Big Country" (UA) (2d). Wham \$25,000 or close. Last ek, \$24,800.

Ta Parisienne" (UA) (5th wk). assy \$4,200.

The Arts (FWC) (631; 90-\$1.50) "White Wilderness" (BV) (2d). Wow \$9,000. Last week, 200.

). Wow \$5,000. 200. Orpheum (Metropolitan) (2,213: \$1.50)— Kings Go Forth" (UA) d "Bullwhip" (AA) (3d wk). Oke 300. Last week, with New Fox,

400.

Rialto, El Rey, New Fox (Metro-litan-FWC) (839; 861; 765; 90-50) — "Indiscreet" (WB) (4th x, Rialto, El Rey), Rich \$9,600. Iris (FWC) (825; 90-\$1.50)— fatchmaker" (Par) (m.o.). Lusty .300.

"Matchmaker" (Par) (III.O.).
\$5,300.

Hollywood Paramount (F&M) (1,468; \$1.65-\$3) — "Gigi" (Mr-G) (8th .wk). Flashy \$22,000.

Last week, \$21,700.

Egyptian (UATC) (1,392; \$1.65-\$3.30) — "South Pacific" (20th) (13th wk). Torrid \$25,000.

Last week, \$21,900.

Chinese (FWC) (1,408; \$1.75-\$1.50-\$1

23,800.

Warner Hollywood (SW) (1,384;
1.20-\$2,65) — "Seven Wonders"
Cinerama). Started 65th week
unday (31) after wow \$20,600 last

Carthay (FWC) (1,135; \$1.75-3.50)—"Around World in 80 Days"
UA) (89th wk). Terrific \$25,000.
ast week, \$22,500.

Broadway Grosses

Estimated Total Gross
This Week\$646,900
(Based on 22 theatres)
Last Year\$937,000
(Based on 23 theatres)

'Cat' Denver Ace, 25G; 'Country' 22G

Denver, Sept. 2.

In a mainly good to big session, five bills are holding over. "Cat on Hot Tin Roof" at Orpheum is setting the pace while "Big Country" at Paramount is a close second. Both are staying on indefinitely. "South Pacific" goes into 20th week at Tabor, with no closing date in sight. "Certain Smile" at the Centre and "Matchmaker" at Denham stay for second weeks. "The Hunters" shapes good at the Denver. "Matchmaker" is only fair at the Denham opening stanza. "Hell Squad" is nice in two spots. Estimates for This Week

Centre (Fox) (1,247; 90-\$1.50)—
"A Certain Smile" (20th). Good \$9,500, but stays on. Last week, "Indiscreet" (WB) (4th wk), \$5,000 in 4 days. Denham (Cockrill) (1,429, 70-90)

A Cettain Sinne (active species) (A) Cettain Sinne (active species) (A) (4th wk), \$5,000 in 4 days.

Denham (Cockrill) (1,429; 70-90) (Match ma ke r" (Par). Fair \$8,000. Last week, "La Parisienne" (IA) (2d wk), \$7,500.

Denver (Fox) (2,586; 70-90) (Marches) (20th) (Marches) (20th) (Marches) (20th) (Marches) (20th) (Marches) (20th) (Marches) (Ma

Last week, "a.c." (U), \$8,000.

Majestio (SW) (2,200; 65-80)—
"The Hunters" (20th) and "Courage
of Black Beauty" (20th). Nice \$8,000 or close. Last week, "Revenge
Frankenstein" (Col) and "Curse
Demon" (Col), \$7,000.
State (Loew) (3,200; 75-90)—"Cat
On Hot Tin Roof" (M.-G). Rousing
\$14,000. Last week, "Imitation
General" (M.-G) and "Gun Fever"
(UA), \$9,000.
Strand (National Realty, (2,200;
55-80)—"Buchanan Rides Alone"
(Col) and "High Flight" (Col). Slow
\$4,000. Last week, "Naked and
Dead" (WB) (2d wk), \$5,000.

'Indiscreet' Wow \$15,000, Toronto

Toronto, Sept. 2.

With the annual Labor Day injection good for film biz generally,
"God's Little Acre" is fine at Carlton. But standout is "Indiscreet,"
rated terrific at the Hollywood.
"The Proud Rebel" is big at threehouses. Of the holdovers, "Reluctant Debutante" looms smash in
third frame at Loew's. "Rock-aBye Baby," in second frame, is
showing nightly turnaway biz.
"King in New York," in second
frame, is near-capacity at 557-seat
house.

Estimates for This Week

Estimates for This Week
Beach, Downfown, Glendale,
State (Taylor) (1,288; 1,059; 995;
694; 50-75)—"Haunted Stranger"
(M-G) and "Flend Without Face"
(M-G), Light \$10,500. Last week,
China Doll" (UA) and "Toughest
Gun in Tombstone" (UA), \$12,500.
Carlton (Rank) (2,518; 75-\$1,25)
—"God's Little Acre" (UA), Fine
\$18,000.

\$18,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-\$1)—
"Proud Rebel" (BV). Big \$16,000.
Last week, "Fly" (20th) (2d wk), \$11,000.

Hollywood (FP) (1,080; \$1-\$1.25)—
"Indiscreet" (WB). Terrific \$15,000. Last week, "10 North Frederick" (20th) (6th wk), \$7,000.

Hyland (Rank) (1,057; \$1)—
"Rooney" (Rank) (2d wk). Swell \$5,000. Last week, \$6,000.

Imperial (FP) (3,343; 75-\$1.50)—
"Rock-a-Bye Baby" (Par) (2d wk).

Hep \$13,500. Last week, \$15,000.

International (Taylor) (557: \$1)—

CAT' TORRID \$14,000, PROV.; 'TWILIGHT' 7G Providence, Sept. 2. Hot is the word for "Can On Hot Tin Roof" giving the State the lead in an otherwise fairly oke town. Sunny and final holiday weekend are also holding down grosses. Majestic is fairly nice with "The Hunters." "Twilight For Gods" at Albee is about as good. Estimated Total Gross This Week. S2,976,100 Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). Good \$7,000. Last week, "Light in Forest" (BV) and "Ride Crooked Trail" (I). G Big 24G, 'Smile' 19G, 'Cat' 17G, 2d

Estimated Total Gross
This Week ... \$2,976,100
(Based on 17 cities and 219
(theatres, chiefly first runs, including N. Y.)
Last Year ... \$3,286,000
(Based on 19 cities and 231
theatres)

Country' Big 22G, Frisco: 'Cat' 29G

San Francisco, Sept. 2.
Biz is perking here currently,
with "Cat on Hot Tin Roof" smash
at Warfield to pace field. "Big
Country" is rated excellent, at
United Artists, for equally smash
results. "The Hunters" is okay at
the Fox while "Indiscreet" looms
dandy in fourth St. Francis session.
"Naked and Dead" shapes okay in
second round at Paramount. Standout among longrums is "Around
World in 80 Days" at Coronet
where it is wow in 88th stanza.

Estimates for This Week
Golden Cate (BKO) (2859, \$1,25)

Golden Gate (RKO) (2,859; \$1.25)
—"Twillight for Gods" (U) and
"Last of Fast Guns" (U). NSG
\$10,000. Last week, "Raw Wind in
Eden" (U) and "Once Upon Horse"
(U), \$10,500.
For (FWC) (4,651; \$1.25-\$1.50)—
"Hunters" (20th) and "Desert Hell"
(20th). Okay \$16,000. Last week,
"Fiend Who Walked West" (20th)
and "Naked Earth" (20th), \$11,500.
Warfield (Loew) (2,656; 90-\$1.25)
—"Cat on Hot Tin Roof" (M-G).
Great \$29,000. Last week, "Badlanders" (M-G) (2d wk), \$9,000.
Paramount (Par) (2,646; 90-\$1.25)

landers' (M-G) 2d wk), \$9,000.

Paramount (Par) (2,646; 90-\$1.25)

—"Naked-and Dead" (WB) (2d wk).
Okay \$13,000. Last week, \$18,500.

St., Francis (Par) (1,400; \$1.25-\$1.50)—"Indiscreer" (WB) (4th wk).
Dandy \$12,000. Last week, \$14,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65)—"Search for Paradise" (Cinerama) (25th wk). Good \$17,800. Last week, \$19,000.

United Artists (No. Coast) (1,207; 90-\$1.25)—"Big Country" (UA).
Smash \$22,000 or over. Last week, "China Doll" (UA) and "Lost City of Gold" (UA), \$7,300.

Stagedoor (A-R) (440; \$1.25-\$3)—"Gigi" (M-G) (8th wk). Nearcapacity at \$12,400. Last week, \$12,400.

Presidio (Hardy-Parsons) (774;

\$12,400.

Presidio (Hardy-Parsons) (774;
\$1.25-\$1.50)—"Goddess" (Col) (7th
wk). Big \$3,000. Last week, \$2,800.

Vogue (S.F. Theatres) (364;
\$1.25)—"Blue Murder at St. Trinian's" (Cont) (6th wk). Great \$3,000. Last week, \$3,800.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World
in 80 Days" (UA) (88th wk). Wow
\$14,000 or over. Last week, \$15,000.

Alexandria (United California)

Alexandria (United California)

Alexandria (United California) (1,170; \$1,50-\$3.50)—"South Pacific" (20th) (9th wk), Excellent \$22,500. Last week, \$23,000.

'Indiscreet' Robust 19G,

Indiscreet' Robust 19G,

D.C. 3d, 'Eden' \$8,000

Washington, Sept. 2.

The long holiday weekend and pleasant weather will boost the mainstem bo. into the solid class this round. Sole newcomer, "Raw Wind in Eden," is just okay at Keith's, but lineup of sturdy hold-overs makes up for it. "Big Country," in second stanza at Palace, is still champ, and may even top last week's hefty take. "The Hunters" remains fine in holdover session at Capitol. "Indiscreet" stays fancy in third week, two houses. "Search for Paradise" is up again for second consecutive week in its 34th stanza at the Warner, thanks to end-of-run notices. Other longruns are steady, "South Pacific" being especially good in 21st stanza at the Uptown.

Estimates for This Week
Ambassador-Metropolitam (SW) (1,490; 1,000; 90-\$1.25) — "Indiscreet" (WB) (3d-final wk). Handsome \$19,000 after \$22,000 last week.

Capitol (Loew) (3,434; 90-\$1.25)

"The Hunters" (20th) (24 wk)

week.
Capitol (Loew) (3,434; 90-\$1.25)

"The Hunters" (20th) (2d wk).
Fine \$15,000 after \$17,000 in first.
May hold.
Columbia (Loew) (904; \$1.25(Continued on page 18)

Boston, Sept. 2.
Holiday biz is as torrid as weather, even heat wave over the weekend falling to slow up trade. Hurricane warnings hurt a bit last Thursday and Friday. New product is proving a booster and holdovers are in fine shape. With the Beacon Hill and Capri playing "Night Heaven Fell." Bardot biz is hotsy. Big winner is "Gig!" at the Gary, where hard-ticket policy is spelling great trade. "Windjammer" is big at the Boston on first four days. "Wind Across Everglades" shapes sharp at Paramount and Fenway. "The Hunters" looks good at Memorial. "Certain Smile" is bright at the Metropplitan. Holdovers are scoring with "Cat On Hot Tin Roof" smash in second round at State and "Big Country" wham at Orpheum in second.

Estimates for This Week

Astor (B&Q) (1,372; 75-\$1.50)—
"Indiscreet" (WB) (8th wk). Good \$6,000. Last week, \$7,000.

Beacon Hill (Sack) (678; 90-\$1.50)—
"Night Heaven Fell" (Kings). Smash \$14,000. Last week, "Key" (Col) (6th wk), \$5,000.

Boston (SW-Cinerama) (1,354; 1,25-\$2.65)—"Windjammer" (NT) (2d wk). Started Sunday (31). First four days hit rousing \$16,000.

Caprl (Sack) (990; 90-\$1)—"Night Heaven Fell" (Kings). Socko \$10,000 for Bardot. Last week, "To Catch Thief" and "Man Who Knew Too Much" (reissues) (2d wk). Second week started Sunday (1). First was slick \$9,000.

Fenway (NET) (1,376; 60-\$1.10)—"Wind Across Everglades" (WB) and "If's Great to be Young" (FA). Neat \$5,000. Last week, "Never Love Etranger" (AA) and "Bull-whip" (AA), \$6,000.

Memorial (RKO) (3,000; 60-\$1.10)—"Wind Across Everglades" (WB) and "Last Holiday" (Indie). Bright wk), \$6,000.

Last week, "La Parisienne" (UA) (5th wk), \$6,000.

Memorial (RKO) (3,000; 60-\$1.10)—"The Hunters" (20th) and "Riaming Frontier" (20th). Sock \$1,000.

Memorial (RKO) (3,000; 60-\$1.10)—"Crettain Smile" (20th) and "Cattle Empire" (20th). Perky \$19,000. Last week, "Naked and Dead" (WB) (34) & \$9,000.

Mayflower (ATC) (683; 75-\$1.25.)

"Cace of Dr. Laurent" (T-L) (3d wk). Good \$6,500. Last week, \$8,200.

wk). Good \$0,000. \$8,200. Paramount (NET) (2,357; 70-\$1.10)—"Wind Across Everglades" (Continued on page 18)

'Cat' Whopping \$20,000, Cincy Ace; 'Kings' Tall 10G, 'Search' Hefty 17G

cincinnati, Sept. 2.
Cincy film biz is soaring this week. First-runs are feasting on four solid openers and holiday lift. Far out in front is "Cat On Hot Tin Roof," smash at the Albee, and racking up one of year's top grosses. "Peter Pan" shapes solid at Ketth's. Grand is heading for a banner session with "Kings Go Forth" and "A Certain Smile looms oke at the Palace. Hardicket "Search for Paradise" and "South Pacific" continue strong in riding out the school vacation.

Estimates for This Week

Estimates for This Week
Albes (RKO) (3,100; 90-\$1.50)—
"Cat on Hot Tin Roof" (M-G).
Great \$20,000 preem and Cincy
top grosser sirfie "The Vikings"
(UA). Last week, "Imitation General" (M-G), \$14,000 at \$1.25 scale.
Capitol (SW-Cinerama) (1,376;
\$1.20-\$2.65)—"Search for Paradise"
(Cinerama) (39th wk). Close to last
week's hefty \$17,000.
Grand (RKO) (1,400; 90-\$1.25)—
"Kings Go Forth" (UA). Swell
\$10,000 or near. Last week, "Colossus New York", (Par) and "Space
Children" (Par), \$6,500 at \$1.10 top.
Keith's (Shor) (1,500; 90-\$1.25)—
"Peter Pan" (BV) (reissue). Solid
\$10,000. Holds for second. Last
week, "Matchmaker" (Par) (2d wk),
\$7,000.

Palea (RKO) (2,600: 75-\$1.10)—

\$7,000.

Palace (RKO) (2,600; 75-\$1.10)—
"Certain Smile" (20th). Okay \$8,000. Last week, "Badlanders" (M-G), \$8,400.

Valley (Wiethe) (1,500; \$1.50-\$2.50)—"South Pacific" (20th) (19th wk). Sharp \$12,000 after elimb to \$12,500 last week.

'Cat' Mighty 11G, K.C.; 'Hunters' Hot 14G, 'Windjammer' Big 12G, 'Naked' 12

Kansas City, Sept. 2.

Estimates for This Week

pleasant most of the summer.

Estimates for This Week

Crest Drive-in, Riverside Drivein, Regent (Commonwealth) (1,000
cars each; 640; 60-85)—Currently
on subsequent-run. Last week,
"Slerra Baron" (20th), "Violent
Road" (WB) and "Naked Earth"
(20th), moderate \$10,000.

Glen, Dickinson, Shawnee Drivein. Leawood Drive-in. (Dickinson)
(700; 750; 1,100 cars; 900 cars; 7590)—"Queen of Outer Space" (AA),
"One That Got Away" (Rank) and
"Dragoon Wells Massacre" (AA)
(2d run). Bright \$15,000, best here
in weeks. Last week, "Buchanan
Rides Alone" (Col) "Screaming
Mimi" (Col) and "Last Man To
Hang" (Indie). \$10,000.

Lakeside, Hillerest, Boulevard,
Heart (Independent drive-ins) 600
cars; 509; 700; 1,20; 75-85)—Currently on usual subsequent-run
setup. Last week, first-run combo

of "Tank Force" (Col) and "Bitter Victory" (Col) was nice \$15,000.

Kimo (Dickinson) (504; 90-\$1.25)

"God Created Woman" (Kings) (30th wk). Continue record run at oke \$2,000 or near. Last week, \$1,800.

Midland (Loew) (3,500; 75-90)

"Reluctant Debutante" (M-G). Fine \$8,500 or near. May hold. Last week, "Kings Go Forth" (UA) (2d wk), \$6,000.

Missouri (SW-Cinerams) (1,104)

\$5,500 or near may noun. See week, "Kings Go Forth" (UA) (2d wk), \$6,000.

Missouri (SW-Cinerama) (I.194; \$1.20-\$2) — "Windjammer" (NT).
Opened with benefit preem for K.C. Young Matrons, First week looks for big \$12,000. Last week, "Search for Paradise" (Cinerama) (18th wk), \$12,000.

Paramount (UP) (1,900; 90-\$1.25)

—"Naked and Dead" (WB). Fancy \$10,000; holds. Last week, "Indiscreet" (WB) (6th wk), set a record for length of run and wound with great \$6,000.

Roxy (Durwood) (879; 90-\$1.25)

—"Cat on Hot Tin Roof" (M-G).
Wow \$11,000; stays on. Last week, "Rock-A-Bye Baby" (Par) (2d wk), \$6,000.

"Rock-A-Bye Baby" (Par) (2d wk), \$6,000.

Rockhill (Little Art Theatres) (750; 75-90) — "A Novel Affair" (Cont). Moderate \$1,700. Last week, "Mitsou" (Indie), \$1,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) — "The Hunters" (20th) and "Count 5 and Die" (20th). Big \$14,000.

Last week, "The Fly" (20th) and "Space Master X-7" (20th), \$11,500.

Blockbusters Boost Chi; 'Cat' Huge \$70,000, 'Deb' Sockeroo 31G, 'Eden' Brisk 25G, 'Defiant' Smash 33G, 3d

Chicago, Sept. 2.

Plenty of blockbusters and muggy weather will give Loop cinemas that expansive feeling this round. "Cat on Hot Tin Roof" at the Chicago is rated a giant \$70,000 or better while the Woods opener of "Reluctant Debutante" is headed for a smash \$31,000.

New Monroe combo of "Buchanan Rides Alone" and "Tank Force" should post a sock \$12,000. Holdovers are very robust. Roosevelt's third round of "Defiant Ones" is rated boff while second week of "Big Country" is figured big at the State-Lake. Oriental's second of "Raw Wind in Eden" is holding a trim pace.

"Light in Forest" expects a brisk fourth round at the Garrick while "Indiscreet" is seen torrid in United Artists fourth session. "Matchmaker" is still solid in Esquire fifth. "La Parislenne" is oke in sixth round at the Loop.

Of the hard-ticket pix, "Gigi" is splendid in eighth Harris frame while "Windjammer" is coming along better in 10th round at the Opera House. "Scarch for Paradise" is dandy in 20th week at the Palace. "South Pacific" is rated sock in 23d McVickers frame. "Around World" is great in 74th stanza at Todd's Cinestage.

Estimates for This Week

stanza at Todd's Cinestage.

Estimates for This Week
Capri (Dowd) (585; \$1.25-\$1.50)

"French They Are a Funny Race"
(Cont) (reissue) and "It Happened
in Park" (Indie). Fair \$3,000.
Last week, "Deadlier Than Male"
(Cont) and "His First Affair" (Indie), \$4,000.
Carnerie (Telem't) (485; \$1.25)

"Goddess" (Col) (4th wk). Solid
\$3,600. Last week, \$4,000.
Chicago (B&K) (3,900; 90.\$1.80)

"Cat on Hot Tin Roof" (M.G.).
Sockeroo \$70,000 or better. Last
week, "Naked and Dead" (WB) (3d
wk), \$17,000.

Esquire (H&E Balaban) (1,350; .50)—"Matchmaker" (Par) (5th k). Lively \$9,500. Last week,

13,000. Garrick (B&K) (850; 90-\$1.25)— Light in Forest" (BV) (4th wk). lotsy \$12,500. Last week, \$12,-

U. Harris (Indie) (984; \$1.25-\$3)— tigi" (M-G) (8th wk). Fine \$20, 0. Last week, \$18,500. Loop (Telem't) (606; 90-\$1.50)—

(Continued on page 18)

Mpls. Better; 'Cat' Fast \$14,000, 'Smile' Modest 8G, 'Hunters' Nice 10G

8G, 'Hunters' Nice 10G

Minneapolis, Sept. 2.

Three important newcomers,
"Cat on Hot Tin Roof," "The Hunters' and "A Certain Smile," probably in that order, make biz shape stout this session. "Cat" is off to an especially sizzling start.

It's the 27th week for "Search for Paradise," the 10th for "South Pacific," the seventh for "No Time for Sergeants" and the fifth for "La Parislenne."

The Labor Day weekend holiday meant added biz, but the Minnesota State Fair, winding up its 10-day stand finishing to record-breaking attendance, continued to be stiff competition.

Estimates for This Week

Academy (Mann) (347; \$1.50\$2.65)—"South Pacific" (20th) (10th Wek). Brisk \$14,200. Last week, \$14,000. Century (SW-Cinerama) (1,500;

\$2.63—"South Pacific" (20th) (tube)
wk). Brisk \$14,200. Last week,
\$14,000.

Century (SW-Cinerama) (1,500;
\$1.75-\$2.65)—"Search for Paradise"
(Cinerama) (27th wk). Keeping its
head well above water while on
brink of eighth month. Nice \$12,000. Last week, \$15,000.

Gepher (Berger) (1,000; 85-90)—"Frankenstein 1970" (AA). Stout
\$6,000. Last week, "Imitation General" (3d wk) (M-G), \$5,300.

Lyrte (Par) (1,000; 85-90)—"Here
to Eternity" (Col) (treissue) (2d wk).
Tall \$5,000. Last week, \$8,000.

Radio City (Par) (4,100; 85-90)—
"Certain Smile" (20th). Lack of
cast names hurting plus fact that
novel didn't have too much of a
sale here. Moderate \$8,000. Last
week, "Twilight For Gods" (U) (2d
wk), \$4,000 in 6 days.

RKO Orpheum (RKO) (2,800; 90\$1.50)—"Cat on Hot Tin Roof"
(M-G). Exciting much attention
and word-of-mouth, and stiff scale
probably won't keep patrons away.
Giant \$27,000. Last week, "Badlanders" (M-G), \$6,000 at 85c-90c
scale.

RKO Pan (RKO) (1,800; 90-

scale.

RKO Pan (RKO) (1,800; 90\$1.25)—"No Time for Sergeants"

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e.,
without usual tax. Distributors share on net take, when
playing percentage, hence the
estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U.S. apprisement tax.

Twilight' Big 13G, Philly, 'Smile' 9G

city is "The Hunters," fine at the Fox but not as big as hoped for. "Twilight For Gods" looms fancy at Randolph while "Gunman's walk" is rated thin at Goldman. "Big Country" looms great in third round at Stanley. "Night Heaven Fell" looks fine but not quite as large as anticipated.

Fell' looks fine but not quite as large as anticipated.

Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80)—
Whole Truth" (Col). NSG \$5,000.
Last week, "La Parisienne" (UA)
(5th wk), \$3,500.

Boyd (SW) (1,480; \$1.25-\$2.75)—
"Gigi' (M-G) (10th). Fair \$9,000.
ame as last week.

Fox (National) (2,250; 65-\$1.49)—
"Hunters" (20th). Fine \$19,000 or near. Last week, "Andy Hardy
Comes Home" (M-G), \$7,000.
Goldman (Goldman) (2,250; 65-\$1.49)—
"Gumman's Walk" (Col).
Thin \$7,500. Last week, "Bad-landers" (M-G), \$8,000.
Midtown (Goldman) (1,000; \$2-\$2.75)—"South Pacific" (20th) (23d wk). Holding at big \$10,000, same as last week.

Slave (Indie). Good \$3,200.
Last week, "Pagans" (AA) and
"Hong Kong Affair" (AA), \$3,000.
Trans-Lux (T-L) (500; 99-\$1.80)
—"Vikings" (UA) (10th wk). Still
in chips at \$5,000. Last week,
\$5,200.
"Certain Smile" (20th) (3d wk).
Trim \$9,000. Last week, \$11,000.
World (Pathe) (604; 94-\$1.49)—
"Night Heaven Fell" (Kings). Fine
\$3,500. Last world, "No Sun in
Venice" (Indie) (2d wk), \$2,200.

'Cat' Tops Seattle Biz, Giant \$11,000; 'Country' Big 14G, 'Hunters' 12G

Matchmaker" (Par) and "Bitter ictory" (Par), \$7,100. Music Box (Hamrick) (800; 90-

(Continued on page 18)

'NAKED' BANGUP 16G, ST. L.; 'CAT' SOCK 14G

week, same.

Richmond (Arthur) (1,000; \$1.25)

—"Rooney" (Rank). Nice \$1,800.

Last week, "Bolshoi Ballet" (Rank),

'Cat' Sharp 22G, Balto; 'Naked' 7G

Baltimore, Sept. 2.
Big story here this week is "Cat
on a Hot Roof" which is shaping smash at the Stanley. House
is getting an all-time high
here (\$1.80 top over weekends) for
a downtown house showing on
grind policy. "Imitation General"
shapes oke at Century. "Big Country" is nice in third round at the
Hippodrome. "Key" looks good in
fifth at the Mayfair while "South
Pacific" is steady in 22 frame at
the New.

fifth at the Mayfair while "South Pacific" is steady in 22 frame at the New.

Estimates for This Week
Century (Fruchtman) (3,100; 50-\$1.25)—"Imitation General (M-G).
Oke \$7,000. Last week, "Naked Earth" (20th), \$4,000.
Cinema (Schwaber) (460; 50-\$1.25)—"Night Heaven Fell" (Kings) (6th wk). Fair \$2,000 after \$2,500 in previous week.
Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Gigl" (M-G) (8th wk). About \$6,500 after same in seventh.
Five West (Schwaber) (480; 50-\$1.25)—"Demonlac" (Indie) (2d wk).
Nice \$3,000 after ditto opener.

Hippodrome (Rappaport) (2,300; \$0-\$1.25)—"Big Country" (UA) (3d wk). Nice \$10,000 after \$12,-000 in second.

Little (Rappaport) (300; 50-\$1.25)—"Matchmaker" (Par) (4th wk).
Holding at near \$3,000. Third was same.

Mayfair (Fruchtman) (900; 50-

same. Mayfair (Fruchtman) (900; 50-\$1.25)—"Key" (Col) (5th wk). Good \$6,000 after \$6,500 in fourth. New (Fruchtman) (1,600; \$1.50-\$2.50)—"South Pacific" (20th) (22d wk). Steady \$9,000 after ditto last week

wk). Steady \$9,000 after ditto last week. Playhouse (Schwaher) (460; 50-\$1.25) — "Man In Raincoat" (Col) (3d wk). Nice \$3,000 after about same for second.

Stanley (Fruchtman) (3,200; \$1.25-\$1.80) — "Cat on Hot Tin Roof" (M-G). Smash \$22,000, Last week, "The Fly" (20th) (2d wk), \$5,000

Town (Rappaport) (1,125; 50-\$1.25) — "Naked and Dead" (WB) (3d wk). Good \$7,000 after \$9,000 last week.

will open late this month in Hemp-stead, L. 1. It's located on the site of the Art Theatre which was destroyed by fire Jan. 27 of this

year.

The Fine Arts will be operated by Adolph Herman and booked by the Island Theatre circuit. Seating 494, the house was designed by John and Drew Eberson and cost over \$100,000 to build. It's said to be one of the most modern parties in evistence.

Labor Day Booming B'way; 'Hunters' Fast 50G, 'Colonel' Smash \$45,700, 'Earth' 16G, 'Deb' Rousing 185G, 3d

The long Labor Day holiday weekend is giving Broadway firstrun biz 8 nice boost in the current session although some of the new pictures brought in to take advantage of the holiday upbeat are something less than great. Ideal outdoor weather took thousands to the seashore and outdoor spots, but the deluxers leaned heavily on the influx of out-of-town visitors for their trade; hence the weather was a minor factor.

Top new entrant is "The Hunters," with fancy \$50,000 in first week at the Paramount. "Me and Colonel" finished its first round at the Odeon with a mighty \$26,000 and wow \$19,700 on initial week at the Fine Arts. "Naked Earth" looks like okay \$16,000 opening stanza at the Mayfair.

Top money continues to go to 'Reluctant Debutante' with stage-

stanza at the Mayfair.

Top money continues to go to
"Reluctant Debutante" with stageshow, with a terrific \$185,000 probable for the third session at the
Music Hall. It stays on, of course,
Second week of "Imitation General" held with a solid \$25,000 at
the State.

Second week of "Imitation General" held with a solid \$25,000 at the State.

"Naked and Dead" looks good \$25,000 in fourth stanza at the Capitol. "La Parisienne" held with a lively \$18,000 in fifth week at the Victoria.

"Vikings" continued its amazing pace, at the Astor with a great \$27,000 expected in current (12th) round at the Astor. "Windjammer" looks good \$29,000 in 21st session at the Roxy.

The newest hard-ticket entry. "South Seas Adventure," rounded out its sixth stanza with a great \$39,000 at the Warner. "South Pacific" hit socks \$36,000 in 23d week at the Criterion, now being in the 24th round.

"Around World in 30 Days" pushed to terrific \$39,000 for its in the Taylon on River Kwal" climbed to a big \$26,400 in 37th frame at the Palace. "Gigi" was capacity \$19,300 in 15th week at the Royale.

Astor (City Inv.) (1,094; 75-\$2)2— Vikings" (UA) (12th wk). Current ession winding today (Wed.) is ushing to rousing \$27,000. The 1th week, \$24,500.

Monday (1) was big \$7,100. Third, \$8,300.

Capitol (Loew) (4,820; \$1-\$2.50)—
"Naked and Dead" (UA) (5th wk).
Fourth week ended yesterday
(Tues.) was fine \$25,000. Third was 223,000, below hopes. Stays one more week, with "Dunkirk" (M-G) due in on Sept. 10.
Criterion (Moss) (1,671; \$1.80-\$3.50) — "South Pacific" (20th) \$3.50) — "South Pacific" (20th) \$25,000.
Cithe 22d week, \$30,900.
The 22d week, \$30,900.

Fine Arts (Davis) (468; \$0-\$1.80)

Simmy (31) was great \$30,000.

Fine 22d week, \$30,900.

Fine Arts (Davis) (468; 90-\$1.80)

"Me and Colonel" (Col) (2d wk).

First week completed Monday (1),

Laking in Labor Day, was terrific

\$19,700, near house high and higgest here in months. Long lines

over weekend.

Guild (Guild) (450; \$1-\$1.75)—

"Truth About Women" (Cont).

First stanza ending today (Wed) is

heading for sock \$1:2,000. Holds.

In ahead, "Lovers and Thieves"

(Indie) (3d wk-10 days), \$8,000.

Mayfair (Indie) (1,738; 79-\$1.80)

—"Naked Earth" (20th). First week

ending today (Wed.) is heading for

Falace (RKO) (1,642; \$1-\$3)—
Bridge on River Kwai' (Col) (38th vib.) The 37th session finished yesgrady (Tues.) was big \$26,400 for 4 shows. The 36th week, \$23,800.
Odeon (Rank) (813; 90-\$1.80)—
Me and Colonel'' (Cont) (2d wis.)
ditial round ended Monday (1) was nighty \$26,000. In ahead, "Key"
Col) (8th wk-6 days), \$8,500.
Royale (Loew) (934; \$1.50-\$3)—
Gigi'' (M-G) (16th wk). The 15th ession ended Saturday (30) was laocity \$19,300. The 14th was los capacity \$19,300. Added shows to 16th week will boost take.
Paramount (AB-PT) (3,665; \$1-\$2)
—"The Hunters'' (20th) (2d wis.)

"Lawk mu case water to Darky and Chron, and Chron, and Chron, and Chron, and Chron, and contract the "Looking for Danger" (AA), oke 12,000.

"Looking for Danger' (AB), oke 12,000.

"L

fidelity" (Janus) (2d wk-5 days), \$5,000.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Reluctant Debutante" (M-G) and stageshow (3d wk). This stanza winding up today (Wed.) is holding at great \$185,000 or better. Second was \$186,800, over estimate. Stays on. Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World" (UA) (99th wk). The 98th week ended yesterday (Tues.) was sensational \$39,000, with one extra show. The 97th week, \$37,000.

Rory (Nat'l. Th.) (2,710; \$1.75-\$3.50)—"Windjammer" (NT) (21st wk). This round finishing up today (Wed.) is heading for trim \$29,000. The 20th week, \$24,000. Stays until Sept. 21.

State (Loew) (3,450: 50-\$1.75)—"Initation General" (M-G) (3d wk). Second round ended yesterday (Tues.) was solid \$25,000 or close. First was \$34,000. "Raw Wind in Eden" (U) is due in here next. Sutton (R&B) (561: 95-\$1.75)—"Tale of Two Cities" (Rank) (5th wk). Fourth week ended Sunday (31) was good \$5,800. Third was \$5,500.

\$17,00G;
Warner (SW-Cinerama) (1,600;
\$1.80,\$3.50)—"South Seas Adventure" (Cinerama) (7th wk). Sixth
stanza ended Saturday (30) was
\$39,000, great, with one extra show.
Fifth week, \$38,900. Two extra
shows have been added to the current' session.

'Cat' Wham \$22,000, Det.; 'Hunters,' Sizzling 20G, 'Naked' Boffo 18G, 2d

fight pix (UA), \$12,000.

Michigan (United Detroit) (4,000;
\$1.25-\$1.50) — "Indiscreet" (WB)
and "Stage Struck" (BV) (3d wk).
Big \$15,000. Last week, \$18,700.

Palms_(UD) (2,961; \$1.25-\$1.50)
—"Naked and Dead" (WB) and
"Badman's Country" (WB) (2d wk).
Socko \$18,000. Last week, \$25,000.

Madison (UD) (1,900; \$1.25-\$1.50)
—"Big Country" (UA) (3d wk).
Swell \$16,000. Last week, \$22,500.

Broadway-Capitol (UD) (3,500;

Broadway-Capitol (UD) 2,500
90-\$1.25)—"Ride Crooked Trail"
(U) and "Once Upon A Horse" (U)
Began Monday (I). Last week
"Law and Jake Wade" (M-G) and

'South Pacific' Leads August Pack; Lotsa New Pix; 'Indiscreet,' 'Naked,' 'Debutante,' 'Gigi' Attain Top Five

VARIETY's regular weekly boxoffice reports are summar-ized each month, retrospec-tively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not of course. fully sumping of current releases but are not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to ex-press total rentals.

By MIKE WEAR

New strong fare aided by some nusually strong holdovers kept unusually strong holdovers kept most exhibitors happy in the month of August. While the overall total shaped about normal for this late summer month, some extra-stout films gave a cheery aspect to the boxoffice picture nationwide. About half of the pix figuring in Variett's monthly survey were newcomers, main difficulty being that there were, not enough big ones to go around and please all exhibs.

Some idea of the strength at the unusually

around and please all exhibs.

Some idea of the strength at the wickets last month is gleaned from the fact that the first four biggest grossers racked up nearly \$3,000,000 in the some 22 key cities covered by VARETY. "South Pacific" (20th) finished on top in the b.o. race for laurels in August. This musical was second in July. Fourweek gross total for "Pacific" was \$1,156,000.

"Indiagracet" (WR) brought out

"Indiscreet" (WB), brought out early in the month, was a strong second-place winner. The Cary Grant-Ingrid Bergman starrer finished first twice in the weekly ratings but was edged lower by new, smash product late in the month. "Naked and the Dead" (UA) wound to third a remark-play high raple. up third, a remarkably high ranking for this type of picture in the summer. It also is a newie.

(M-G), "Reluctant Debutante"

"Reluctant Debutante" (M-G), which was just getting started as the month closed, showed enough to cop fourth position. Film should be heard from considerably more in the immediate future. "Gigi," also from Metro and a sixth-place winner in July, wound up fifth. "Around World in 80 Days" (UA) finished sixth by dint of unusual strength late in the month. Mike Todd opus is now playing in only four big key cities, having concluded long runs in other spots and now is starting a batch of firstruns in not-so-large keys. "Search For Paradise" (Cinerama) is winding up seventh, same as in July.

For Paradise" (Cinerama) is winding up seventh, same as in July.
"La Parisienne" (U), another newcomer, is showing sufficient strength at the wickets to copeigh money. "The Vikings," also from United Artists, is taking ninth position. If was No. 1 in the month of July.
"Truilight For Cod." (VI)

position. It was No. 1 in the month of July.

"Twilight For Gods" (U) is grabbing 10th money: A new entrant this past month, it climbed as high as seventh place one week during August. "Imitation General" (M-G), also a new pic, captured 11th place, promising to show additional strong playdates later. The Key" (Col), which was ninth in July, rounds out the Golden Dozen boxoffice winners.

July, rounds out the Golden Dozen boxoffice winners.

"The Fly" (20th) heads the runner-up pix for the month. Also in the runner-up category were "Rock-A-Bye Baby" (Par), "Certain Smile" (20th), "Matchmaker" (Par) and "Time To Love" (U). Last named also was a runner-up to the property of the rule.

Last named also was a runner-up in July.

Besides "Debutante" and a couple of other pix launched late in the month, a considerable array of productions just being preemed promise to rack up big totals. "Defant. Ones" (UA) shapes potentially smash in this category, predicated on its amazing showing the first two weeks in Chicago where it smashed not only the first but he second week house records at the Rooseveit.

"Big Country," also from United

the Roosevelt.

"Big Country," also from United Artists, was big enough the final week of August to finish third in Variety's weekly ratings. Its showings have ranged from big to terriffic in virtually every key where opened. "Cat on Hot Tin Roof" (M-G.) booked to follow "Debutante" into the N.Y. Music Hall, was torrid on its initial egagement in Boston.

"The Hunters" (20th), which

just went into the N.Y. Paramount, came through with a fine opening session in Washington. "Never Love Stranger" (AA) was rated bright session in Washington. "Never Love Stranger" (AA) was rated bright on initial round in Boston. "Badlanders (M-G), while a bit spotty opening weeks, did okay in Cincy, Frisco and Buffalo. "China Doll" (UA), also new, was fine in Toronto and oke in Frisco.

"Raw Wind in Eden" (U), another fresh entrant, was stout in Chlcago, and Cleveland, and okay in Frisco. "Andy Hardy Comes Home" (M-G) was on the disappointing side on initial playdates late in the month.

"South Seas Adventure" (Cinerama), latest in the Cinerama film group, started out virtually capacity in N.Y. at the Warner Theatre, and shows promise of holding up in solid fashion. "Windjammer" (NT), which is still running in N.Y. (Roxy), Chi and L.A., is to be launched in some other theatres shortly.

"Bravados" (20th), now about finished on key city dates, did well enough to wind up as a runner-up film one week. "Night Heaven fell"

film one week. "Night Heaven fell" (Kings), apparently feeling the competition from the other Bardot pic ("La Parisienne"), managed to land in runner-up classification two weeks in a row.

"Light in Forest" (BV), a newie, wound up 12th one stanza and as a runner-up pic another week. "No Time For Sergeants" (WB), third in July, still showed enough stamina to wind up in runner-up category two weeks in succession.

Hitchcock Not Tampering With Thrillers; Why Kick Success In the Groin?

Alfred Hitchcock has no inten-tion or any desire to change his specialty—the suspense thriller in which an ordinary man is sudden-ly caught in a web of intrique. The ly caught in a web of intrique. The veteran master of the idiom takes a realistic view of his position. "Why do something different," he said, "if what you can do has proved successful."

And Hitchcock can point with pride both to the artistic reception and the boxoffice results of his reand the boxonice results of his recent films. He noted, for example, that "Rear Window," "The Man Who Knew Too Much" and "Vertigo" will all have grossed between \$5,000,000 and \$8,000,000

each.

Hitchcock is currently in N. Y. filming location scenes for "North by Northwest," the Ernest Lehman screenplay, for Metro. Last week he took over the lobby of the Plaza Hotel, a section of Grand Central Station, and part of Glen Cove, L. I., to record scenes with Cary Grant, Eva Marie Saint and James Mason. The picture deals with a Madison Ave. executive who is suddenly thrust into an international intrigue.

is suddenly thrust into an international intrigue.

Between shots in the Plaza lobby, where guests scurried to get out of the way of the cameras, Hitchcock took a moment to explain that as far as he personally was concerned, there was no panic in the industry. He staunchly maintains that a property with the right elements and backed with star names can be enormously successnames can be enormously success-ful in today's market. At this point, he cited the results of his recent pictures.

20th-Fox Reactivates Story Dept. in London

Story Dept. in London
Convinced that the foreign market offers as yet untapped possibilities for story properties, 20thFox has reopened its story department in London and again has appointed Archie Ogden to head it.
Report came last week from Joseph H. Moskowitz, Fox v.p., prior
to his departure for London. Moskowitz supervises all of 20th's
literary departments, including the
offices on the Coast, in N. Y., London and Paris.

George Marton heads the Paris
operation. David Brown tops it

August's Golden Dozen

"South Pacific" (20th),
"Indiscreet" (WB).
"Naked and Dead" (UA).

3. "Naked and Dead" (UA).
4. "Reluctant Deb" (M-G).
5. "Gig!" (M-G).
6. "Around World" (UA).
7. "Search Paradise". (Cine).
8. "La Parisienne" (UA).
9. "The Vikings" (UA).
10. "Twilight for Gods" (U).
11. "Imitation General" (M-G).
12. "The Key" (Col).

Vénice Anyone? Continued from page 7

but Alec Guinness's presence was dependent on his filming sked in

London.

Anthony Quinn, who stars with Sophia Loren in the official MPA entry, "The Black Orchid," had promised to visit the Lido, but had to beg off at the last moment owing to a bout of shingles. And owing to a bout or singles. And, to make matters worse, the official U.S. delegate, George Stevens, and King Vidor, the American representative on the jury who had been selected in advance to serve as chairman, had to cancel out at the last minute because of commitments. mitments.

There is, however, a possibility that Miss Loren will come in for a that Miss Loren will come in for a quickie, and Charlton Heston, who is making "Ben Hur" in Rome, will almost certainly come in for a day. Two other American stars are expected—Yvonne de Carlo and Mamie van Doren—but they'll be coming in under the banner of the Italian producers for whom they are currently working, and not under MPEA auspices. Sara ta Montiel has also been here, accompanying her director husband, Anthony Mann, and her popularity with the press photogs has underlined the rich publicity pickings that can come the way of an attractive femme star.

Harry Belafonte, who has been on a concert tour of Britain, is listed as a potential arrival, but not, apparently, under the aegis of any motion picture company.

any motion picture company.

Among the Hollywood stars currently in Italy are Ava Gardner,
Anthony Franciosa and Shelly Winters, and the presence of any one
would have gone a long way towards tipping the balance in favor
of Hollywood. Then there's Tyrone
Power in Spain, whose "Solomon and Shele" sessiment does not Power in Spain, whose "Solomon and Sheba" assignment does not start until the middle of the month His presence, too, if only for or so, would also have h or so, w lifesaver

Par's Radio City Continued from page 7

positively it'll no longer be oper ated as a showhouse. WCCO's t positively it'll no longer be oper-ated as a showhouse. WCCO's tv station is located in the same build-ing and its radio station is ex-pected to be moved over from an-other building to Radio City thea-tre after the latter's remodeling. Development leaves Paramount with only two loop theatres here, the same number as RKO Theatres

the same number as RKO Theatres and Ted Mann operate as firstruns. A third house is under lease to States warner for Cinerama. One of the two remaining theatres, the State, will interrupt its film policy henceforth to play Broadway touring attractions when they're available. I can will be left with eight able. Loop will be left with eight first-run houses after Oct. 15.

This territory's Paramount cir-cuit will be down to 30-odd houses, compared to the 79 which it oper-ated at one time. Most of the abandonments have occurred dur-ing the last five years.

M-G, 20th Knock

is being talked about, as are other territories.

Metro and 20th have similar ar rangements in Austria and in Trindad, and M-G also is being re-leased in Denmark by Paramount. leased in Denmark by Paramount. It, in turn, is handling the Par pix in Norway. Reasoning is that, in many of the smaller territories, it doesn't pay for the companies to maintain individual sales and dis-

Inside Stuff—Pictures

Now it's producers and writers who are taking out those big insurance policies. Charles Schnee and John Michael Hayes, who leave for North Africa this week to scout locations for "The Image Maker," have taken out \$1,000,000 policy with Lloyds of London for three weeks, to cover duration of their African trek. "Maker," from current bestseller by Bernard Dryer, will be Schnee's first indie for Columbia Pictures under his own banner, and Hayes will script. Budgetted at \$3,000,000, Schnee is negotiating with Clark Gable for star role and is only "one clause away from a deal," he reports. Travellers will tread from the Atlantic to borders of Egypt across North Africa. Pie will be made in N.Y., Paris and Africa. Pic will be made in N.Y., Paris and Africa.

Small group of individuals claiming to be representative of many important theatres in the country has approached Paramount (and presumably others) with the idea of buying out the company's post-1948 features for the purpose of keeping them off television. Par prexy Barney Balaban said the company is amenable to the principle of exhibs acquiring the backlog product and, as a matter of fact, encouraged such a deal when it was proposed for the pre-48 library. (Exhibs never carried through on the latter; the package was sold to the Music Corp. of America.)

As: for disposition of the "modern" productions, no real serious thought has been given to the matter at this time.

Erica Anderson, who won an Academy Award for her documentary im, "Albert Schweitzer," has been signed to make a film about the Erica Anderson, who won an Academy Award for her documentary film, "Albert Schweitzer," has been signed to make a film about the treatment of mental diseases in Haitl. Film will be produced by MEDI-CO (Medical International Cooperation), a private American organization which supports medical programs in many parts of the world, The film will revolve around modern methods of prevention and therapy in psychiatry as contrasted with traditional native attitudes. It will show the evolution of medical practice from voodoo to the most advanced methods of treating mental illness.

British film director Anthony Asquith is visiting Montreal, Toronto and Ottawa to help bally the British-Lion picture, "Orders to Kill," before it hits theatres late in September after festival screenings in Stratford, Ont., and Vancouver, B. C. Pic gives Paul Massie (correctly spelled Masse but given an "i" by the U.K. producers to help pronunciation) his first major role as a central character. Massie, a native of Ottawa, hosted Asquith at his family home in the Laurentain mountains between personal appearances.

Settlement for an unspecified sum has been reached by C. J. Tevlin and Howard Hughes in suit asking \$226,083 on various counts brought by Tevlin last March against Hughes Tool Co., parent company of Howard Hughes, film operations. Tevlin, RKO studio head when it was operated by Hughes and later in charge of Hughes film activities, charged breach of contract, unpaid salary and asked for return of personal property denied him.

"Cry Terror," which ran in downtown Minneapolis on a twin bill to light business, is singly now in its fourth week at the neighborhood artie Campus and still going big. House has been using extra big type newspaper ads and promising patrons double their money back if they don't feel "it's one of the most suspenseful pictures you have ever seni." The Campus made a similar killing on "The Killing" after that picture had been on a loop twin bill which was pulled after only four days because of low grosses.

Motion Picture Assn. of America's advertising-publicity managers committee is to be reorganized via a split into three groups representing advertisers, publiciy and exploitation. Innovation originated with Charles Simonelli of Universal, who has taken over the rotating chairmanship of the group. It's felt that, by working on a committee basis, a more specific approach can be brought to problems as they arise and before they're presented to the whole group.

Arthur Knight, film reviewer for the Saturday Review who took over Gilbert Seldes' interview spot on WNYC in N.Y. during the summer, has been handed his own series by the station. It kicks off Sept. 6 with a Knight Interview with director Sidney Lumet. Taped series goes under the heading "Knight at the Movies" and will run Saturday afternoons. It's one of the few radio programs exclusively devoted to an interpretation of films as an art and an industry.

About 150 delegates and visitors from a dozen chapters are expected at the international convention of Women of the Motion Picture Industry at the Cosmopolitan Hotel, Denver, Sept. 12-14. Delegates are expected from Toronto, Washington, Jacksonville, New Orleans, Atlanta, Charlotte, Memphis, Kansas City, Des Moines, Dallas, and from the newly-formed chapter at St. Louis.

Allied States' Myers Scorches

Rogers' Ex-Law Firm

At the same time, Myers "reminds" Sen. Humphrey that Attorney General William P. Rogers was once associated with the law firm now known as Royall, Koegel, Harris & Caskey, which has long been counsel for 20th-Fox, and that Otto E. Koegel, of the law firm, is general counsel for 20th. Myers describes Par's Phillips' as having been put forth by the film companies as their "hatchet man" in recent disputes with exhibitors. He describes Phillips' answer to Allied's "white paper" as skating "around the edges of basic issues" and ignoring the consent decrees. Phillips claimed that producers could not make pictures if they were forced to market them in the manner demanded by Allied.

The Allied general counsel also

250; Mr. and Mrs. Jack L. Warner, 111,000."

Myers also points out that there were also large contributions by Floyd Odlum and Mr. and Mrs. John Hay Whitney "who are known to have motion picture interests in other enterprises and it would be unfair to regard this as motion picture 'influence' money."

Rogers' Ex-Law Firm

At the same tarter, the same tactics he used when he appeared before the Humphrey committee in 1956. Myers points out that the Allied "white paper" of Justice, hoping that it would found that the enterprises and it would be unfair to regard this as motion picture 'influence' money."

Rogers' Ex-Law Firm

At the same tartics he used when he appeared before the Humphrey of Mrs actually aimed at the Dept. The Allied "white paper" out that that the Allied "white paper" of Justice, hoping that it would tother. Of J. enforced the consent decrees strictly it would have the effect of making the film companies. "Abandon their destructive practices."

Myers notes that Humphrey's Myers points out that the Allied "white paper" of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping that it would the paper. The paper of Justice, hoping the Justice, hoping the Justice, hoping that it would the paper. The paper of Justice, hoping the Just

Myers notes that Humphrey's committee had absolved the D. of J. of wrongdoing in 1956. This view, Myers said, "floored all of us in view of the language of the decree, which is rarely if ever quoted; but we are beginning to suspect there are other reasons for the Department's amazing attitude.

Myers adds that he intends to pursue the issue "until this very rotten situation is exposed." He indicates that when the new Congress convenes, Allied will present a full report to the Humphrey committee "on how the exhibitors sought to carry out your recommendation that a bona fide effort be made to create an industry arbitration system and how the film." doesn't pay 10. In maintain individual sales and custification organizations.

Formula now being hammered out to form a basis for the split of the take in merged operations will be governed by the grosses of were forced to market them in 20th and Metro in a number of territories where neither 20th nor The Allied general counsel also to every proposal advanced by the M-G operates theatres.

Madrid Producers Uncordial Toward **Old-Style Gravy-Train Riders**

In the light of the Spanish government's new state film aid law. effective Oct. 1, the Spanish Pro ducers' Assn. has decided to estab lish its wing of the industry or firm ground and thereby anticipate and avoid government action to eliminate irresponsible and below grade producer activity.

grade producer activity.

A producer bulletin just issued reveals that 50% of annual filmmaking is attributed to companies formed in recent years to make one film and then pass unnoticed for several se as on s. Sporadically profiting from previous aid decrees, bulletin points out such marginal operators are so abundant, film producers doubled the number of films made last year.

With regard to producers already

With regard to producers already incorporated, no action is contemplated other than the registry of all companies to establish seniority within the association.

iority within the association.

Applicants for new membership, however, will face stiffer requirements and authorization from the Producers' Assn. to its exec board to qualify only those producer applicants offering stringent professional and financial guarantees. Inability to join the organization cuts a would-be producer from state aid and virtually eliminates possibility to function within the industry.

Producer exec board will particu-Producer exec board will particularly study applicant's capital investment, corporate structure, film production program and financing of that program. Accepted applicants will be required to remit 100,000 peseta (\$2,000) initiation

New entrance standards are back-dated to April 28. Producers with previous film credits or film-ign as of that date, are still eligi-ble for membership under the old

RANK LINES UP PLAYERS STRONG IN INT'L MARKET

London, Aug. 26.

With both eyes fixed firmly on the international boxoffice, Rank Organization is developing the policy of employing big name, non-contract stars which it began last year. Though the Rank setup last year. Though the mans seems has 28 artists under contract, many plum roles are being allocated to "outsiders." Last year, Maurice Ronet, Rod Steiger, Louis Jourdan, Merina Mercouris and Barry Fitzgerald were all brought to England to star in Rank product. Cy Enfield, Joseph Losey and Hugo Fregonese were foreign directors brought in to give Rank pix an international flavor.

This was flavor.

brought in to give kank pix an international flavor.

This year, the policy has been expanded. Howard Keel has just completed "Floods of Fear," and Hardy Kruger "The Freshman." Juliet Greco and O. W. Fischer (a top German star) have been signed for "Whirlpool," Carl Mohner has been filming in "The Passionate Summer," Victor McLaglen and Luciana Paluzzi are in "Sea Fury" while Nadia Gray is working on "The Captain's Table" and Eva Bartok on "Operation Amstery dam." In addition, Tania Elg has landed the lead in "39 Steps" opposite Kenneth More. The Rank-Organization is also dickering with a number of other names for future films,

1st South-Afro Musical Lauded by Most Crix

Johannesburg, Aug. 26.

"Ever Since Eve," first all-South
African musical comedy to be
staged here professionally, was
preemed at the "Y" Theatre here
last week, with rave notices from
a big majority of the crix. This
rarely happens on an overseas skit,
let alone a local production.

Presented and directed by An-

Presented and directed by An-Presented and directed by Anthony Farmer, the show has a book to by Farmer and Ken Hooper. Ralph Trewhela, local composer, penned 20 numbers for the show. Two of them, "Meeting You" and "Vanity," recorded by Decca, are altry," recorded by Decca, are altracy, given frequent airings by the South African Broadcasting Corp. of Strayinsky's "Fireblad."

'Dr. Caligari' to Be Re-Shot

London, Aug. 26.
Still exploring the horror market which has paid off with real boxoffice results, Hammer Films has decided to re-shoot the silent screen classic, "The Cabinet of Doctor Caligari."
The film was originally made in Germany in 1920, with Conrad Veidt and Lil Dagover. Neither the cast nor director has been picked so far, but Hammer claims the film will be treated "expressionistically," as in the original.

Zurich Theatres' Heavy Season; Little Yankee

Zurich, Aug. 26.
Some 19 legit plays and 24 operas (of which 14 are new productions), seven operettas and two ballets make up the unusually large 1958-59 schedule at Schauspielhaus and Stadttheatre here. The new season tees off Sept. 3 at Stadttheatre with a new production of Verdi's "Forza del Destino," conducted by young Italian Nello Santi, followed by Lehar's "Count of Luxemburg," Mozart's "Marriage of Figaro" and Smetana's "Bartered Bride" (Sept. 20). Two performances of the Peking Opera, with a new program, are skedded for Sept. 6-8.

The legit season at Schauspiel-

The legit season at Schauspiel-haus (which marks 20th anni of its present management, Dr. Oskar Waelterlin) opens Sept. 13 with Shakespeare's "Julius Caesar,"

Shakespeare's "Julius Caesar," last staged here 17 years ago. It follows Sept. 18 with "The Gambier." a comedy by a contemporary of Moliere, Jean-Francois Regnard. Next will be the first German performance of John Osborne's "Epitaph for George Dillon," to be followed by German classics "Kabale und Liebe" (Schiller), "Faust II" (Goethe), "The Tower' (Hofmannsthal) and "Mystery of the Gray House" (Nestroy). Latter comedy is set for New Year's Eve Contributions by U.S. authors are meagre this year, being restricted so far to a revival of Thornton Wilder's "Skin of Our Teeth" plus Lexford Richards "Beloved Barbarians." Carl Zuckmayer's new play "Drunken Hercules" will also be done here, as well as Italian playwright Edoardo de Filippo's "Vincenzo de Pretore" and Paul Claudel's early effort "Head of Gold" or the same author's "Hard Bread."

Top Swiss playwrights Friedrich Duerrenmatt ("The Visit") and Max Frisch are represented by two new plays: the latter's "Andorra—a Model" and former's "Frank V, Opera of a Private Bank," to be set to music by Paul Burkhard. Both plays will be world-preemed here. Remainder of the legit lineup consists of plays by Lessing, Schiller, Sternheim, Bert Brecht ("Mother Courage") and Alfred Jarry ("Ubu Roi").

Stadttheatre will stage the initial scenic performance of French composer Andre Jolivet's "Truth About Saint Joan," plus first Swiss productions of Werner Egk's comic opera "Der Revisor," based on the Gogol comedy, Rimsky-Korsakov's "Midsummer Night" plus Haendel's last opera, "Deidamia," to be produced on the occasion of the 200th anni of the composer's death. For the first time in many years, Donizetti's "Lucla di Lammermoor" is set for next January. Puccin's set for next Jan

RELIEF FROM CULTURE .

Edinburgh Festival Throngs Get Late - Hour Revues

Edinburgh, Sept. 2.
The battle of the "late-night revues" at the International Festival here reflects demand by non-'arty" types for Festival fodder of a lighter level than offered in opera, drama and ballet.

D. P. Chaudhuri, Indian man based on the Irving Theatre Club, London, has taken a lease of the Princes Theatre in Shandwick Place, and is staging a non-stop and intimate "Irving Revue." Production is billed with the taglines "Glamour," "Satire" and "Sauce." Performances run con-Froduction is solited with the tags itines. "Glamour," "Satire" and "Sauce." Performances run continuously from 7 p.m., with last show starting 10:30 p.m. and running to after midnight. Matinees are skedded for Wednesday and Saturdays at 3:30 p.m.

In opposition, a "Late Nite Revue" is being presented nightly at the Palladium vaudery, starting at 10:45 p.m. This is the house where Chaudhuri staged his show last Festival, and shocked strict Festival-ites with nudery.

In addition, late-night revues are being organized by college students

in addition, late-night revues are being organized by college students in after-the-show slottings at their Festival play-theatres on the Royal Mile, ancient and historic thor-oughfare of the city.

Aussie Biz Upbeat With New Product

Sydney, Aug. 19.
Film biz in the Aussie key cities is maintaining a very solid level because of good product in recent weeks. Indications also are that the industry has recovered from its initial attack of television jitters, and is going out after trade via extensive ballyboo.

initial attack of television jitters, and is going out after trade via extensive ballyhoo.

Outstanding hit here is "Witness for Prosecution" (UA). currently in sixth week at the 2,300-seat Regert, plus the same stanza at key naber, both for Hoyts. •

Longrunners here include "80 Days" (UA), in 48th week; "Kwai" (Col), 23d week: "10 Commandments" (Par), 23d week: "Bolshoi Ballet" (Rank), 9th round; "Brothers Karamazov" (M-G, 6th week; and "God Created Woman" (Col) winding up a run of 18 weeks.

'Days' in 41st Stanza
Melbourne, Aug. 19.

"80 Days" (UA) is currently in
41st week. "Kwai" (Col) is swinging into 20th round with "Bolshol
Ballet" (Rank) still hot in 22d

'Kwal' 16th Week
Adelaide, Aug. 19.
Okay here "Kwal" (Col), now in
16th week. "Bolshol Ballet" (Rank)
is playing sixth week. "10 Commandments" (Par), 11th week; and
"Peyton Place" (20h), in 4th week.

'10 C's' 7th Week

Perth, Aug. 19.

"10 Commandments" (Par), now in 7th week is the best h.o. bet here, with "80 Days" (UA) away to a smash start and set for a long term. Others include "Doctor at a smash start and set for a long tenm. Others include "Doctor at Large" (Rank), "Helen Morgan Story" (WB), "Admirable Crichton" (Col) and "An Affair to Remem-ber" (20th).

Prince of Wales' Films Policy Not Permanent

London, Aug. 26.

Impresario Bernard Delfont, in conjunction with Michael Dorfman, has taken over the lease of the Prince of Wales' Theatre from Moss Empires. Delfont and Dorfman are directors of new Prime Presentations Ltd., which will control the theatre.

Presentations Ltd., which will control the theatre.

The present show, "Pleasures of Paris," which stars Dickie Henderson and Sabrina, folds on Saturday (30) and on Sept. 1 the film "Wonderful Things" will open for a two-weeks' season. The pic stars Frankie Vaughan, one of Delfont's biggest earning clients. This does not mean that the Prince of Wales' is going over permanently to films. Delfont told Vakurry: "Following 'Wonderful Things' we shall have a season of vaudeville, followed by a Christmas entertainment and in the spring we shall stage a new revue."

Sarita Montiel (Mrs. Mann).

Rockets' to Be Preemed

In Glasgow, Sept. 2.

The new Rank comedy, "Rockets is going over permanently to films. All Sinden, Noel Purcell and Rollowed by a Christmas entertainment and in the spring we shall stage a new revue."

Assoc. British Pix Bids \$1,344,000 For Assoc. Talking Pictures Capital

See Par-AA Tie

Sydney, Aug. 28.

Sydney, Aug. 28.

Understood that William Osborne, Allied Artists Far East rep, has signatured a distribution pact here with Paramount, covering a limited number of AA pix. The AA fare was formerly handled in this territory through United Artists, with Tom Walcot in charge of all Allied deals.

It has been learned that Os-

of all Allied deals.

It has been learned that Osborne also has made an exhibition deal with the Hoyts' circuit, covering a limited number of films. Understood there is still a major backlog of AA product, covering a span of about three years, still awaiting release here. awaiting release here.

Sarita Montiel And Perojo Near An Adjustment

Settlement of contract dispute between film star Sarita Montiel and producer Benito Perojo is expected shortly, following intervention of Gomez Ballesteros, head of Sindicato Nacional del Espectavila.

Under pact signed last year, actress was to receive 10,000,000 pesetas (\$200,000) for four Perojo productions, an all-time high in Spain. Already completed and enjoying a continuing success release is "La Violetera."

Miss Montiel recently cancelled out for "Carmen" and two remainout for "Carmen" and two remaining projects contending producer feiled to provide "La Tirana" as her next vehicle with Juan Orduna as director, and subsequently she formed a few two-film alliance with producer Cesareo Gonzalez, now prepping "Aldara" as initial venture. venture.

Perojo counterclaimed his best efforts to secure contract-designated subject and director bogged when Orduna refused to abandon indie producer-director plans for "Tirana," now terminated with Paquita Rico in top billing.

Paquita Rico in top billing.

Not inconsiderable Perojo backing comes from leading Spain distrib Dipenfa-Filmayer, having advanced millions of pesetas for release rights to four Montiel pix. From Mexico, where Montielstarred "Ultimo Cuple" has been establishing new trade distrib high with a continuing one-year showcase Mexico City run, Gonzalo Elvira's Oro Films brandished a \$100,000 distrib advance for Perojo-Montiel's "Carmen."

Sindicato chief Ballesteros. Per-

ojo-Montiel's "Carmen."
Sindicato chief Ballesteros, Perojo told Variery, ruled the producer still has first call on star's services and would withhold acting permit until a compromise settlement honoring Perojo commitments is reached or until a decision is rendered by court arbitration.

sion is rendered by court arbitration.

Perojo said a settlement is in
sight, hinging only on final date
approval by rival producer Cesareo
Gonzalez, requiring Miss Montiel to
complete "Carmen" (with Orduna
directing) and "Aldara" this year
for each of the two producers, in
that order. Producers get one
each next year, the final Perojo
chore destined for 1980.

Considering with compromise

Conflicting with compromise settlement, however, is recent announcement from U.S. producer-director Anthony Mann assigning femme lead in his forthcoming fall production "Ripe Fruit," to Sarita Montiel (Mrs. Mann).

Corp. has been named as the mys-tery bidder for the capital of Astery bidder for the capital of Associated Talking Pictures. A bid of more than \$1,34,000 was made last week for ATP which owns Ealing Films Ltd., and Associated British Film Distributors. But the ABPC offer has not yet been accepted, and there is talk of another hush hush bidder for the stock.

other hush hush bidder for the stock.

The ABPC bid came via merchant bankers, S. G. Warburg, which is offering \$4.20 for ATP stock against a pre-bid price of \$2.70. ABPC has stated that it has not yet decided what it would use Ealing Films for—it might be for production purposes, but no decision had been reached. Anyway, it added, "it is premature to discuss plans before the offer was accepted."

It was reported here that the bankers claimed the bid was being made by ABPC to further its production activities. It was also stated that any change in ownership was designed to protect the arrangements already made in the industry against the competition from tv—in other words, the Film Industry Defense Organization.

It was the proposed deal between ABC-TV. an offshot of

Industry Defense Organization.
It was the proposed deal between ABC-TV, an offshot of ABPC, and Ealing Films for the sale of 100 old productions at the close of last year, which played a large part in prompting the-film industry into action and resulted in the formation of EDO in the formation of FIDO.

· See TV Involved in Deal

London, Sept. 2. News that Associated British News that Associated British Picture Corp. had put in a bid for Associated Talking Pictures, parent company of Ealing Films, is seen in some quarters as the first move by tele interests to win out over FIDO—the film industry's defense organization set up to halt the sale of feature pic to tv. ABPC is the parent company of ABC-TV, the program contracting outfit which has weekend time in the midlands and north of England. significantly, it was the proposed deal between ABCT-TV and Ealing just about a year ago which sparked a major industry rumpus and led to the creation of FIDO.

ASSOC. BRITISH ELSTREE STUDIO'S 100TH FILM

Loudon, Aug. 26.

The Associated British Elstree studios has scored its postwar century. The 100th production, "Alive and Kicking," is now rolling, with Sybil Thorndike, Estelle Winwood and Kathleen Harrison in the leads.

"Kicking" is being produced by Victor Skutezky and, by coincidence, he also was the producer of the pic which marked the re-opening of the studios in 1948. That film, "For Them That Trespass," served as Richard Todd's screen debut.

served as Richard Todd's screen debut.

Currently in work at Elstree is the Hecht-Hill-Lancaster production of "The Devil's Disciple," starring Laurence OHvier, Kirk Douglas and Burt-Lancaster. Due to start rolling next month is the filmization of John Osborne's "Look Back in Anger" with a cast headed by Richard Burton, Mary Ure, Claire Bloom and Edith Evans. Among the top pictures produced at the studio since 1948 have been "The Hasty Heart," "Rob Roy," "The Dam Busters," "Moby Dick," "Woman in Dressing Gown," "The Key" and "Indiscreet."

Shipman, King Circuit Shows \$308,000 Profit

London, Aug. 26.
A drop of more than \$100,000 in the net is recorded by the Shipman and King circuit which reported a profit of \$308,000 for the year ended last March 31. The divvy is

profit of \$308,000 for the year end-ed last March 31. The divvy is being maintained at 5%.

Capital and Provincial News Theatres has declared a second interim dividend for the year, making the distribution so far equal to 30% of the par value of the stock. The total shareout for last year was 15%.

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ALL TIME
GREATS

BACKED WITH 20th
SUPER-SHOWMANSHIPI

Stageshow-'Damn Yankees' to Bow Rothafel's Regime at Roxy; Some Stock to Leon Brandt (V.P.), Others

"Curtain Call at the Roxy" will be the title of the stage show accompanying Warner Bros.' "Damn Yankees" when the Roxy Theatre, N.Y., reverts to a vaudfilm policy Sept. 24 under the management of Robert C. Rothafel. Originally, it was hoped to bring in a Las Vegas show to tee off the new management's operation, but the necessary arrangements could not be completed in time.

pleted in time.
Confirmation of the takeover of
the Roxy by Rothafel and an independent syndicate was confirmed
last week by Gus Eyssell, president
of Rockefeller Center Inc., which
owns the house. Rothafel, managing director and nephew of the
original builder of the house, Samuel L. "Roxy" Rothafel, has become the new tenant and operator
of the theatre, taking over from

come the new tenant and operator of the theatre, taking over from National Theatres.

At a press conference last week, Rothafel declined to reveal who members of his syndicate were, maintaining that they had no connection with the film industry. He indicated that the coin came from a bank and "friendly outside sources."

Associated with Rothafel in the

Associated with Rothafel in the operation of the theatre, under the corporate name of Roxy Enterprises Corp., will be Leon Brandt, who has been publicity director of the house. Rothafel made a vague reference, but did not elaborate, to some connection with the operation by Charles Schlaifer, former 20th-Fox pub-ad chief who now heads his own ad agency, with the Roxy heing among its accounts. Rothafel was not clear if Schlaifer would become part of the management, but he said his advice and counsel would be sought.

At present, Rothafel owns 100% Associated with Rothafel in the

would be sought.

At present, Rothafel owns 100% of the stock, but he said shares would go to Brandt, who becomes v.p., and to ther officers of the new company. He indicated also that employees of the Roxy would share in the profits of the operation.

tion.

The lease with Rockefeller Center is for 10 years, but Rothafel declined to reveal the terms. Rothafel stated that he is considering strengthening the theatre's alliance in the future with a new affiliation, but he declined to elaborate until details had bee completed. He said it would not involve a motion picture company, but would be sources in the amusement. motion picture company, but would be sources in the amusement

The stageshows, which will be revived under Rothafel's direction, will be "modern" in concept. It will include a permanent modern dance

will be "modern" in concept. It will include a permanent modern dance group who will put on routines similar to the ones in "West Side Story." Rothafel himself will produce the stageshows and he will call back his old production staff.

The size of the house will be restored to its original 5,886 capacity. It had been cut down to 2,710 for the showing of the ChneMiracle picture. "Windjammer." which exits Sept. 21. A new popular price policy with four shows a day will start on Sept. 24 with "Damn Yankees" and a stageshow.

In addition to Rothafel as prexy and Brandt as v.p., officers of the new company include veteran Roxy staffers—Alva D. Shurtleft, treasurer, and Ferdinand I. Reinlieb, assistant treasurer. Attorney William R. Fisher was named secretary. Directors are Rothafel, Brandt and Fisher.

Harmonica Soundtrack

Harmonica Soundtrack
Dallas, Sept. 2.
A color featurette of the
Texas Cowboy Reunion and
Rodeo at Stamford, Texas,
slimed by United National
Film Corp., local indie film
production company with studios in suburban Dallas, will
have a unique musical score.
Harmonicist Pete Pedersen
has composed and recorded,
through multiple process, threepart harmony via his harmonica, backed by guitar, bass,
drums and a vocal ensemble.
Featurette, yet untitled, will
be distributed nationally by
Hornberger Productions Ltd.,
under a seven-year contract
with United National. Local
production firm was formed to

with Officer National. Local production firm was formed to make a series of feature length films for national distribution.

Windiammer' Bow in K.C. Nabs \$3.000 for Charity: Rhoden and VIPs Attend

Windjammer" salled into town last Thursday (28) with a benefit premiere at the Missouri Theatre and netted over \$3,000 for the Kansas City Young Matrons and their highschool scholarship fund.

Affair at the Missouri had some notables on hand, including Elmer Rhoden, president of National Theatres and prime developer of Cinemiracle, the process in which the film was shot, but not shown here (it is presented in Cinerama).

it is presented in Cinerama).

Also present were Terry Gilkyson, Frank Miller and Richard. Dehr, songwriting trio known as the Easy Riders, who contributed 11 songs to the "Windjammer" score. Stanley Warner execs, including Lester Isaacs, head of exhibition, and Frank Upton, division manager, also were on hand.

Picture heran its regular run.

sion manager, also were on hand.
Picture began its regular run
Friday (29) with what Boris Bernardi Missouri manager, termed a
ffirst-rate" advance sale. Critics
cited the picture for excellent
photography, but questioned
whether it carries the "depth" of
Cinerama.

FP and Rank

Continued from page 5 other to close it. They receive \$95

for a 40-hour week, plus overtime Beside asking for a court injunction of a ban on picketing, the chains will also seek a declaration from the Ontario Labor Relations Board that action of the two unions is unlawful. Stage hands will counterattack on the ground that workers were locked out by manage-ment before the dispute had been

dealt with by a conciliation board. Harrisburg House Folding

Harrisburg, Pa., Sept. 2. Senate Theatre here told its patrons via ads in the local newspa-pers that it is shutting down on Saturday (6) because of "feather-bedding" of the local projectionbedding" o ists' union.

Ist 'SRO' for 'Windjammer'

In Chi Via Ladies' Night
Chicago, Sept. 2.

With the very large help of a ladies' night gimmick—one distaffer free with male escort—"Windjammer" last week (25) had its first capacity (2,350) house since mooring at the Opera House June 20. Only other time the CineMiracle pic went clean was for a benefit preem June 19.

It's understood the ladies' night booster will henceforth operate at least two nights a week. The film hiatuses within the month so that Lyric Theatre can stage seven weeks of opera, and is slated to resume Dec. 5.

20th's Bismarck Chase

Hollywood, Sept. 2.

British Navy's giant sea chase of the German battleship Bismarck during World War II to avenge the sinking of the Hood, pride of the English fleet, will be produced for 20th-Fox release by Lord Brabourne in Britain.

Scripter Edmund North will adapt treatment by C. B. Forester to the screen. Brabourne recently completed "Harry Black and the Tiger," starring Stewart Granger, for 20th.

Over Hill & Dale With CineMiracle; **Vegas Pre-Test**

Los Angeles, Sept. 2.

In what might pioneer a new and highly lucrative entertainment field, National Theatres' CineMiracle division, which launched the new three-panel system with "Windjammer," will organize a feet of mobile projection units to cover parts of the country where installation of CineMiracle equipment isn't feasible, following successful completion of its first unit. Project has been two years in de-Project has been two years in de-velopment stage,

Velopment stage.

Pre-tested locally at the Century Drive-In, the unit is now in Las Vegas where further tests will be made in the NT-owned Las Vegas Drive-In, involving a screen 175 feet wide. Bookings in outdoor and drive-in theatres aren't expected to be made before next spring, pending outcome of Las Vegas tests, according to NT prexy Elmer C. Rhoden, who said the new traveling projection booth had proved itself spractical and completely successful in clarity of both picture and sound.

Unit, assembled in a gigantic semi-trailer, consists of four projectors, three of which are interlocked for the three panel system, multi-channel sound, rewinds and film storage. It is basically the same equipment designed for current I. A. N. V. and Chicago. Pre-tested locally at the Cen-

same equipment designed for cur-rent L. A., N. Y., and Chicago engagements of "Windjammer." Plans call for unit to make use of outdoor screens, where portable side-wings may be attached if permanent screen isn't large enough.

"Elaborate motion picture pre-sentation systems," Rhoden point-ed out, "have been restricted to less than 25 of the nation's largest cities, even though most have been extremely successful. This is due crues, even though most have been extremely successful. This is due to the basic cost of installation and theatre modification which, up to now, has ruled out the smaller locations.

"This mobile unit could change "This mobile unit could change the entire economic outlook for bringing the CineMiracle type of attraction to the smaller cities. In fact, it could pioneer a new enter-tainment field."

Russell H. McCullough, who developed the entire CineMiracle system, is in charge of Las Vegas experiments.

Gabby Hayes

Continued from page 1: have so few plots-the stagecoach

holdup, the rustlers, the mortgage gag, the mine setting and the retired gunslinger."

"Why, I made all those movies and hardly knew I was acting in

Hayes thinks the tv variety is even "much worse" than the ones made for theatres in which he ap-

peared.

"All they do on tv in the westerns is talk, talk, talk," he said.

"At least, we had action in our pictures. We used 100 horses in one
of them. Nowadays, you're lucky Nowadays, you're lucky to see four or five.

"Besides, they don't spend enough time on these tv westerns. They can't and stay within their budg-

Now 73 and semi-retired, Hayes, Now 73 and semi-retired, Hayes, a widower, lives on his Toluca Lake, Calif., ranch and limits his personal appearances to three or four a year, refusing many offers to appear in tv and pictures, he says, he says. He did have sponsored tv shows from 1951 through 1953.

Money Details of Roxy Transfer

The Rockefellers paid \$6,100,000 in 1956 for the Roxy, and the leaseback terms to National Theatres—now ditto to Robert C. Rothafel—is on a 5% basis,or, roughly, \$300,000 a year plus a 7% override on gross above \$5,500,000 annually. The new Rothafel syndicate is also being gifted a month's rent.

One financial syndicate whom attorney Greg Bautzer had brought

One financial syndicate whom attorney Greg Bautzer had brought into the Roxy picture learned, in going over the books, that film product cost the house over 30% of the gross on an average. Stageshows cost \$20,000 a weer average (and may go higher under the new vaudefilm operation).

There was a \$103,000 annual administrative charge-back to the credit of National Theatres as apportionment for executive salaries. This \$2,000 weekly, of course, is now retained within the Rothafel-Roxy operation.

The new potential backers wanted to know why a policy doing 30 shows per week, 6,000 capacity, was scrapped in favor of 14 performances a week with CineMiracle, the capacity cut to about 2,700 seats, although the admission went up from \$1:80 to \$3.85.

New Rothafel setup, while keeping its financing sub rosa, appears to be aimed at operating out of income in the main. Understood that 100 days' rent has been put up in advance and the rest of the working capital primed for getting the operation underway with "Damn Yankees." A surprise item was the fixed \$4,000 a week in basic taxes that must come out of the gross.

Briefs from Lots

Hollywood, Sept. 2,
Milton Sperling will produce
Charles Mergendahl's novel, "The
Bramble Bush," as a United States
Pictures production for Warner
Bros. . Louis Armstrong will
turn dramatic for Albert Zugsmith's Metro production, "Night
of the Quarter Moon". . William
Dieterle cast John Forsythe in title
role of "The Avenger," which producer-director will turn out for
J. Arthur Rank and UFA in Rome
and Belgrade . Michel Green
will produce and Bernard Girard
direct "The Scavengers" as an
indie in Hong Kong late this fall
. . . James Flavin, a cop in nearly
300 pix, turns gangster in Allied
Artists' "Johnny Rocco."

James Mason snagged heavy role
in Alfred Hitchcock's upcoming
Metro production as costar with
Cary Grant . Dana Andrews'
indie unit, Lawrence Productions,
will produce "The Build-Up Boys,"
scripted by Norman Corwin from
novel by Jeremy Kirk, in N.Y. next
January Columbia Pictures sent
uring Louis Prima & Keely Smith,
current at resort, for "Senior
Prom" . Richard Bakalyan will
star in American International's
"Paratroop Attack," produced by
Stanley Sheptner . . Indie producer Roy Rowland commissioned
traveler-novelist Harrison Forman
to write original story on gun-running, "Formosa Straits" . . . Agnes
Moorehead cast in star part in
Metro's "Night of the Quarter
Moon."
Richard Murphy will script Max
Catto novel, "The Devil at 4
O'Clock," for producer Fred Kohl-

white original story on gun-runing, "Formosa Straits" . . . Agnes Moorehead cast in star part in Metro's "Night of the Quarter of Mon."

Richard Murphy will script Max of Catto novel, "The Devil at 4 O'Clock," for producer Fred Kohler mar at Columbia Pictures . . . King Bros. roll "10 Men and a Prayer" on Italy within next 60 days, based on Fred Schilller's McCall mag nove the t. . Fess Parker will costar with Robert Taylor in Paramounts, and the chore since winding his Wal Distinct hore since winding his Wal Distinct have seen and soan Evans for Ambies Drake and Joan Evans for Ambies Drake and Joan Evans for Ambies Drake and Joan Evans for Ambies Murphy starrer, "No Name on the Bullet". Jacques Bergrare his dead for five-year contract, with an analysis of the places we have gone. The Bullet'. Jacques Bergrare his manually his part of the Seventeenth Doll' in Australa come November as an Anne Baxter starrer. . Dore Schary brought in his first indie, "Lonelyhearts," and will complete in hale editing with director Vincent Donchue in N.Y., starting late September . . Fay Spain copped femime star role opposite Ross of the places we have gone. The place of the places we have gone. The place we have gone to Cinerama many times." Thousand the proposition because of the places we have gone. The place of the places we have gone. The place of the places we have gone on the places we have gone. The place of the place we have gone on the place of the place of the place of

"Gentelman's Gentleman," to star Kelly, as their second indie.... Leo G. Carroll into Alfred Hitch-cock's tentatively-taged "North by Northwest" at 'Metro... Harry Warren and Ned Washington will collab on title song for 20th's "These Thousand Hills... Ernest Thousand Hills... Ernest Thousand Hills... Ernest Tascal scripting. The Pencil of God" for Bretaigne Windust as upcoming indie... John Saxon inked for three indies with H-H-L, on loanout from Universal where he's pacted... Broadway actress Cindy Robbins film bows in Universal's "This Earth Is Mine."

Albert Dekker copped featured role in Jerry Wald's "The Sound and the Fury"... Ludwig H. Gerher Productions closed coproduction deal with British Lion Films for its Keith Andes starrer, "Model for Murder," rolling at Shepperton Studios, London... Hazel Court plays femme lead ... Court plays femme lead ... Coumbla Picture picked up Kerwin Mathews' option and assigned him to star roie in "Stop 424," to roll next month in Australia... Elmer Rhoden Jr., pacted Richard Sarafian as writer-director for his Imperial Films Corp. .. Rhonda Fleming joins Bob Hope as femme lead in his new starrer, "Alias Jesse James," to roll this month under direction of Norman McLeod as, a United Artists release... Ken Scott borrowed by Universal from 20th-Fox for role in "This Earth Is Mine" ... Marvin Miller narrated film starring Bob Hope for use by City of Cleveland for its United Crusade charity campaign this fall ... Leon Askin joins Curt Jurgens and Maria Schell in German production, "Schinderhannes," in Hamburg.

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August 26, 1958

Mr. Stanley Kramer, Stanley Kramer Productions, 650 North Bronson Avenue, Hollywood 4, California.

Dear Stanley:

I was confident that when the Roosevelt Theatre in Chicago was selected for the World Premiere of THE DEFIANT ONES, we would have a terrific engagement. I was equally confident that this picture had all the entertainment qualities of story, action, drama and sex to make it the most talked-about picture of the year.

You said while you were here that we had done everything we could - the rest was up to the public.

Now the score is in. The first week's boxoffice gross broke every existing record in the 37 year history of our Roosevelt theatre by an unbelievable margin - and now, the second week's record has also been broken.

We are playing to all kinds of people - men and women - young and old - and it's just too bad you can't see and feel the audience reaction and hear the comments and tremendous applause at the end of the picture.

The "electricity" is in the air, and we are looking forward to a continued wonderful engagement. This picture not only opened big — it has legs.

Best regards.

Sincerely,

Dave

Roosevelt Theatre, Chi.

OPENING WEEK

smashed the all-time
theatre record by 27%

SECOND WEEK smashed the all-time theatre record by 28%

STANLEY KRAMER presents
TONY CURTIS
DNEY POITIER

DEFLANT ONES

THRU

Metro Meowing Like Mad on 'Cat on Hot Tin Roof, 'Eyeing a Whammo

"Cat on a Hot Tin Roof," the film version of the Tennessee Williams play starring Elizabeth Taylor, may be the "breakthrough" film A Whole Studio In for which Metro has long waited.
On the basis of early returns and the gross from some 100 dates over the Labor Day weekend, it appears M-G has a blockbuster that will bring in king-sized coin.

pring in king-sized coin.

Since the reorganization of the company under the direction of prexy Joseph R. Vogel, Metro has had a number of moderately successful flins, but it has continued to hope for the one big one. "Cat" appears to be in that groove.

Motto is also pleaged with the

appears to be in that groove.

Metro is also pleased with the results of "Imitation General," a modest budget entry which is receiving more than ordinary attention in most dates. Following "Cat," the company is placing strong hopes on "Tunnel of Love," film version of the Broadway play, and on "Tom Thumb," the George Pal live action-puppet film being geared for the family trade during the live action-puppet film being geared for the family trade during the Christmas season. "The Reluctant Debutante," currently in release, is clicking at Radio City Music Hall, N. Y., but not enough dates have been played to judge the overall result of this entry. "Gogi," which is scoring in hard-ticket dates goes into general release dates, goes into general release in early October.

Out of the Chi Woods Into Naboring Forests For Dubbed Bardot

Chicago, Sept. 2.

Brigitte Bardot's "Night Heaven Fell" (Kings), just out of the downtown Woods Theatre, goes outlying here Sept. 12 in same dubbed version. Chuck Teitel, handling territorial distribution, has already set the sexploitationer for about two dozen hardtop and drive-in dates, with more to come.

Two other Bardot nix "Ta Bart

dates, with more to come.

Two other Bardot pix, "La Parisienne" (UA) and "And God Created Woman" (Kings), are expected to reach the nabes some time next month. This time the latter, which has already been around in dubbed edition, will make the swing with subtitles. Teitel feels a dubbed print loses some trade on the mistaken notion that it's been cut, and thus is confident that a Gallic "Woman" will have sufficient strength for a sub-run schedule.

N.Y. Big Villain Continued from page 5

them. It's rare now when one of the industry bigwigs attends an exhibitor meeting like this and talks about his pictures. Instead,

he relegates the task to those in the lower echelons, while he b. ries himself in his New York or Hollywood offices devising 'deals'.
"It behooves these toppers to

return to the old days' practices and mingle with outlander exhibi-

and mingle with outlander exhibitors to help create enthusiasm among the latter for what they'll have to sell to the public."

Ruben, however, had praise for the industry heads for the "beautiful" way they're coming through with big boxoffice pictures of the highest quality and for their favorable reception of the Forum's plea for more saturation selling of more top pictures, so that even smalltown theatres will get these films within a reasonable time after their release and when they still within a reasonable time after their release and when they still can benefit from the initial impact.

CORPUS CHRISTI RESUMING

Corpus Christi, Sept. 2.
Corpus Christi Theatres have reopened the Amusu Theatre here following a two month renovation program. Opener was "And God Created Women" (Kings) with

A Whole Studio In Mpls.

Minneapolis, Sept. 2.
French dialog version of "And
God Created Woman" has gone
into its eighth week at the local
neighborhood artie Avalon, with
no end of the run in sight.

The English-dubbed version ran six weeks downtown and many more weeks at three other uptown "fine arts" theatres.

Also currently, along with "Woman," two other Brigitte Bar-"Woman," two other Brighte Bar-dot pictures are playing to big business. "La Parisienne" and "Mam'zelle Pigalle" are in their fourth and third weeks at the downtown World and Suburban World, respectively.

Gondola Gleanings

= Continued from page of a

Harris, who has just completed a U.S.-German co-production in Munich, taking a gander at the festival entries . . . Philip Kuttner and Dick Michaels, partners in Miracle Films of London, on the prowl for offbeat product, have the new B. B. pic which Raoul Levy insists on calling "In Case of Emergency." They'd prefer to use the more provocative title of "Love is my Profession." Harris, who has just completed a

Gervasi's Spanish Talks
MPEA'S local topper, Frank
Gervasi, plans to continue talks
with Spanish industry officials
here. Spaniards also will talk
shop with Italo pic officials. Russtan delegation mystery and late
arrival explained here by fact that
their Italian visa had been delayed. Also held up for four days:
Russian jury member Vessiliev, a
director, who will have to catch up
on pix later on. Late arrival not
as serious here, where only 14 pix
are in competition, as in Cananes,
where over 30 pix compete.

"The Goddess" got heavy Italian
press attention here despite its afternoon, non-competitive, screen-Gervasi's Spanish Talks

ress attention here despite its afternoon, non-competitive, screening, thus making Columbia's local exposure effort worthwhile.

Larger number of posters than usual surround the fest palace this year, while Italo producers of a pic called "Calypso" have erected a large tropical hut next to pic palace. Paramount's sandwich-like posters for "The Black Orchid," spread over Lido, also attention-grabbers. Among other top-publicity space-grabbers: Vides Films of Italy and Globe Films International, which has taken several show windows on Palais front. French upsets have delayed some pix in arrival from Paris, but expected that all will arrive here

some pix in arrival from Paris, but expected that all will arrive here in time. Trouble may, however, cancel Venice trips for French officials such as Information Minister Jacques Soustelle, who was reportedly coming here with French minister of commerce to talk shop with Italians. Also held up: press material from Paris. . MPEA continuing its successful policy of small luncheons for key Vips and press reps here, held at Lido Gulf Club.

Diocesan Publication Puts Tape-Measure on Bardot Swim-Garb in Ad-Copy

Swim-Garb in Ad-Copy
Chicago, Sept. 2.
New World, weekly voice of the Chi Catholic diocese, has been "checking" some recent film page ads in local dailies. Main fret is over the epidermis exposure of Brigitte Bardot, in blurbs for her "Night Heaven Fell" current at Eddie Silverman's main stem Woods Theatre. Publication complained there wasn't enough swim suit or dress on the French sexpot, which "left some doubt about the dailies supposed standards of (ad) acceptability."

Catholic sheet reported it had been told by the amusement ad departments that censorship—or "watchfulness"—of copy was favored, but New World found a chasm between practice and preachment.

preachment.

chasm between practice and preachment.

On the New World scoresheet, the Tribune proved most mindful of morals, "retouching the picture of BB by putting a complete striped bathing suit on her." Daily News and Sun-Times ran same ad without similar precaution, and the American didn't carry the ad "recognizing its bad taste." Next day, however, the Sun-Times ran the retouched Trib ad. On same day the American, perhaps sacrificing taste to expediency, used copy "which showed BB wearing or almost wearing a dress with the back ripped off, displaying ugly gashes..." In the Trib, the torn dress had been carefully mended. Low paper in the tally was the Daily News, often sloganed as Chi's family gazette.

The grading over, the New World eaked "It his the 'cappar's

The grading over, the New World asked, "Is this the 'censorship or watchfulness and good taste' that some of these ad people claimed last week was their keynote? What do you think?"

Japanese Race

be imported; remittances are pegged to 22% of gross with the rest of the Yank earnings blocked. Amount currently frozen in the resident and non-resident accounts as of the moment runs close to \$10,000,000; according to a reliable MPEA source. MPEA source.

MPEA source.

On two prior occasions, the Japanese have asked for, and obtained, a loan from MPEA, using blocked revenues. So far, no such request has been received and the Americans are hoping against hope to have at least part of these funds thawed at the official rate. Topic is to be discussed in the near future between the Japanese and Irving Maas, the MPEA rep in the Far East.

In recent months there has been

In recent months there has been In recent months there has been much left-wing agitation against the American film companies in the Japanese Parliament. This pressure has been directed in part against the number of licenses issued to MPEA, with the demand voiced that the total be reduced.

Baring the Bar-Dough Story in The Sticks

Minneapolis, Sept. 2.
"La Parisienne" is giving this "La Parisienne" is giving this territory's small town publics their first look at Brigitte Bardot. And what they're seeing they apparently like. So that she's zooming to outlander popularity akin to what she enjoys in the Twin Cities and other metropolises. and other metropolises.

demned, out-of-town exhibitors are grabbing it enmasse. And its box-office performances are bringing the same happiness to these exhib-itors as Bardot pictures do in the Twin Cities.

The fact that plenty of small-towners now are becoming Bardot-minded, too, indicates to UA branch manager Herb Buschmann here that "boys will be boys wherever they are," he says.

Corpus Christi, Sept. 2.
Corpus Christi Theatres have reopened the Amusu Theatre here following a two month renovation program. Opener was "And God Created Women" (Kings) with Brigitte Bardot,
R. J. Chapman, city manager of the circuit, stated that the Amusu would show several art and foreign films.

Tower, also operated by the circuit and closed for the summer, cit and closed for the summer is slated to reopen in late September or early October, with the showing of "South Pacific" (20th).

Film Reviews

Schab Neschini Dar **Djahannam** thing is, one cannot say that it lacks

thing is, one cannot say that it laces imagination.

Pic's producer said that this one is now the Number One moneymaker in his land and has collected already five times as much as negative cost. Iran, incidentally, has currently an annual output of seven to 10 features.

Hans.

Root Polish

Hofter Polish
(INDIAN)
(INDIAN

Arora. Screenplay, Kapoor; music Shankar Jakishaw. At Cameo Theatre, N.Y. Aug. 20, '58. Running time, '90 MiNS.

Import from Bombay has cast names and credits unknown in the United States. But 'this much is for sure: it's an okay art theatre entry.

India is rarely heard from with a picture to play New York commercially. 'Boot Polish' which has adequate titles, rates it though and the film is small in the usual production sense.

It follows the sometimes sad, sometimes humorous antics of a couple of impoverished and browheaten children in the big city in appealing and sympathetic fashion, and the youngsters, Baby Naaz and Rattan Kumar, are remarkably fetching.

These two orphans, boy and girl, show a genuine tenderness in their love for each other, their sharing of misery as they are forced into begging by a despicable aunt and their feeling of triumph as they find themselves in the shoe-shining business. They have a good friend in Raj Kapoor, a vagabond type, but his encounter with the police causes their separation. They finally get to each other again in a particularly touching scene.

Kapoor wrote and produced and Prakash Arora directed. They've worked out a "little" picture but a competent one and the technical credits are fair enough. Gene.

Chaque Jour a Son Secret (Every Day Has Its Secret) (FRENCH)

Sonofilm release of Gray-Socipex production. Stars Jean Marais. Danielle Delorme. Francoise Fabian; features belower. Francoise Fabian; features Directed Diande. Grance. Directed Diande. Screenplay, Paul Andreota. Pierre Larcohe. Bolssol from novel by Maria-Luiss Screenplay, Paul Andreota. Pierre Larcohe. Bolssol from novel by Maria-Luiss Linares; camera, Roger Fellous; editor. Louis Devalvre; music. Eddie Barclay, At. Mormandie. Paris. Running time. 45 MMS. Mormandie. Paris. Running time. 45 MMS. Olga Danielle Delornie. Prancoise Fabian Housekeeper. Denise Gence Denise Gence Denise Gence West Bellene Marcelle Praince Marcelle Praince

Inspector Yves Brainville Mother Marcelle Praince

Mixture of mystery and melodrama spells a hokey pic made slickly enough for okay possibilities locally but with only mild dualer chances in the U.S. With its overtones of "Rebecca," this lacks the force, originality and persuasion to give it the offbeat ring it needs. A woman who married a French explorer in South America and was lost in the wilds after a plane crash, comes to France to find her husband dead and her relatives acting strangely. Since she had been prohounced dead, her husband had remarried. She falls for the brother-in-law and the mystery is cleared up via the advent of a crazed housekeeper who had secretly loved the dead husband. Acting is average with Jean Marais managing to give the film some edge as the weak brother who comes of age. Direction is slick if a bit listless while technical credits are par. It is glossy material with skimpy Yank chances. Mosk.

La Fille de Hambourg (The Girl From Hamburg) (FRENCH)

FRENCH)

Paris, Aug. 26.
Paths release of Univers production.
Stars Daniel Gelin, Hildegarde Neff; features Daniel Gelin, Hildegarde Neff; features Daniel Gelin, Hildegarde Neff; features Daniel, Gelin Genoges Daniel Gelin Jean Daniel Sorano Georges Jean Lefebyre Barman Frederic O'Brady

depth in characterization for any

depth in characterization for any arty theatre chances. The man turns out to be married and is ironically knifed for his dough by a petty hoodlum, while the girl commits suicide thinking he has left her to her degrading life of wrestling in the mud of a nitery, the prey to the smalltime hoodlums who come to the nightclub.

Missing the perception in direction, writing and acting, this legs and misses the needed irony. Hindegarde Neff appears listless throughout while Daniel Gelin can not put any weight to the happenings in spite of his obvious sincerity. Technical credits are good, but too much extreme wide-angle work and camera movement make viewing difficult at times. Mosk.

Foreign Reviews

Continued from page 6 her dreary destiny of being so in demand.

her dreary destiny of being so in demand.

Director Jacqueline Audry has given this some good period atmosphere and movement to underline the fluffy aspects of the times. Though its final dramatic threads are weakened by the too sketchy rise of the girl to affluence, it has some okay acting and good production values.

Mosk.

Cheri, Fais Moi Peur (Honey, Scare Me) (FREMCH), Fathe release of Cyclope production, Stars Darry Cowl; features Tilda Thamar, Sophie Daumier, Pierre Mondy, Jacques Dufilho. Directed by Jack Pinde Jacques Dufilho. Directed by Jack Pinde Adtel. Jean Grault; camera, Andre Bac; Adtel. Jean Grault; camera, Andre Bac; Jacques Williams, 90 MINS.

Running time, 99 Mins.

Pic is a slapstick cocktail piled up around a flock of proven comedy gambits. There are the Russo and Yank spies fighting over something in the hands of the madcap hero, rapacious women, the ingenue, and plenty of chases. This has a fair slare of laughs but they come at the end when they lack punch due to the conventional, lacklustre beginning.

Comic Darry Cowl is now developing a definite screen presence and may yet be able to carry a pic, provided he gets more directorial and script backing than he does here. Technical credits are good but gags are overworked, For America, this is strictly for dualers.

Mosk.

La Bigorne, Caporal de France (FRENCH: DYALISCOPE; COLOR) Lux release of Edic Film production. Stars Francols Perier. Rossana Podesta; fea-tures Robert Hirsch, Henry Cogan, Jean Lefevbre, Jean Carmet. Directed by Robert Darene. Screenplay, Gabriel Acout December of Carmeter and Carmeter Carmeter of Carmeter and Carmeter Wetss; editor, Germaine Artus. At Triemphe, Paris. Running time, 96 Mins.

In a C'Scope-like process, this is a kidding historical version of how a handful of French soldiers got France some of its island colonies in the 18th century. In this film, was done by outwitting some pirates and marrying a convenient halfbreed daughter of a native chief.

chief.

It might not be so funny here with Algeria still touchy, but it appears primarily a local bet. Its fights and action are only so-so in the imagination department and thesping is only par. Main trump is the savvy on-the-spot lensing. Mosk.

lho Kyodal (Stepbrothera) (JAPANESE). Nikkatsu production and release. With Tanaka, Kito. Directed by Mioji Jyeki. Screenplay, Y. Yoda, N. Terada; camera, Yoshio Miyajima; editor, Y. Akutagwa, At Karlovy Vary Film. Fest. Running time, 33 Mins.

time, 75 Mins.

This problem pic castigates the military mind via a tale about a martinet career officer who marries his maid after his wife dies. Well observed and exposition, this still remains somewhat specialized for any U.S. chances except in lingo spots.

O'DONNELL OUT OF BD. AT LOEW'S; STILLMAN IN

Armand Thirard; editor. Claude Nicole. Marien Faris, Running time, 19 milet Faris Pierre Million Faris Pierre Pier

"BOOKED AT THE BIG CAPITOL THEATRE ON BROADWAY!"

(Opening Sept. 10th)



Take a tip from the success of its test engagements in Columbus and Richmond and the acclaim of the trade press:

"Splendid. Should prove a deserved, resounding success."

—VARIETY

"Rates up on top. Realism and authenticity in excellently made film."

—FILM DAILY

"Captures dramatic intensity of one of the most dramatically exciting and unusual maneuvers in all military history."

—MOTION PICTURE HERALD

"Well made. No Hollywood heroics, but heroes, thousands of them . . . produced on a grand scale."—M. P. EXHIBITOR

"The broad scale of the stupendous effort has been done brilliantly." $-MOTION\ PICTURE\ DAILY$

"Will keep audiences on rims of their seats."—INDEPENDENT

M G M BACK ON TOP IN '58!

M-G-M presents "DUNKIRK" · A Michael Balcon Production · Starring John Mills Richard Attenborough · An Ealing Film · Directed by Leslie Norman · Associate Producer Michael Forlong · Screen Play by David Divine, W. P. Lipscomb · An M-G-M Release

Gearing U's Sales Streamlining For 'Realities of Today's Market'

What probably represents the most drastic overhaul of the sales department of a major film company was completed this week by Universal. In addition to altering the operational procedures via the establishment of four regional sales offices, the streamlining resulted in the "resignations" of at least a half a dozen veteran sales executives, most of whom had 20 to 24 years of service with the company.

The U move is being watched The U move is being watched closely by the other film companies which, it's felt, will take similar action if they are convinced that U's policy will prove efficient. Among U staffers, it's reasoned that the company's streamlining indicates that it will stay in business but operate in a manner geared for the realities of today's motion picture market

motion picture market.

The tailend of the U sales upheaval saw sales chief Henry H.
Martin make additional personnel changes, all becoming effective Sept. 6. Carl F. Reardon, sales manager in Cleveland, was made manager in Cleveland, was made sales manager in Philaediphia following the exit of Edward F. Heiber. Norman Weitman, sales manager in Albany, an exchange operating on a skeleton basis, was named Cleveland sales manager.

Albert Kolkmeyer Cincinnatisales chief, was appointed Pittsburgh sales manager following the "resignation" of Francis J. Guehl. Ermest Ziegler, salesman in Detroit, has been named sales representative in Albany, an exchange

Brandt to Fight **Laurent' Censor**

Chicago is the only city in the U.S. where the Trans-Lux release, "Case of Dr. Laurent," has run into

U.S. where the Trans-Lux release, "Case of Dr. Laurent," has run into trouble with the censors. French film, dubbed into English, contains a natural childbirth sequence.

T-L prexy Richard Brandt said last week that he had engaged Felix Bilgrey to fight the Chicago decision. Bilgrey is a N.Y. attorney with a good deal of experience in dealing with the Chicago police censors, having fought them in court there over several imports.

Brandt said the Chicago censor asked cuts, most of them in the birth sequence, but refused to put his demands into writing.

"Dr. Laurent" was passed even by the strict censor board in Toronto which asked the elimination only of the word "abortion."

Trans-Lux was going to make this

tion only of the word "abortion." Trans-Lux was going to make this cut anyway since it had been de-manded by the Production Code before it issued the picture a seal. The Chicago incident is the first censorship problem the film has encountered.

U SHORTS TO STRESS ALL-COLOR PROGRAM

ALL-COLOR PROGRAM.

Universal has overhauled its short subjects program and hereafter will produce and release all the one and two-reelers in color. A total of 29 subjects has been scheduled for the 1958-59 season, according to F. J. A. McCarthy, assistant general sales manager who supervises the distribution of the shorts.

Eight one-reel travel subjects have been set as part of the new program, with titles including "Brooklyn Goes to Colorado," "Yenezuela Holiday," "Down the Magdalena," "Round-Up Land," "Safari City," "Island of the Gods," "Travel Tips" and "Road to the Clouds." Additionally, there will be two two-reel color specials, 13 new Walter Lantz color cartoons, and six Lantz reissues.

New York Theatre

RADIO CITY, MUSIC NALL-Rockefeller Center + CI 6-4660 REX HARRISON . KAY KENDALL THE RELUCTANT DEBUTANTE TORN SAYON . SANDRA DEF AN AVON PRODUCTION FROM M-G-M

Crix Mixed

French director Jean Gremillon therefore was moved up to the chairmanship of the international body, while Spanish critic (Madrid's "Ya") Carlos Fernandez Cuenca replaced Vidor as jury member.

The U. S. was likewise almost left without an official Government rep, after George Stevens' last-minute bow-out, also due to pressing work. G. Ruggiero, of the Rome Embassy, was named to the post just as the fest started.

Next U. S. pic, "The Black Or-chid," will be screened tomorrow (Wed.) while other Yank product gets "Information Section" (out of competition) throughout the festi-val. "The Goddess" was showcased val. "The Goddess" was showcased last week (26). Tomorrow afterlast week (26). Tomorrow afternoon is dedicated to two U. S.,
items, "Weddings and Babies,"
made by Morris Engel, with Viveca
Lindfors starred, and "The Defiant
Ones," Stanley Kramer's Berlin
prizewinner. Paramount's "St.
Louls Blues," remaining non-competing U. S. pic, will run on afternoon of last day of event, Sept. 7.
Despite Poland's yanking of its

noon of last day of event, Sept. 7.

Despite Poland's yanking of its information section pic, "Eroica" (because of festival's insistence on screening the Polish-German coproduction over Poland's veto), and the Russian pullout of its info section item, "The Idiot," because Soviets were miffed at its non-acceptance in competition, there are still plenty of pix being aired here by various countries in the noncompetitive department of the event.

Italy has the largest number, while France, Sweden, Argentina, Germany follow with two each. Countries showing one pic each out of the running are Greece, Japan, Yugoslavia, Britain, Spain, India. Festivalities are watching some of these notably Argentina's "El dia. Festivalites are watching some of these, notably Argentina's "El Secuestrador," directed by L. Torre Nilsson and Spains's "Horns of Fear," as these were among items rejected by fest's pre-selection committee.

Third item on the festival pro Third item on the festival program, the West German-Polish coproduction "The Eighth Day of the Week," impressed local observers more for its indirect denuiciation of conditions in present-day Warsaw than as a film masterpiece, even though consensus was one of quality, with both star Sonia Ziemann and director Aleksander Ford singled out for praise.

Poles were notably absent from

Ford singled out for praise.

Poles were notably absent from both showing and subsequent party given by the German co-producer of the film, due to known objections to film's local exposure which led to pre-festival hassle over its selection. Film has reportedly been picked up for the U. S. by Edward Kingsley.

"The Goddess," shown on fest's third day, caused considerable local attention despite the hour and its non-competitive status. Despite some isolated murmurs, audience liked it, and critics next morning in many cases gave the Yank item top billing as though pic had been in running, many praising pic and its star Kim Stanley.

Another non-competing pic, the start morner in the content of the conten

Another non-competing pic, Hungary's "Ejfelkor" (At Midnight), which had likewise been screened at Brussels, got one of fest's top hands from a capacity audience attracted by word-of-mouth comment on pic's story, laid in days of Budepest uprising.

in days of Budepest uprising.

Sweden's young Marlanne Bengtsson grabbed the spotlight at the showing of her pic, "Nattens Ljus" (Nights in the Night), fourth in competition, via her winning personal charm, and got a hefty hand at end of show and at exit from Palace. Also present were director Lars-Eric Kjellgren and two other Swedish stars, Bibi Andersson and Ingrid Thulin (who shared Cannes acting prize this spring), here for showing of two non-competing Swedish pix, "Nara Livet" (At the Threshold off Life) and "Smulstronstallet" (At the End of the Day) respectively prizewinners at Cannes and Berlin events.)

BINGO DENS CLOSED, EXHIBITOR JOYOUS

St. Paul Sept. 2. Claude Dickinson, lessee of the West Twins theatre at suburban West St. Paul, got a big break when the suburb's council voted to revoke the last remaining bingo li-

revoke the last remaining bingo li-cense and not to issue any more. There had been a half-dozen bingo games in operation, all open to the public, and the stage had been reached, apparently, where many more people were playing bingo than attending the show-house. Many of the theatre's pat-rons had deserted it to gamble.

Reason for the revocations has been the operators' alleged law violations. One councilman even charged that he found children 5, 6, 8 and 11 years in the rooms during evening bingo sessions.

Rank's \$7,837,000 **Drop in Profit**

Reflecting the drop in British theatre attendance and a slowdown in production, the J. Arthur Rank Organization today (Tues.) reported a \$14,141,160 net profit for the year ended June 28, 1988. For the prior year the net was \$21,978,200, or some \$7,837,000 better than current report.

The company declared a 5% dividend for the year on the increased share capital, comparing with 12½% the prior year.

with 12½% the prior year.
Gaumont-British reported a \$6,73,380 net, a drop from last year's \$10,447,200. Its dividend payments are halved to 7½%. The decline was reflected also in the statements for Provincial Cinematograph Theatres, General Theatres Corp. and Odeon Associated Theatres.

Improved results were reported by British and Dominion Film Corp. which showed a net of \$2, 110,300 against \$1,867,600 in 1956-57.

Lebanon, Iraq Curfews Taking Toll of Pix B.O. Though Mideast Biz OK

Curfews in Lebanon and Iraq have affected the film business in these countries, but the unrest in the Middle East generally hasn't impaired the boxoffice too much, william Lampros, 20th-Fox home-office rep for the Near and Middle East, with headquarters in Athens, reported in N. Y. last week.

Lampros, who went back to Greece yesterday (Tues.), said censorship in the Middle East had been liberalized somewhat. Sex and crime stories still constitute the main objections.

Whatever the political situation, American films are still far and away the most popular, Lampros said. 20th's 16m business has picked up as a result of film showings on oil company installations.

9 in '59 and 8 in '58 On Ed Small's Vogue Sked

Hollywood, Sept. 2.

Vogue Pictures, exploitation film arm of Edward Small Productions, has blueprinted a program of nine features for 1959. In a further ex-pansion of operations, Small or-ganization plans entry into tele-series production next year.

series production next year.
Slate for 1959 feature-wise now includes two horror-sciff entries, a melodrama, a western, a boy-and-dog yarn and a Mamie Van Doren starrer. Scifis will be "The Four Skulls of Jonathan Drake" and "Invisible Invaders."

"Invisible Invaders."

To complete an eight-pix program this year, Vogue will launch two or three films before end of year. "Gunfighter of Abliene" rolls Sept. 11, "Oklahoma Territory" before end of November. In current release are "Curse of the Faceless Man" and "It! The Terror from Beyond Space." Trio of others either are ready or being prepped for release, including "Riot in Juvenile Jail," "Guns, Girls and Gangsters" and "Hong Kong Gonfidential."

Ads on Amus. Page Vs. R.O.P.

Minneapolis, Sept. 2.

It's becoming increasingly an exploitation policy here for theatres to spread their ads throughout the newspapers (run-of-paper), instead of confining them to the amusement page.

Ev. Seibel, local United Paramount circuit advertising-publicity head, feels confident this is redounding to the boxoffice's benefit, although, of course, there's no way actually to pinpoint the results. Nowadays there'll frequently be a large theatre ad for a picture on the amusement page along with a number of smaller ads for the same attraction on a variety of newspaper pages, including the radio-television, sports, society and general local news.

It's a welcome innovation for newspapers because it means increased advertising revenue, inasmuch as the main amusement page heavy advertising space there we've always been doing."

Picture Grosses

MINNEAPOLIS

(Continued from page 9)
(WB) (7th wk). Takes its place with the year's boxoffice champs. Remarkable \$6,000. Last week, \$7,000.

\$7,000.

State (Par) (2,200; 85-90)—"The Hunters" (20th). Off to promising start. Nice \$11,000 looms. Last week, "Naked and Dead" (WB) (3d wk), \$5,500.

Suburban World (Mann) (800; 85)—"Mam'zelle Pigalle" (Indie) (2d wk). Brisk \$2,000. Last week, \$3,000

\$3,000. World (Mann) (400; 85-\$1.25)— "La Parisienne" (UA) (5th wk). Great \$5,000. Last week, \$5,500.

TORONTO

(Continued from page 8) Nearly capacity \$5,000. Last week,

same. Loew's (Loew) (2,096; 75-\$1.25)— "Reluctant Debutante" (M-G) (3d wk). Smash \$16,500. Last week,

wk). Smass val., \$15,500. Tivoli (FP) (995; \$1.75-\$2.40)— "Cauth Pacific" (20th) (9th wk

Tivoli (FP) (995; \$1.75-\$2.40)—
"South Pacific" (20th) (9th wk).
Fine \$15,000. Last week, \$14,000.
Towne (Taylor) (695; \$1-\$2.50)—
"Gigi" (M-G) (6th wk). Near capacity at \$10,000. Last week, same.
University (FP) (1,235; \$1.50-\$2.40)—"Seven Wonders of World" (Cinerama) (6th wk). Fine \$10,000.
Last week, ditto.
Uptown (Loew) (2,074; 60-\$1)—
"Voice in Mirror" (U). Okay \$8,000. Last week, "The Badlanders" (M-G), same.

CHICAGO

(Continued from page 9)

"La Parislenne" (UA) (6th wk). Good \$8,000. Last week, \$7,800. McVickers (JL&S) (1,580; \$1.25-\$3.30)—"South Pacific" (20th) (23d wk). Great \$36,000. Last week,

\$3.30)—"South Pacific" (20th) (236 wk). Great \$36,000. Last week, \$35,000.
"Tank Force" (Col) and "Buchanan Rides Alone" (Col) Boffo \$12,000. Last week, "Outlaw's Son" (UA) and "Gun Fever" (UA), \$6,000.
Opera House (Nat'l. Th.) (2,350; \$1.50-\$3.50)—"Windjammer" (NT) (10th wh) In to stout \$26,700

\$1.50.\$3.50)—"Windjammer" (NT) (10th wk). Up to stout \$26,700. Last week, \$20,800.

Oriental (Indie) (3,400; 90.\$1.50)

"Raw Wind in Eden" (U) (2d wk). Holding at trim \$25,000. Last week, \$24,000.

Palace (SW-Cinerama) (1,434; \$1.25.\$3.40)—"Search for Paradise" (Cinerama) (20th wk). Hep \$26,000. Last week, \$27,000.

Roosevelt (B&K) (1,400; 90.\$1.80)—"Defiant Ones" (UA) (3d wk). Great \$33,000. Last week, \$37,500.

\$37,500.

State-Lr've (B&K) (2,400; 90\$1.80)—"Big Country" (UA) (2d
wk). Sock \$33,000. Last week,

\$1.80,—'Big Country (UA) (24) (wk). Sock \$33,000. Last week, \$50,000.

"Rooney" (Rank) (3d wk). Fast \$4,200. Last week, \$5,600.

Todd's Cinestage (Todd) (1,036; \$1,75-\$3,50) — "A round World" (UA) (74th wk). Boff \$23,000.

Last week, \$21,900.

United Artists (B&K) (1,700; 90-\$1,80)—''Indiscreet" (WB) (4th wk). Torrid \$26,000. Last week, \$28,000.

Woods (Essaness) (1,200; 90-\$1,50) — "Reluctant Debutante" (M-G). Smash \$31,000. Last week, "Night Heaven Fell" (Kings) (3d wk), \$12,000.

"Night Heaven Fell" (Kings) vod wkl, \$12,000. World (Teitel) (606; 90)—"Poor But Beautiful" (Indie). Good \$4,800. Last week, "Good Compa-nions" (Indie), \$3,300.

BOSTON

(Continued from page 8)

(WB) and "It's Great to be Young" (FA). Breezy \$16,000. Last week, "Never Love Stranger" (AA) and 'Bullwhip" (AA), same,

Pilgrim (ATC) (1,000; 60-\$1.10)-"Tank Force' (Col) and "Buchanan Rides Alone" (Col). Stout \$10,000. Last week, "Revenge Franken-stein" (Col) and "Curse of Demon" (Col), \$12,000.

(Col), \$12,000.

Savon (Sack) (1,000; \$1.50-\$3.30)

"South Pacific" (20th) (21st wk).

Spurting \$18,000. Last week, \$17.000, above hopes.

Trans-Lux (T-L) (730; 75-\$1.25)

"Circus of Love" (Indie) and "Colditz Story" (Indie). Sharp \$3,500. Last week, "Snow Is Black" (Indie). \$3,800.

Orpheum (Loew) (2,900; 90-\$1.50)

—"Big Country" (UA) (2d wk).

Wow \$20,000: Last week, \$26,000,
way above estimate.

State (Loew) (3.600; 75-\$1.25)—
"Cat On Hot Tin Roof" (M-G) (2d wk). Wham \$17,000. Last week, \$22,000.

WASHINGTON

(Continued from page 8) \$2.50) — "Gigi" (M-G) (10th wk). Fancy \$11,000 for second consecu-

tive week. Stays. Keith's (RKO) (1,850; 90-\$1.25) "Raw Wind in Eden" (U). Okay \$8,000. Last week, "Vikings" (UA)

(8th wk), oke \$7,000.

Palace (Loew) (2,390; 90-\$1.25)

—"Big Country" (UA) (2d wk). Smash \$29,000, topping last week's

\$28,000. Holding. ### Plaza (T-L) (276; 90-\$1.50) —
"God Created Woman" (Kings)
(42d wk). Happy \$2,500. Last
week, ditto.

week, ditto.

Trans-Lux (T-L) (600; \$1.25-\$2.50) — "Bridge on River Kwai" (Col) (24th wk). Firm \$6,000, same as previous two weeks. Stays.

Warner (SW-Cinerama) (1.300; \$1.25-\$2.40) — "Search for Paradise" (Cinerama) (34th wk). Climbed again to big \$11,000 after fine \$10,500 in 33d week. "Windjammer" (NT) booked to start Oct. 15.

Uptown (SW) (1,100; \$1.25-\$2.50)
- "South Pacific" (20th) (21st wk).
Good \$10,000. Last week, ditto.

SEATTLE

(Continued from page 9)

-"Cat on Tin Roof" (M-G). \$1.50)-Huge \$11,000 or a bit over. Last week, "No Time Sergeants" (WB) (8th wk), \$4,800.

Music Hall' (Hamrick) (2,200; 90-\$1.50)—"Naked and Dead" (WB) and "Badman's Country" (WB). Okay \$9,000. Last week, "Indis-creet" (WB) and "Gentle Touch" (Rank) (4th wk), \$5,300.

Orpheum (Hamrick) (2,700; 90-\$1.50)—"Badlanders" (M-G) and "Tarzan's Fight for Life" (M-G). Slow \$7,000. Last week, "Imita-tion General" (M-G) and "Last of Fast Guns" (UA), \$6,100 in 6 days.

Paramount (Fox - Evergreen)
(3,107; 90-\$1.50)—"Big Country"
(I(A). Socko \$14,000. Last week,
"Night Heaven Fell" (Kings) and
"Quantrill's Raiders" (AA), \$4,700.

Castle Vox Pops the Customers

Hollywood, Sept. 2.

Filmgoers are anxious to tell exhibitors what it is they want to see, but there aren't enough exhibitors who bother to listen, according to producer-director William Castle. "The 80 cents they pay makes them as important as the producers," explained Castle who has spent the last six months trekking through the U.S. to meet the audience.

His trips have centered around his Allied Artists reliable to the control of the

meet the audience.

His trips have centered around his Allied Artists release, "Macabre," but Castle said he also has talked with women's groups, college classes and "anyone who was walking down the street." He declared audiences are unaware what a picture costs, adding, "And what's more, they don't care." Pointing out the public'isn't interested in costly production values if the story isn't good to begin with, Castle said he learned from his contacts that they want love stories and comedy but are tired of "silly monsters" and teenage delinquency films.

Producer received support for the kind of story he'll tell in his next film—"House on Haunted Hill"—and explained there is a whole untapped audience for a ghost story told in the classic vein. Film, scripted by Robb White and to be produced for Allied Artists release under the Castle-White banner, will roll this week under Castle's direction. Vincent Price, Carol Ohmart and Richard Long will topline.

Castie's direction. Vincent Price, Carol Offinal and Richard Boswill topline.

Producer declared that films today need every sales promotion assist possible and stated, "I would rather spend \$100,000 making a picture and \$300,000 to sell it than vice versa. You must make

Tex. Lions Club Roars at Pay-See As Leading to a 'Privileged Class'

Houston, Sept. 2.
Introduction of pay-tv would lead to the establishment of "priv-lieged class" in this country by providing first-rate entertainment only for those viewers who can afford it, the Central Lions Club was told at its luncheon here by Jack Harris, veepee of the Houston Post Co. and general manager o. Ki'RC and KPRC-TV.

Harris told the club that a hear.

and KPRC-TV.

Harris told the club that a hearing is scheduled Sept. 4 before the city public service director on an application for a 30-year franchise for pay-tv. The shows would be delivered via cables into the homes of individual subscribers. Harris said one of the main appplicants for a city franchise is Custom TV.

ror a city franchise is Custom TV.
Harris also said the city's legal
power to grant a 30-year franchise
for pay-tv is being challenged. He
added that such organizations as
the AFL-CIO, American Legion
and the Federation of Women's
Clubs have gone on record as opposing pay-tv.

"Pay-tv is not offering anything that isn't being offered free now to the nation's television audi-ence," Harris asserted. He said the ence," Harris asserted. He said the nation's 44,000,000 tv sets are operating an average of six and a half hours per day. People are spending almost as much time in front of their tv sets as they do working or sleeping, he said.

In the Houston area, 90% of all homes have television sets. The people who bought these sets here and in the rest of the country did so on the understanding that they would receive entertainment free. For this reason, the introduction of pay-tv would be morally wrong Harris asserted.

He said the proposed cable network for pay-see in Harris County would cost about \$40,000,000, exclusive of the pay boxes. The promoters of pay-tv would have to get this investment back through fees to be charged for the viewing of certain shows.

JACK DEMPSEY SEES TOLL A BOON FOR PUGS

TOLL A BOON FOR PUGS

Chicago, Sept. 2.

Jack Dempsey, former heavy-weight boxing champ, has cast a vote for pay-tv. He sees it not only as the salvation of the professional ring but as a great gate-builder that would inspire talented young fighters to stay in the programe for the big money. Dempsey was the first ring attraction ever to draw a million-\$ gate.

On WGN-TV's 'Sports Unlimited' last Saturday (23), he said in an interview that "boxing now has a great future" owing to toll-vision's rich gates. "The recent Patterson-Harris fight proved here is still gold in the ring." Dempsey predicted that feevee would become the sport's richest contributor of all time.

"Those million dollar pay trades will stir up interest among the young fellows and bring out some new faces." he said. "I'd encourage any young fellow who can fight and who likes the business to go after some of that big money."

and was witnessed in Gotham at the Stattler Hotel where an audition alter work a large screen. Two-way audio systems were set up in seven cities to enable IBM personnel at those locations to communicate directly with execs in N.Y. Program was emced by G. E. Jones, manager of marketing and services, Data Processing Division, IBM.

Donen Preps Program

In London, Aug. 26.

Producer-director Stanley Donen arrived here last week to prep his British production program for Columbia. He's skedded to make three.

"Those million dollar pay trade and a beautiful girl. Doner stay in the program and beautiful girl. The program and the statler work and the Statler Hotel where an audition and the Statler Hotel where all a program for converse set up in seven cities to enable IBM personnel at those lea

Couple of Bolivars

Hollywood, Sept. 2.
Simon Bolivar — the George Washington of South America — will be made as a top-budget picture by Bryna Productions, possibly by the end of 1959, according to present plans. Film very likely will star Bryna topper Kirk Douglas.

Lester Cowan also has a similar

Lester Cowan also has a similar project in the works, planned for production in South America on actual locales of the southern continent's El Liberator activities.

Bryna also is prepping trio of other film properties and pair of teleseries for upcoming production. Films include Edward Abbey's "The Brave Cowboy," Samuel Grafton's "The Most Contagious Game" and Ben Hecht's "The Shadow." India next will shoot "Spartacus" and "Viva Gringo," both for Universal reshoot "Spartacus" and "Viva Gringo," both for Universal re-

IBM in 80-City **Closed Circuiter**

An 80-city, 81-location closed-circuit telecast, said to be the largest closed-tv business session ever held, was conducted yester-day (Tues.) by International Busi-ness Machines via the Tele-Session division of Theatre Network Tele-

IBM employed the telecast to announce a new transistorized computer and other new developments in its machines to 5,000 members of, its sales force throughout the country. Fifteen thousand miles of lines were used for the 80-city hookup. Telecast reached as far west as San Diego and Spokane, as far south as Miami and New Orleans, and as far north as Portland, Me. It originated from the Colonial Theatre in New York and was witnessed in Gotham at the Statler Hotel where an audi-IBM employed the telecast to an

and was witnessed in Gotham at the Statler Hotel where an audience of 800 gathered to see it on a large screen. Two-way audio systems were set up in seven cities to enable IBM personnel at those locations to communicate directly with execs in N.Y. Program was emceed by G. E. Jones, manager of marketing and services, Data Processing Division, IBM.

Bid of \$1,344,000 For Assoc. Talking Pictures

London, Aug. 26. bid of more than \$1,344,000 the capital of Associated Talkfor the capital of Associated Init-ing Pictures has come through mer-chant bankers S. G. Warburg & Co. The name of the bidder is not disclosed. Associated Talking Pic-tures own Ealing Films Ltd., and Associated British Film Distribu-

Since the Ealing studios were sold to the BBC three years ago, they have been operating at Boreham Wood.

Kahn's Figures **On Fite Telecast**

Irving B. Kahn, president of TelePrompter, acknowledged at a press conference yesterday (Tues.) that the attendance for the closedcircuit telecast of the Aug. 18 Floyd Patterson-Roy Harris fight Floyd Patterson-Roy Harris fight was "spotty." A day more than two weeks after the event, Kahn issued figures which noted that 196,762 people saw the telecast and that receipts were \$763,437. He admitted that the totals were below his pre-fight estimate and that the gross figure included admission taxes.

**Expr. exteed that attendance in the control of the contro

mission taxes.

Kahn stated that attendance in Conroe, Tex., Harris' home community, was particularly disappointing, with only 1,800 seats being sold out of an availability of 10,000 tickets priced at \$10 each. The TelePrompter chieftain said that failure to sell the high-priced tickets in Texas brought the national per-seat price down to \$3.88 instead of \$4.50. He said Tele-Prompter was assured a small profit, but conceded that the release of the fight films would put the operit, but conceded that the release of the fight films would put the oper-ation in the black. He acknowl-edged that there was a possibility of a loss from the closed-tv tele-cast, but that he expected an over-all profit of between \$25,000 and

Film Persuaders

Continued from page 3 gap that frequently existed be-

tween publicity and advertising is fast being closed at some compa-

At Paramount, for example, pubad veepee Jerry Pickman and his operational chief Martin Davis are in command of all activities of the department and control in are in command of all activities of the department and control the Coast as well as the eastern op-eration. The same goes for Co-lumbia v.p. Paul Lazarus and his operational chief Jonas Rosenfield. operational chief Jonas Rosenfield. Metro is also unified under the direction of Howard Strickling from the Coast. It's maintained that this type of unification eliminates a great deal of the duplication that frequently existed when the east and west coasts acted almost autonomously although there was one man in nominal command of the entire setup. entire setup.

Outside Help

Outside Help

The elimination of the advertising departments at some companies is not considered a serious setback, but rather a step in the right direction. It's felt that by placing more reliance on outside ad shops, the film companies can obtain the know more about advertising. Commented one pub-ad exec:
"Why load up your payroll with artists and copywriters, when you can call your advertising agency and at a moment's notice have access to the best possible advertising brains which no film company can afford to keep on its payroll."

While the layoffs initially had

While the layoffs initially had the industry in a state of panic, it's now believed that the economy-induced cuts worked to the advantage of many of the companies and tage of many of the companies and permitted them to trim much of the fat that had been growing during the lush days. If a careful study is made of the publicity departments, it'll be noted that although substantial cuts have been made recently, there are also signs of hiring. The hiring is not on a wholesale basis, of course, but the men being retained are of the "allaround" calibre that appears to be in demand at this time.

Houston Pay-TV Meet Awaits Ruling On City's Right to Grant Franchises

Arts Subsidy = Continued from page 1

total of \$350,000 the theatre has gotten from that foundation.

Rockefeller Foundation also granted \$40,000 to the summer school and Festival of the Dance of Connecticut College for Women, to encourage development of the modern dance

The William C. Whitney Foundation, of New York, has awarded \$6,250 to American National Theatre & Academy which received another \$5,000 from the Pepsi-Cola Metropolitan Bottling Co., of New York. The Lilly Endowment pre-sented \$25,000 to the Stratford Shakespeare Foundation, of Ontario, Canada.

The A. W. Mellon Educational and Charitable Trust, of Pittsburgh gave \$100,000 to the Pittsburgh Playhouse, to encourage the theatre; and the Ford Foundation presented \$40,000 to the New England Opera Theatre for the development of lightweight theatrical scenery. Ford also awarded Tulane University \$75,000 to collect historical records on American

The Rodgers and Hammerstein The Rodgers and Hammerstein Foundation presented a \$1,500 commission to Seymour Shifrin, of U. of California, to do an orchestral work; while New York's Daniel and Florence Guggenheim Foundation continues to pay for the free summer band concerts held in Central and Prospect Parks, New York.

The hypodeseting field in the late

The broadcasting field is the latest recipient of large chunks of foundation money, nearly entirely in educational broadcasting. For

example:

The Fund for Adult Education, between 1955 and 1957, put up \$3,913,332 for educational radio and television construction; plus an additional \$5,888,149 for programming. RCA presented New York U. with \$100,000 for a workshop to teach tv techniques. The Ford Foundation, working through the National Assn. of Educational Broadcasters, made awards to 14 colleges for educational television. Old Dominion Foundation granted \$20,475 to Virginia Polytechnical Institute for a series of tv and radio programs.

dio programs.

In addition to all of these are a group of what might be called "old line" foundations to boost various aspects of show biz. One of these, dating back to 1935, is the Katherine Cornell Foundation (whose donors include Stanton Griffis as well as Miss Cornell). Its money is to be used for educational, scientific or charitable purposes, especially where applied to the theatrical profession.

The Benjamin Hadley Danks Foundation, whose bequests, have dio programs.

The Benjamin Hadley Danks Foundation, whose bequests have not started yet, provide that in-come from the estate shall go an-nually to (1) the author of the best first play shown-for pay in New York; (2) the composer of the best York: (2) the composer of the best musical composition played for pay in New York; and (3) the author of the best new literary work. Unusual in the Danks Foundation is the provision that the judges shall be chosen from among the drama, music and literary critics of the New York City newspapers.

New York City newspapers.

The John Golden Fund provides loans, awards, fellowships and prizes to actors, dramatists and producers, plus scholarships for students "for the improvement, elevation, and cultural advancement of the legitimate theatre." The K thryn Long Trust offers funds to "foster improvement of grand opera and kindred dramatic works" and to aid young singers. Similarly opera star Blanche Thebom has set up a scholarship foundation for the education of young singers.

And then, almost in a class by itself, is the Joe and Emily Lowe Foundation, whose purpose is to assist needy, indigent, sick, aged, or infirm scientists, musicians, artists or sculptors.

Houston, Sept. 2.

If the city attorney should feel that the city has no legal authority to grant franchise for pay tv, there would be no purpose in holding the Sept. 4 hearing on closed circuit tv, Mayor Lewis Cutrer stated here on Thursday (21).

"And if the legal opinion is not completed by then, and I were in charge of holding the hearing, I'd wait until the legality is determined," he added.

The man instructed, by the City

The man instructed by the City Council to hold the hearings is Clinton Owsley, director of Public Service, who is now on a two wacation.

The question of the city's authority and responsibility to act on ap-plications for various types of pay tv has been referred to City Attor-ney Richard Burks for complete

briefing.

Meanwhile, Councilman W. H.
Jones released a copy of his letter
to attorney Jack Binion saying:
"There is serious doubt in my, mind
that the City Council would" have
jurisdiction over any phase of it."
He told Binion, attorney for the
Interstate Circuit, Inc., that after
the technical problems are solved,
he believes "no agency short of the
Federal Communications Commission would have jurisdiction over
such projects."
Interstate Circuit Inc., although
opposing pay ty franchises, has ap-

Interstate Circuit Inc., although opposing pay tv franchises, has applied for a franchise to send entertainment into homes if the council decides to issue them. It is one of seven applicants for various types of closed circuit tv franchises. "While I feel that sooner or later some form of pay tv will be put into use, I feel that there are certain technological problems which should be solved before it is presented to the public," Jones wrote Binion.

Binion.
"I would not be opposed to a hearing on this issue purely for my own enlightenment, however at a time when we electrical people are scratching our trying (and to some degree succeeding) to hide our lines and poles, it seems at least to present some complications

least to present some comparations.

"We are already having trouble separating our low frequency audio broadcasts. The FCC has just released a group of low frequencies to the public use. All of these things conspire to make the venture into controlled broadcasting a hazardous one to an investor.

"For these reasons I can not forsee the involvement of the necessary capital to make such a venture successful without at the same time penalizing related projects. I

stry capital to hake same time penalizing related projects. I think the successful application of this media would entail the use of the phone lines for the audio and broadcast for the video.

"If this proves to be the case, then no agency short of the FCC would have jurisdiction over such projects."

Jones went on to say that he feels pay tv at some future date is inevitable—that it will take a tremendous public investment to develop and uphold the arts.

Coast Exhib-Distrib Rans Germans' Sales Methods

Germans' Sales Methods

The Germans today are turning out good films, expertly made, but they are squandering their potential in the U.S. by not giving their pictures adequate support, Herbert Rosener, Coast exhibitor and indie distributor, said in N.Y. this week. Rosener recently returned from a trip to Munich where he scanned the German output.

"The Germans are making a great mistake by selling to whoever offers them the largest amount," Rosener held. "They should be more concerned with a longrange buildup. What good does it do a German producer if an American independent takes his film, dubs it into an exploitation entry and releases it without any national identification," he asked.

Rosener advocated that the Germans put up the means for properly exploiting their films in the Yank market so that they create a steady following. "You can only do this by being more discriminating in the choice of distributors and by giving films the right kind of support," he maintained.

Bob Trout, Back From Soviet, Finds It Full of Paradoxes & Censorship

Russia has the worst. censorshipof news, Robert Trout, CBS Radio
news broadcaster, observed this
week upon his return from a European tour that included visits to
Moscow, Leningrad and Prague.
"As far as the day-to-day reporting of news, Russia has the worst
censorship I've ever seen," Trout
said. "In other places, somebody
pencils out your copy and then
you go to lunch together. In Russia, nobody has even seen or idensia, nobody has even seen or iden-tified the censor. We don't know how many there are, or whether they are male and female. It is all mysterious.

now many there are, or whether, now many there are, or whether they are male and female. It is all mysterious."

Trout said he did a series of radio broadcasts from Moscow and was aghast at the arrangement. He handed his proposed copy across a counter. A young lady accepted the copy without a glance, and marched back to a glass door. She opened the door and passed the sheet under a green curtain which hid the censor. "There's a standing joke among the reporters that there's no one in that room," Trout cracked. "Maybe the girl censors the copy herself."

Trout said Russla was a land of paradoxes. In Leningrad, for example, Trout saked the interpreter where he could obtain a map in order to wander about the city. The request, he said, was ignored. He tried twice more but finally gave up. Then a whole group of tourists with whom he traveled in Leningrad, all asked to see tv and after hurried phone calls and huddles with Intourista officials, the interpreter reported that the hotel's tv room was locked and that the key had been misplaced. He said the big surprise came when he reached Moscow where the hotel he was staying at featured tv receiver in every room and detailed street maps were on sale at the newstand. It was on the

tured tv receiver in every room and detailed street maps were on sale at the newstand. It was on the subject of censorship control that Trout got his real joit. During the recent track which made headlines because of an international difference in recording scores, the radio newscaster covered the story for CBS Radio.

radio newscaster covered the story for CBS Radio.

"I climbed into a press box," Trout recalled, "and picked up the phone. A couple of minutes later I was connected with 485 Madison I was connected with 485 Madison Avenue. I've gotten worse service in a phone booth three blocks from my office. As I made the connection I heard a great fuss on the field. Track officials were busying ordering all the foreign tv cameramen from the field. The cameramen from the field. The cameramen were outraged. They repeatedly pointed out that their credentials for the event were in order. The answer was 'nyet' and a guard came out to enforce the order. He also kept the now-desperate cameramen from reaching Dan Ferris of the AAU to protest. The only tv and newsreel film of (Continued on page 40)

(Continued on page 40)

B'fast in H'wood' Goes TV on KTLA

Hollywood, Sept. 2.

New television version of radio's "Breakfast in Hollywood," with Harry Babbitt in his old emcee stint, is the key entry in a sweeping program revamp of KTLA by v.p. general manager Jim Schulke. Emphasis in the new daytime structure will be on live programs and formats with proven track records, with the offbeat element concentrated in the station's five-minute on-the-hour "Telecopter News."

Revamp, which takes effect Sept. 15, sees the new "Red Rowe Show" moving into the 8:30-10 a.m. strip, with the former "Panorama Pacific" emcee heading up an informal variety-type staruz. "Breakfast" follows at 10:05-11, as a re-Hollywood, Sept. 2

Pacific" emcee heading up an informal variety-type stanza. "Breakfast" follows at 10:05-11, as a remote from a still unselected Hollywood restaurant. Station will stay with the live-syndicated "Romper Room" at 11, but at noon is bringing in Luther Self from Nashville to head up a new kidstrip called "Uncle Luther." That's the extent of the daytime changes thus far, with the new Rowe stanza replacing the Larry Finley show, which is being dropped, and "Greet the People," which "Uncle Luther" displaces, moving into Sunday night bour-long slot.

WOR's Army Grid Sked

Entire 1958 Army football schedule will be broadcast on WOR add, be broadcast on WOR add, be will carry the full MBS football schedule as well. Where there is a conflict between the standard of the met will air the Bospale, which "Uncle Luther" displaces, moving into Sunday night bour-long slot.

Peter Paul MBS Buy

Peter Paul, Inc., national candy manufacturers, has ordered a 40-program per week participation campaign on Mutual. The buy, marking Peter Paul's return to net-

marking Peter Pauls return to net-work radio, was set via Dancer, Fitzgerald, Sample. Campaign for Mounds and Al-mond Joy, two of its products, starts on the net Oct. 5.

Betty Forsling Steps Into Video's Volcanic Post (Art Godfrey Account)

Biggest Bufferin-producing chore in North America appears to be the Arthur Godfrey account.

John Derr, special assistant and public relations man for Godfrey's radio-tv activities at CBS, is leaving that assignment effective Immediately. Betty Forsling, former radio editor of Newsweek and more recently in Dallas public relations, is stepping into the volcanic post.

The list of battle-scarred casual-The list of battle-scarred casual-ties is long. The late Ken Lyons was Godfrey's first publicity man in the Gotham area, but the for-mer was not in CBS' employ. He was succeeded by the late Mike Boscia, who did a towering job for the performer over a two year period.

period.

Walter Murphy took over when Boscia passed away, and lasted eight months. Mel Spiegel, now assistant director of press information for CBS Radio, stepped into the bearpit and scored a five-year record. He was followed by Ray Hughes who collapsed after a two-month bout in the press agent's role.

Then came Derr, who had previously been sports director of the CBS network. Derr hopes to return to the sports field either in a broadcasting or public relations capacity. All told, Derr was with CBS a dozen years.

SHUSTER (WAYNE &) SETS UP OWN ORG

Ottawa, Sept. 2.

Frank Shuster of the Canadian comic team Wayne & Shuster has set up a company to produce and direct radio, tv, motion picture, film, theatrical and artistic works. It's F. Shuster Enterprises Ltd., with authorized capitay of \$100,000, and h.q. in Toronto. Shuster is a cousin of Joe Shuster, N.Y. cartoonist who originally created superman.

Shuster's comic partner Johnny Wayne (they're under a year's contract to Ed Sullivan but will do five shows on CBC-TV as well) is a songwriter on the side, collabing with Toronto trumpeter-bandleader Bobby Gimby.

WABD Title Conflict Cues Squawk, Change

WABD, N.Y., got itself in hot water over "Blood, Oil and Sand"—the title, that is.

It seems Ray Brock had written a book on the Middle East, having the exact same title. Brock, through his attorneys, got in touch with WABD lodged a vigorous protest. WABD has changed the title of its Sunday afternoon pub affairs show to "The Middle East at the Crosroads." Crosroads."



THE HONEY DREAMERS

Currently, Arthur Godfrey Time, CBS AM and TV with Ferlin Husky Records Transcriptions Mgmt: ART WARD Direction Oxford 7-9034 MCA

Canada 'Interplay' Series for Brit. TV

Associated Television has ac-quired from CBC the UK rights of dured from CBC the Or fights of 39 60-minute telerecordings in the "Interplay" drama series. The programmers' claim that this is the biggest deal to date between Bri-tish and Commonwealth interests for the screening of Commonwealth programs in Britain.

programs in Britain.
Details of the deal have not been disclosed by ATV, but a spokesman for the web said that each program costs between \$45,000 and \$50,000 to produce. ATV plans to begin airing the dramas in its fall schedules, shortly after they have been screened live over the Canadian and American coast-to-coast networks. to-coast networks.

CBS Brass Whoops It Up With Key Affiliates In Lush Bermuda Powwow

The annual August combo bizpleasure junket of the CBS-TV Affiliates Board met with CBS-TV Affiliates Board met with CBS-TV
Network execs at the Mid-Ocean
Hotel, Bermuda, from Aug. 27
through Monday (1). In the past
these relaxed powwows were
staged in Colorado, this marking
the first time Bermuda hosted the
flannelled-cashmered. CBS execs
and their questre

and their guests.

Among CBS brass attending the Among CBS brass attending the meeting were prexy Lou Cowan; exec program veepee Hubbell Robinson Jr.; William Lodge, veepee of engineering and affiliate relations; Carl Ward, national manager of affiliate relations; George Bristol, sales promotion and advertising director; Bob Wood, manager of contracts and records, Affiliate Relations, and Richard Salant, veepee of CBS, Inc.

Members of the Affiliates Board

Members of the Affiliates Board attending were Howard Lane, chairman, and Paul Adanti, Richard Borel, Clyde Rembert, James Russell, Rex Howell, T. B. Lan-ford, F. E. Busby, Lee Jonhson and William Quarton.

TEXACO DICKERING TV SHOW FOR FALL

Two recommendations for the coming season are currently being given a hard look by Texaco. The petroleum company is considering returning to the comedy format with "In Your Honor," or "Man of the Hour" a Nat Hiken—CBS package.

Texaco is also considering a half Texaco is also considering, a hair hour drama series titled "Texaco Star Theatre," produced by Revue Productions. There has been dis-cussions between the agency, Cun-ningham & Walsh and NEC-TV about available time periods, pos-sibly Friday at 8. sibly Friday at 8.

PITASI'S WABC-TV SLOT

Nicholas J. Pitasi has been appointed sales account executive for WABC-TV. He will report directly to Joseph Stamler, sales manager. Appointment is effective September 3.

THE OUIZ FIZ

All concerned in the "Dotto" blotto and its evolutionary re-vealments have missed the boat on public relations. Too late, with too few convincing words, have the packagers, advertisers and networks come forward to state their case.

This was nothing that could be expected to "blow over." The moment somebody says "no comment" that's when they really start to get curious. And if it isn't the public, it's the press. No newshound will accept as ipso facto the bland statement that "we have all agreed not to say anything about it."

The dailies gave the headlines on the quizzical stance over the Nautilus, the Arabs and two millionaires with gubernatorial aspirations for the very good and basic reason that a conveyor belt, like television, which projects itself into millions of homes, has sharper focal interest than atomics and politics.

There was complete lack of showmanship in the public relations handling of the quiz whiz fiz. The "clam up" is as unbecoming to the hucksters as to the Hoffa set.

It is to New York District Attorney Frank Hogan's credit that he has handled all the allegations calmly and in non-sensational quotes. The D.A. perhaps manifested greater showmanship by playing it cool.

One thing is for sure, regardless of the D.A.'s findings—(1) every disgruntled contestant could head for the headlines with the same "blowing the whistle" as in the "21" blast; (2) every quiz show henceforth becomes target for automatic suspicion, deserved or not.

It's a sorry commentary, trade-wise, that a network's entire evening rating structure has been built around the phenomenal public interest—while it lasted—in one or another of the giant jackpot shows. It was inevitable, of course, as is detailed elsewhere in this issue, that disenchantment would set in with this type of teleprogramming. It has been noted that certain second-and third-time-around series have outrated the former impregnable heights of the quizzers. The downgrading has been hastened by the current disillusionment.

There is another facet which is an intangible yet a highly There is another facet which is an intangible yet a highly realistic equation in the mass perspective. That is, the difference between entertainment quizzes where the money is no Fort Knox and is secondary—viz., "What's My Line?", the Groucho Marx show, Art Linkletter's programs, etc.—and the prodigious jackpots which almost make a mockery of money values. Thus, this entire phase of the tv programming has not only outsmarted itself but priced itself into disrepute.

Tom Loeb Exits NBC

Tom Loeb, Director of Specials for NBC-TV and slated to become exec producer on the "Today" show, has resigned from the netsnow, has resigned from the net-work to head up Roncom Produc-tions. This is the outfit responsi-ble for all Perry Como enterprises, including his NBC-TV network show, merchandising, his Pontiac specials, etc.

Loeb had been with NBC for eight years. He was formerly with Foote, Cone & Belding and during his network tenure headed the Kate Smith daytime operation and served in other areas. He's the third exec to exit NBC in a two-week span, others being Sid Piermont, the web's top booker who went to CBS, and Julian Bercovici, head of night time programming, who moved to ABC as exec producer in daytime under Jerry Chester.

Staid BBC Now Posts Racing Starting Prices, Cueing Church Protest London, Sept. 2.

The BBC has made a surprise decision, after 31 years, by including starting prices with the racing results on radio and it will also do it on tv. Said a BBC spokesman: "This is one of those things we have

come around to gradually. We have decided that our news reporting is incomplete without this information."

The BBC will not stress the gambling side of racing and there will be no tipstering. Nevertheless, the BBC's action has irked the church. The Rev. Clark Gibson, secretary to the Churches Council on Gambling, stated: "This is most unwelcome news both to the council and to other responsible citizens."

ASTAIRE'S GE SEG Hollywood, Sept. 2.

Fred Astaire returns to "G. E. Theatre" this season for another star role, in "One Man on a Bi-cycle," comedy stanza by Alec Coppel and Jameson Brewer. Productions start in October.

U.S., Brit., French Powwow Set On **TV Script Abuses**

Hollywood, Sept. 2.

Writers Guild of America execs will meet with British and French with meet with British and French
writers groups later this month in
London in an attempt to curtail
alleged abuses of both Yank and
British scripters by American producers operating in England and
the Continent.

the Continent.

Evelyn Burkey and Michael Franklin, exec directors of WGA East and West, respectively, will meet with heads of the British Screen & Television Writers Assn. and French reps on the problems. Major objective is to end practices of some producers of paying helow-scale prices for scripts. One such American producer charged with the alleged practice is Irving Starr, with the British writers group having initiated action recently to with the British writers group having initiated action recently to get his work permit cancelled.

wGA's concern is primarily for American writers who are paid below scale for scripts used by Yank producers abroad. British group is concerned about its own membership, but WGA hopes that by mutual cooperation both groups can lick the problem. Same goes for working conditions for writers abroad, and still another objective is revision of copyright laws.

is revision of copyright laws.

Final aim of the meeting is to establish a residual payments setup for foreign production. Neither American nor British writers are paid residuals for scripts contracted in England, and the groups hope to reach an agreement on some sort of residuals scheme. British and French reps plan to reciprocate the WGA visit with a trip to New York in November to attend the WGA national council meeting for further discussion and planning.

WSIL-TV TO ABC
WSIL-TV, Harrisburg, III., will become a primary affiliate of ABC-TV when it begins operations Nov.

ductions start in October.

Dancer made his dramatic videbut last season on same series.

Station, owned by the Turner-Farrar Assn., will operate with 100 kw power.

LIFE & TIMES OF GEO. STORER

It Started Long Before 'Dotto'

The "now-it-can-told" truth about the network money shows is that their death knell was sounded even pre-"Dotto" and the subsequent scandals involving "Twenty-One," etc. The Nielsens and the Trendexes were telling the story long since—of audience repudiation of the giveaway quizzes. What's happened since in rendering the whole kaboodle suspect is simply a case of driving the nail into the coffin and apparently hastening the last days of the big money show era.

As far back as seven-eight weeks ago, the walkaway began to manifest itself. For example: (1) Second and third runs of "I Love Lucy" in the CBS-TV Monday night 9 to 9:30 period have been beating NBC's "Twenty-One." (2) So-so installments of NBC's "Californian" western series in the Tuesday night at 10 period have been getting the edge over CBS-TV's "\$64,000 Question." (3) The Sunday night at 10 Loretta Young anthology series has been trouncing CBS' "\$64,000 ChaNenge." (4) NBC-TV's "Price Is Right," which in its Monday night 7:30 heyday was a runaway show, has been suffering a comeuppance in its present Thursday night at 10 slotting opposite reruns of "Playhouse 90." The night-time version of "Dotto" on NBC-TV, prior to being yanked, was a flop against ABC's "Broken Arrow" and CBS' "To Tell the Truth."
"Top Dollar," "Haggis Baggis," "Musical Bingo" and "Wingo" have of late been doing poorly. ABC-TV's "ESP" wasn't on the air four weeks before getting the cancellation notice.

Further documentation? In the last three Nielsens, not a single money quizzer copped a Top 10 (or Top 12) rating—for the first time in some years.

As early as June, CBS was beginning to call the turn, when the network programming dept. decreed, in plotting the '58-59 semester, "no more money shows in the prime 8 to 11 area." Actually "\$64,000 Question" is the only big money entry on the fall prime time sked. ("Bid 'N' Buy" went in as a summer replacement).

In contrast, NBC is riding with quite a few. In addition to "Twenty-One." It inherits "\$64,000 Question" from CBS. It has "Brain

NBC-TV Boasts \$64,000,000 In **Daytime Billings for New Season**

The boom appears to be on indaytime biz at NBC with the cash register ringing up a record-making \$64,000,000 in gross advertising revenue for the 1958-59 season. It is the greatest volume of tw daytime sales ever recorded and considerably ahead of last year when the network racked up a nifty \$60,000,000.

Simultaneously, Don Durgin, veepee and national sales manager of NBC, also made known that the tv network over the past two years has more than doubled the average audience rating of its morning block, based on Nielsen figures.

block, based on Nielsen figures.
Reason for the unprecedented upshot in business, despite the current economic slack throughout the land, was attributed to several factors including recent big investment in multiple program orders by top advertisers on NBC-TV for the first time; major advertisers returning after an absence of several years; increased orders by present advertisers and renewal of existing biz by name brand sponsors.

Durgin was enthusiastic about Durgin was enthusiastic about four of the network's daytime attractions, namely "Treasure Hunt," "The Price is Right," "Tic Tac Toough" and "Queen for a Day," all 100% soldout, and two new shows, "Today is Ours" (premiered June 30) and "County Fair" (due Sept. 22) already 75% and 60% sold out, respectively.

Furthermore, Durgin said the average daily volume of daytime viewing increased 45% in the past (Continued on page 36)

Budweiser's 200G **WINS Sports Buy**

In what is regarded as the largin what is regarded as the largest sports package buy in recent years on radio in the Gotham area, Budweiser Beer pacted a \$200,000 deal with WINS for the broadcasting of the New York Rangers and the New York Knicks games.

the New York Knicks games.

The arrangement covers all home and road games of both the hockey and basketball clubs and includes a minimum of 120 games.

Play-by-play of the broadcasts and guest interviews will be handled by Les Keiter and Bud Palmer. Budweiser was repped in the negotiations by the D'Arcy Agency.

Levant's Worn Out

Hollywood, Sept. 2.
Due to "extreme fatigue,"
Oscar Levant has been granted a temporary hiatus from hisKHJ-TV programs by John T.
Reynolds, veepee and general
manager of the local station.
Both Levant's Tuesday and
Friday vidshows have been cancelled for an undisclosed period.

cancelled for an undisclosed period.

Reynolds stated that he expects to see Levant return to the station in his shows "as quickly as possible."
Feature pix will replace Levant on Fridays, with three half-hour syndicated films to be pressed into service on Tuesdays.

Pat's 'Mad Show,' **Other ABC Entries** Axed in Shuffle

ABC-TV continued to shuffle its network lineup this week and axed three unsold programs in a desperate move to attract national advertisers.

advertisers.

Pat Weaver's "Mad Show," which was pencilled in for Monday, at 7:30, has been replaced by two half-hour skeins. (Understood CBS making some feelers for Weaver entry). Tentatively set to fill the loss of one hour fun show is "Broken Arrow" which has had a previous network run and Don Sharpe's package, "One Step Beyond," a suspense-drama series. "Broken Arrow," is earmarked for the 7:30 period while "One Step" will be aired at 8 p.m.

"Mad Show," is not the only face

will be aired at 8 p.m.

"Mad Show," is not the only fare to receive its notice at the web. On Saturday night at 8 p.m. "Holiday, USA," had been scheduled but now will not be seen in the fall. Current plans call for the network to extend "Jubilee, USA," to a full hour starting at 8 p.m. "Jubilee" had been in the 8:30 time period. The latest on "Jubilee" is that the first half is open for network sale while the 8:30 time period will be sold co-op.

Neither of the Monday night re-(Continued on page 40)

NOTHING LIKE IT IN OUTER SPACE

The razzle-dazzle career of George Storer, than whom there is probably no shrewder (or per-haps more affluent) broadcaster haps more affluent) broadcaster with a multiple ownership lien on the radio-tv spectrum, is without precedent in the industry. Long before Cape Canaveral, he's been shooting his own brand of profitriggered rockets into all areas and wavelengths encompassed within the kilocycle orbit and his pyrotechnic displays have seldom misred. As a permanent footnote in industry archives and success stories, nothing matches the Storer Story.

But the Storer saga of recent months—up to and including some still-hanging events—are so loaded with cloak-and-dagger overtones and undertones as to out-Storer anything in the Storer book.

anything in the Storer Book.

Taking first things first, there's the Philadelphia story. Here Storer stubbed his very expensive toe—which he is not in the habit of doing. His purchase of WVUE (along with radio station WBIG) for \$6,600,000 (in a city where he was frozen out of any possible NBC, CBS and ABC affaliation and where he even had to lend-lease feature cinematics from rival stations to achieve some semblance tions to achieve some semblance of a program roster) proved a disastrous venture. The recent overall financial statement on the first six months of '58 reported a net profit of \$1,700,000 as against \$4,400,000 for the same sixmonth period of '57.' The difference in the \$2,700,000 net dip was mostly Philadelphia. For Operation Storer it was a bitter—and unusual—pilt to swallow.

Now comes the Toledo and the tions to achieve some semblance

it was a bitter—and unusual—pill to swallow.

Now comes the Toledo and the Cleveland Story. In the single V monopoly city of Toledo, Storer has a gold mine in WSPD-TV. This was originally an NBC affiliate (as is presently the radio station). When, five years ago, Storer bought the Empire Coil Co, which gave him Empire's Cleveland tv station, he maneuvered a deal with CBS (which up to that time had been pledging allegiance to the Scripps-Howard station) whereby, in return for the Columbia affiliation, he would also throw out NBC in Toledo and turn it over to CBS. Subsequently, Storer became restive about the Toledo-CBS tie for the simple reason that Toledo is only about 50 miles from Detroit, where Storer's CBS-affiliated WJBK is, to put it mildly, another gold mine. The restiveness stems from the problem of overlap, and it's no secret that agencies and sponsors shy away from overlap stations.

ir's no secret that agencies and sponsors shy away from overlap stations.

Storer To NBC: 'T'il Be Back'
Thus about a year ago Storer let it be known to NBC that, once the still-pending second V goes on the air in Toledo, he would put WSPD-TV back in the NBC fold. In fact, in recent months he had intimated that he wouldn't even wait for the second V to light up, but would move as early, as October of this year. Contracts had even been drawn up.

Now comes the Buffalo and Milwaukee Story. NBC lost a bundle of dough in its Buff o&o UHF station, finally abandoning it several months ago in negotiating an affiliation contract with WGR. Like NBC, CBS is also losing money with its owned-and-operated Milwaukee U. (Both networks also own a U in the Connecticut Valley, which appear to be making some money, and it's considered unlikely that either will pull out for, apart from any profit-or-loss statement, there are more serious ramifications, such as a collective network gangup to seriously impair the future of UHF).

Thus we come to the Storer reasoning—or at least it's assumed so—that there would be wisdom in acquiring a Milwaukee VHF'er in the possible event of a CBS walkout on its U there. So, in order to maintain maximum station ownership, having decided to (Continued on page 36)

(Continued on page 36)

If Networks Sponsors Walk Away From Quizzers What Will Industry Do For a New Programming Trend?

WABD Now WNEW-TV

Effective Sept. 7, WABD, N.Y., will change its call letters to WNEW-TV. Move is the last in a series by the Metropolitan Broadcasting Corp. to divorce itself from the DuMont label.

Executives at WABD stated they were making the change because WNEW was a leader in New York radio and its call letters attracted listeners in the Gotham area. WNEW has been on the air 25 years.

NBC's Big Stake In **Barry & Enright** If Clients Vamp

Depending on the if-&-when non-sponsorship status of Twenty-One" and "Tie Tae Dough," the brace of money shows out of the Barry & Enright packaging stable, NBC-TV has more riding on the ultimate fate of these two shows than meets the eye.

than meets the eye.

It's recalled that about a year ago NBC entered into a capital gains deals with the packaging team whereby, in order to safeguard its exclusive identity with "Twenty-One," which had already snowballed into a valuable Monday night property, the network turned over to B & E somewhere in the neighborhood of \$2,500,000 for their two shows, also retaining the team on the payroll for development of new properties.

With that kind of coin, it's es-

development of new properties. With that kind of coin, it's estimated that it would take from three to four years to enable the network to recoup its investment. "Twenty-One," now under a cloud, is riding with Pharmaceutical coin. There has been some talk that the sponsor may pull out (just as Colgate did when "Dotto" sparked the present wholesale inquiry into money shows), but thus far the client has failed to put itself on record.

"Tic Tac Dough" enjoys some Procter & Gamble sponsorship coin. This is one of the more staid, conservative buyers in the medium (as well as the biggest). If the go-ing gets rough, it's figured that P & G won't countenance any scandals, even if it's borderline

CBS Switches Pickup Of N.Y. Philharmonic Concerts to Sat. Nite

CBS Radio will carry the N.Y. Philharmonic's concerts starting Saturday, Oct. 4 at 8:30 p.m. New day and time will give the network an opportunity to carry the complete concert "live."

Leonard Bernstein will conduct 18 weeks of the upcoming series. Dimitri Mitropoulos and Sir John Barbirolli will each lead the orchestra for four weeks. Herbert von Karajan and Thomas Schippers are slated for two concerts each.

Flock of soloists also have been lined up including Bernstein, Van Cliburn, Claudio Arrau, Ruggiero Ricci, Erica Morini, Isaac Stern, Joseph Szigeti and Maurice Gend-ron, French cellist in his American readic debut

become suspect in the eyes of the American public on the heels of a general rating decline (see sepageneral rating decline (see separate box), big question now confronting the industry is: "What are we gonna do for a new hot program trend?" A largescale defection from the giveaway-quiz entry could mean a general sponsor-network walkaway from perhaps 20 to 30 shows, which, it's figured, could very well happen within the span of the next few months.

But it still hasn't solved the all-

very well happen within the span of the next few months.

But it still hasn't solved the all-important question of finding suitable replacement shows. Obviously the industry's waiting for that "something new" which will spark the latest trend in programming, but as yet nobody's come up with it. There's little likelihood that there will be a major effort to perpetuate the westerns, since sponsors seem reluctant to ride with new entries (as witness the "no sale" tag on "Cimarron City" and CBS abandoning "Rawhide").

Others are asking "will it be scientifiction shows?" (yet CBS was all set to make a splash in this direction with the back-to-back slotting of "World of Glants" and "Invisible Man," but there's some doubt now that either will show up at fall premiere time.) Nonetheless, there are those who argue that the science-fiction format rates a try in the quest for new areas of programming.

Others are hopeful that, in the bid for new programming, the net-

areas of try in the quest for new areas of programming,
Others are hopeful that, in the bid for new programming, the network will cozy up to a return to dramatic shows, either in 30-minute or hour form. Anthology shows of the calibre of the Loretta Young entry may get a new lease on life. Adventure: shows appear on the upbeat but costume (period piece) series have lost popularity.
Whatever the "trend" answer, the networks and the sponsors realize mistakes are costly and no-hody these days can afford to guess wrong. Last year was a case in point. Everybody got the yen for singers. Millions of dollars went down the drain in a wholesale flasco that damaged a lot of reputations.

'Haggis Baggis' Niter a Casualty

Nighttime version of "Haggis Baggis" will get the baggis, reportedly, as of October. Now in the 7:30 p.m. spot on NBC-TV, it was scheduled to go into the same time slot on Thursday but, instead will fade out for a Dick Clark type show tentatively titled "Buddy Bregman Music Show."

Music Show."

Bregman will be featured as host and the show will originate from the coast. Bregman formerly was musical director of the Eddie Fisher Show and is credited with arranging and composing for Ethel Merman, Frank Sinatra, Mario Lanza and others. He won an "Emmy" nomination at 23, for his scoring of the NBC-Ty spec, "Anything Goes."

'PERSON TO PERSON' **GETS COFFEE COIN**

Flock of soloists also have been lined up including Bernstein, Van Cliburn, Claudio Arrau, Ruggiero Ricci, Erica Morini, Isaac Stern, Joseph Szigeti and Maurice Gendron, French cellist in his American radio debut.

KASANDER TO WABC RADIO

Paul Kasander has been appointed promotion manager for WABC Radio, a newly-created post, and will report to Ben Hoberman, general manager of the station.

GLAGIO, a newly-created post, and will report to Ben Hoberman, general manager of the station.

Clients (10 So Far) Warming Up To KTTV's New Sponsor Formula

Hollywood, Sept. 2.

New sponsorship pattern for syndicated half-hour programming, designed to eliminate the risks for both sponsor and station, has been worked out by KTTV here. Plan completely eliminates program sponsorship on the station's top syndicated entries, and instead requires purchase of a series of participations in different syndicated programs so designed as to give the sponsor virtual blanket cumulative saturation of the market over a four-week period.

Back of the more has been both KTTV's and sponsors' experiences

Back of the move has been both KTTV's and sponsors' experiences with syndicated programming in the past. Sponsors had found an element of risk in the purchase of a syndicated show, in that if the show turned into a clinker, bank-roller was stuck with a longterm pact and low ratings. By the same token, if the station purchases a series that comes acropper, it may find itself on the sustaining hook after 13 weeks over the remainder of its 52-week commitment, and sometimes gets stuck even when a show does deliver due to the vagarles of timebuying. Additionally, there's the instances when the station signs an alternate-week sponsor, but can't find another for the skip-week.

sor, but can't find another for the skip-week.

To eliminate risks on both sides, and also because it discovered via Nielsen research that participations on a series of different syndicated shows throughout the week would deliver 85% to 95% of the entire L.A. audience over a period of four weeks, unduplicated, staion decided on the mandatory participation policy. It proceeded to set up two plans to embrace its lineup of syndicated programming, each giving the sponsor exposure in eight different series over a two-week period.

Under its "Big Reach" setup, sponsor buys participations in "Highway Patrol," "Policewoman" (retitled "Decoy"), "Citize n Soldier" and "Dial 999" the first week, and in "New York Confidential," "Colonel Flack," "Code Three" and "Highway Patrol' repeats the alternate week. Under the second plan, called the "Cover-All Plan," a sponsor buys participations in "Mackenzie's Raiders," "San Francisco Beat," "You Are There" and "Dr. Hudson's Secret Journal" the first week, "U.S. Marshall," "Gience Fiction Theatre" and "Parole" the (Continued on page 38) (Continued on page 38)

Add Shorttermer: 'Invisible Man'

growing list of shortterm 13-week telefilm deals made for network exposure this coming season.

telefilm deals made for network exposure this coming season.

The Official Films-William Morris partnered series, along with Ziv's "World of Giants," has been bumped out of its Wednesday evening slot by CBS-TV. Web has tentatively shifted "Invisible Man" to 8 p.m. on Tuesdays. If the show doesn't pick up a sponsor, it may be taken off the fall schedule completely. Then, a decision would have to be made by CBS-TV whether to hold the skein or work out some deal with CBS-TV on syndicating the show.

Another science fiction skein in trouble is Ziv's "World of Giants," also taken out of CBS-TV's Wednesday evening slot. Again, CBS-TV, which is committed to 13 episodes, hasn't been able to sell it, and a fall debut for the Ziv skein is doubtful. Net has at least \$1,000,000 committed for both skeins, misjudging the sponsor pull of science fiction in this safe, soft market.

Roster of shortterm telepix deals includes ABC Film Syndication.

market.

Roster of shortterm telepix deals includes ABC Film Syndication-Don Sharpe's "Man With A Camera," ABC-TV; Metro's "Thin Man" renewal, NBC-TV; and Screen Gems' "Ed Wynn Show," NBC-TV. Interesting aspect of the "Ed Wynn Show" is that it was initially pacted for seven weeks by sponsor Ligget & Myers, with net committing itself for the other seven weeks bulova then stepped in to take NBC-TV's share of the commitment.

Price Cutting

Again the cry of price cut-ting has gone up in syndica-tion. But this time, the cry is relegated to some rerun and weak product, rather than the most of the first-runs which are chalking up some fancy

sales.

Undercutting on rerun and weak product is marked by halving the price in many instances, in market after market. Blame is placed on the up with stations fo a quick comparitive deluge of product and syndicators teaming

Clear Decks For 'Third Man' Segs; \$1,500,000 Entry

Hollywood, Sept. 2.

Deal is being finalized whereby "The Third Man," new vidfilm-series marking first co-production venture between the British Broadcasting Corp. and an American telefilmery (National Telefilm Associates) will be lensed here on 20th-Fox's Westwood lot. Twenty segments will be filmed here, beginning in November, with remaining 19 to go before cameras in England and on the Continent, beginning next spring.

The BRC has distribution rights

The BBC has distribution rights

The BBC has distribution rights only in England, with NTA to distribute elsewhere. Series will cost in excess of \$1,500,000, part of which will be BBC money, according to NTA exce producer Mort Abrahams, who said company will be pointing for a national sale.

Felix Jackson will produce the James Mason starrer, with British writers and directors to work on segments filmed abroad, American counterparts here. David Swift and Dick Berg have already been signed to pen some of the U.S. lensed episodes.

Rights to music featured in the

Rights to music featured in the former theatrical pic version of "The Third Man" have been obtained, and the zither will again be featured on the series.

With regard to NTA's decision to go into production of 39 segments without first shooting a pilot, Abrahams declared, "the day of the pilot film is pretty much

According to the exec, NTA feels it's time producers had confidence it's time producers had confidence in their product and put their money where their mouth is.

"The pilot is a false lead, a hedge unworthy of the tv business," he stated, maintaining that if a series warrants up to a two-million dollar investment, the producer should go ahead and produce

"The sponsor knows he can't get \$75,000 pilot film quality for 39 episodes at about \$40,000 per,"

As a footnote, Abrahams added, "if making 39 without a pilot becomes a trend, the small indie producer will, of course, he on his way out."

'ENSIGN O'TOOLE' ACOUIRED BY SG

Hollywood, Sept. 2.

"Ensign O'Toole and Me," novel published by W. W. Norton, has been acquired by Screen Gems.

Author Capt. William Lederer will write the script for the pilot film. Lederer, public relations chief for the Commander-in-Chief of the Pacific Fleet, Admiral Stump, is currently on a mission in the Far East. He will report to SG's Coast studios in October to begin work on the script. "Ensign O'Toole" is planned for the '59-'60 season.

Flock of Undubbed Shows to Mex City

and British citizens living in Mexico City will soon have a diet of undubbed American tv fare.

Fremantle made a deal with Channel 5 in Mexico City for five skeins which will be telecast daily skeins which will be telecast dally on a strip basis. The five series are "The Honeymooners," "Life with Father," "Phil Silvers Show," "Gene Autry" and "Our Miss Brooks. Additionally, 364 CBS cartoons were sold to Mexico City-TV. Fremantle de Mexico Plans to release shortly several new CBS Spanish dubbed shows, including "Trackdown," "Perry Mason," "Annie Oakley," "Navy Log," "Champion," "Whirlybirds" and "Range Rider."

Arturo Ulled, formerly with Arturo Ulled, formerly with Young & Rubicam, has joined Fre-mantle in Mexico City as sales manager, reporting to Rene Anse-limo.

In Guatemala City, the station there will telecast "Have Gun, Will Travel," starting this fall, with Colgate-Palmolive picking up the

Transfilm Biz Upbeat **Cues Personnel Shifts**

An upsurge in tv commercial and business film activities at Transfilm, Inc., has resulted in staff expansion and some upgrad ing of personnel.

According to Michael A. Palma exec v.p., there has been a sharp upbeat in production at Transfilm since June, which was marked by a slack period reflective of the re-cession and uncertainties on the network level.

network level. In the personnel department, Phil Larschan and Michael Calamari, both former senior editors with the firm for eight years, have been promoted to staff producer and supervising editor, respectively. The editorial vacancies were filled with three new editors. Bob Melahn, formerly a production supervisor with Caravel Films, joined the firm as staff producer is John Trenear, formerly a CBS-TV unit manager and production supervisor for both live and filmed tv shows.

snows.

The animation department has been increased by nine artists, while the slidefilm division added a production man, Irene Cargnon joined the firm as casting director and assistant to the account execs in ty commercial sales.

SAG's Extraordinary Powwow

Hollywood, Sept. 2

Screen Actors Guild has called key execs and member delegates from six key cities in for meetings next Monday and Tuesday (8-9) in what constitutes the first national conference of SAG. Apart from the issue of videotape jurisdiction, the meeting will explore possible changes in its organizational structure and means of more closely interrelating the activities of its branches.

SAG has held conferences of its execs before, as well as meetings with member delegates, but this is the first time both members and execs from every key city have met in a single session. Reps from New York, Chicago, Detroit, Boston and San Francisco, as well as Hollywood, will attend.

Videotape discussions will centre about the upcoming (25) National Labor Relations Board hearings on AFTRA's petition for a national collective bargaining election to determine videotape jurisdiction. The chief topic under consideration in discussions on organizational structure will be the possibility of changing designation of the Guild's branches to that of locals, which have a different legal status generally are more autonomous. Meetings will be hosted by SAG national exec secretary John L. Dales.

Top 20 National Syndicated Shows

(Based on U.S. Pulse Spot Film Report for August)

Compilation of the top 20 syndicated shows in the U.S. is based Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 to homes, Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brockets. brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston. The markets without extending particular to printingual, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

	No. of Basic Markets Telecast	Natl. Wght. Dist. Rtg.
1. Sea Hunt	(21)	.Ziv18.3
2. Highway Patrol	(22)	.Ziv16.9
3. Honeymooners	(18)	.CBS15.3
4. Death Valley Day	y s (18)	.U. S. Borax13.5
5. Martin Kane	(10)	.Ziv13.4
6. Mike Hammer	(12)	.MCA13.2
6. State Trooper	(17)	.MCA13.2
7. Sheriff of Cochise	(18)	.NTA12.9
8. Silent Service	(19)	.CNP12.2
8. Whirlybirds	(14)	.CBS12.2
9. 26 Men	(16)	.ABC11.6
10. Badge 714	(11)	.CNP11.5
11. Harbor Comman	d(21)	.Ziv11.0
12. Boots and Saddle	s (16)	.CNP10.6
13. Code 3	(12)	.ABC10.5
13 Our Miss Brooks	(13)	.CBS10.5
14. Sky King	(14)	.Nabisco10.4
15. Target	(13)	.Ziv10.3
16. Annie Oaklev	(21)	.CBS10.0
17. Decoy	(10)	.Official9.8

No Ground Rules, So Too Much **Guessing On Telefilm Tax Planning**

UNGER OUITS ZIV IN POLICY HASSLE

Chicago, Sept. 2.

Alvin E. Unger, veepee in charge of Ziv's Chicago office, resigned last week in a dispute over company policy. Unger said he would try to remain in the program syndication business, in which he is a 19-year veteran.

He has headed the Chicagio of

He has headed the Chi office of Ziv Television the past three years and dates back in the company to when it was syndicating radio shows. His replacement has not vet been announced.

Ziv, CBS Films **Lead Syndicated** Top 20 Roster

For the second month, Ziv and CBS Film Sales lead Pulse's roster of the top 20 national syndicated shows

Both Ziv and CBS Film Sales have the greatest number of entries in the top 20 category, for both July and August Pulse reports. (Latest Pulse reports is published in this issue).

lished in this issue).

The rating tally for both Ziv and CBS Film Sales is reflective of the biz, teo, done by these two syndicators. CBS Film Sales expects to gross about \$15,000,000 this year, with only one show networked. It's estimated that Ziv, which keeps its figures close to its chest, will outstrip the \$15,000,000 seen for the CBS subsid.

But in terms of ratings and groce.

Los Angeles, Sept. 2.

Treasury Dept.'s lack of administrative ground rules on telefilm tax practices has placed much of the industdy's tax planning into the realm of optimistic guesswork. This was the implicit keynote of a panel session on "Tax Problems of the Independent Motion Picture and Television Producer" at the American Bar Assn. convention here last week.

Time after time, tax attorneys

Time after time, tax attorneys Arthur Manella and Lawrence Irell, both consultants on taxation to Desilu Productions, stressed the to besin Productions, stressed the inability of producers to make firm decisions on tax matters due to the lack of established precedent, vague statutory wording and shifting Treasury Dept. standards. Point was dramatized all the more Point was dramatized all the more since the panel was set up in the form of a consultation between Desilu prexy Desi Arnaz and the tax attorneys, premise being that the time was 1951 and Arnaz was just going into business for himself and came to them for tax advice.

Key problems continue to be the Government's insistence during the past year on amortization (Continued on page 28)

WGN Withdraws Taped Ding Dong'

WGN-TV has withdrawn from videotape marts its sole syndicate property, "Ding Dong School," for reasons that it has been involving

biz, too, done by these two syndicators. CBS Film Sales expects to gross about \$15,000,000 this year, with only one show networked. It's estimated that Ziv, which keeps its figures close to its chest, will outstrip the \$15,000,000 seen for the CBS subsid.

But in terms of ratings and gross biz, these two companies appear to be leading the pack.

In the current Top 20 rundown, Ziv has five entries, CBS has four, California National Productions, three, MCA, two, and ABC Film Syndication, two, with other syndicators represented by one, and some by no entries.

In the previous month's listing, Ziv and CBS Film Sales had five entries each, with CNP, MCA and ABC each with two entries, their closest competitors. In both months, Ziv's "Sea Hunt" and "Highway Patrol" led the field.

BRIGHT SYNDICATION OUTLOOK

'Confidentially, N.Y. Stinks'

Leon Fromkess, who heads production on the "N.Y. Confidential" syndication series currently being filmed in Gotham for Television Programs of America, let loose a withering blast at the N.Y. Police Dept. this week for restricting the movements of the vidfilmery and refusing to permit shooting a scene at Idlewild Airmort

vidininery and refusing to permit shooting a scene at Idlewild Airport.

"All this talk about N.Y. City wanting to cooperate with the film people in order to keep production here is so much hogwash," said Fromkess. "If the treatment we've been getting is any indication, then New York as a major production centre on filmed shows hasn't a chance."

shows hasn't a chance."

Fromkess said the police cracked down on the "Confidential" unit because it wanted to shoot a single scene of a plane arrival at Idlewild. Reason given was that "New York Confidential" is a crime series and the police dept. doesn't want to associate Idlewild with crime shows. "Actually," said Fromkess, "the scene we wanted had nothing to do with crime; it was merely a connecting link for story continuity. We could have shot it at any other airport, but we happen to be working in N.Y."

Fromkess thinks it's high time the police officials and the city administration got together to end such restrictions once and for all, for the incident, he says, is at wide variance with the protestations of city officials that they want to do everything possible to upgrade New York's status as a production centre.

A 'Disillusioned' Dick Powell

Despite Standout Success in TV, His Regard For Medium Seems to be Dwindling

Philadelphia, Sept. 2. Dick Powell, here to plug his ew pic "Hunters" seems to have Dick Powell, here to plug his new pic "Hunters" seems to have a dwindling regard for the smaller screen, in spite of notable success in both mediums. His company has four series of oaters coming up in the Fall. "It's not healthy for people like us to make nothing but Westerns. The vogue may end suddenly and we'd be roped in with a flock of them on our hands."

Powell said he had five other

flock of them on our hands."

Powell said he had five other pilot films making the rounds, with no takers. "Television has run into its first rough period," he said. "The networks are caught with time on their hands. Other producers may run scared and cut prices, but I won't. I figure there should be several casualties by Jan. 1."

The hardest thing to put up.

Jan. 1."

The hardest thing to put up with, Powell declared, was dictation from the sponsors, a situation affecting all tv. "In the old days when we started Four Star Playhouse, the Singer people told us, 'You don't know anything about sewing machines and we don't know anything about pictures,' and that was that."

"Croproser payers the produce."

that was that."

"Sponsors now are the production experts. We had one man turn down the first 15 scripts. On a recent series out two sponsors wanted nothing but adventure and suspense. Nothing else would do. We had a comedy script about a lost destroyer, one of the best tv programs with which I've been associated. Our sponsor objected to it—no suspense." Another great video difficulty, the star said, was the lack of good writers. "There's not enough in it for them—at \$1,000 to \$1,500 for a script."

Liebmann Bros. In 'Rendezvous' Buy

Liebmann Bros. is close to firming up a deal for CBS Film Sales' "Rendezvous" series, taking the anthology for its Rheingold Beer in New York, Binghamton, and Hartford.

Hartford.

Understood Liebmann is paying a hefty tab for the three markets, in excess of \$10,000 per episode, although principals in the deal declined comment. Series, under the title of "Rheingold Theatre," will bow in January and the N.Y. station selected is WRCA-TV.

Rheingold may pick up additional New England markets before the January starting date.

Owen is currently dickering Owen is currently dickering of the projected series.

'CIRCUIT RIDER' PREPPED AS SERIES

Hollywood, Sept. 2.

"Circuit Ridef," novel by western author Harold Bell Wright, is being readied for teleseries packaging through William Morris agency. Norman and Gilbert Wright, sons of late writer and owners of property, have prepped format and screen treatment for pilot and have penned 39 story lines for initial year's teleplays.

Pilot will be completed by Nov.

Pilot will be completed by Nov. 1 for possible airing in January. Wrights will act in co-producer capacity for half-hour series. Yarn revolves around a ron-ordained preacher who rides early territories.

Sun Oil to Make Like Kellogg In Major Film Buys

Film syndicators who last month licked their chops over the Kellogg decision to drop nearly all of its network commitments and place its \$7,000,000 business in spot ty, are about to have another nice chunk of dough tossed their way.

cnunk of dough tossed their way.

Sun Oil Co., with a \$5,000,000
advertising account, most of which
is earmarked for tv, is presently
considering buying half-hour skeins
in markets where the company is
currently using spot tv. Move is
described as being of the Kellogg
nature.

Execs at William Esty, agency for Sun Oil, stated the move was under consideration but that no syndicated programs had been selected yet. The plan is not sched-uled to go into operation until later this fall or in the first part of January.

'Secretary's Secretary' As Terry Moore Series

Hollywood, Sept. 2.
Deal to produce a pilot film for
projected vidseries to star Terry
toore has been firmed between a pilot film for Moore has been firmed between ton selected is WRCA-TV.

CBS Film Sales got the series when CBS-TV, after filming 13 of the episodes, could not sell it on the network. The remaining 28 in the skein will be produced in England, under the production reins of Edwin Knopf.

Rheingold may rich the series of Edwin Knopf.

Rheingold may rich the production reins of Edwin Knopf.

NEW 1ST RUNS OFF TO RACES

The syndication selling derby for fall programming now is in full swing and although the competi tion is tough, many first run properties are off to healthy start.

One aspect complicating the picture is the uncertainty, at this late date, of many slots on the network schedule. Local stations and advertisers like to know what they'll be programming against, for one thing. Then, there's the uncertainty of the early evening option time period, which might go back to affiliates if the networks don't firm un sponsors.

up sponsors.

But despite these factors, Ziv has clipped off about 75 markets on "Mackenzie's Raiders", Screen Gems has placed "Rescue 8" in 75 markets; and California National Productions has tacked off 85 markets for "Danger Is My Business." Also doing well is Television Programs of America's "New York Confidential," with TPA getting an early start on that property. CBS Film Sales is selling "Col. Flack" at a good pace and is off the ground on the upcoming "Rendezvous" series, with a projected deal with Rhinegold.

Brightening the outlook is the

Brightening the outlook is the Brightening the outlook is the decision of some spot network buyers to try the syndication route. Sun Oil Co. has decided to forga network spot buying in favor of a national spot campaign, utilizing syndicated product. Decision of Sun Oil compensates in a measure for Esso's pullout this season from the syndication field. Esso put its dough on spot participations.

The fally on "Rescue 8" includes

for Esso's pulout this season from the syndication field. Esso put its dough on spot participations.

The tally on "Rescue 8" includes five regionals. West End Brewing bought the skein for eight upstate N. Y. markets. In New England, the Screen Gems entry was purchased by Prince Macaroni for eight markets, including Providence and Hartford. Weingarten Markets of Texas also inked for eight markets, including Houston; Purity Biscuit for two markets, Phoenix and Tucson. In the west, with the six-market sale to the Miles California Co., "Rescue 8" is now 98% sold out through the 11 western states. Miles markets include Los Angeles, San Francisco, Sacramento, Portland, Seattle and Spokane.

"Danger Is My Business" has been sold to the Crosley stations, the Kroger Co., Bolse Cascade Lumber with four markets in Idaho. Other sponsor deals include First Federal Savings and Loan Assn. of Miami, Old Kent Bank of Grand Rapids, Mich.; Sealtest Dairy & Grocers in Indianapolis; Cincinnati Gas and Electric Co.

Stations taking "Rescue 8" include WSM-TV, Nashville; WBRZ-TV, Baton Rouge; WTVJ, Miami; and KLAS-TV, Las Vegas.

PHILLY'S ZACHERLE TO SCARE 'EM IN N.Y

John Zacherle, the live ghoul who hosted WCAU-TV's, Philadel-phia, horror pix, has been picked up to haunt WABC-TV's "Shock

phia, horror pix, has been picked up to haunt WABC-TV's "Shock Theatre."

Zacherele, called "Roland" in Philly, will work out of a WABC-TV studio decked out as a subterranean laboratory, complete with work slabs, test tubes, torches and other accoutrements necessary for the macabre trade. In addition to introing the horror pix and commenting on them during breaks,

to introing the horror pix and commenting on them during breaks, he will conduct experiments in his laboratory on such items as a human brain (a cauliflower), a heart (beef kidney) and other items he can dig up.

He begins his Monday and Friday night "Shock Theatre" stints at WABC-TV on Sept. 22. He will be known simply as "Zacherle" in N. Y., WCAU having prior title to "Roland." His "Dinner with Drac" record has sold more than 250.000 record has sold more than 250,000

SAG Asks Probe of U. S. Army's Part In 'Citizen Soldier' Vidpix Series

PIKE EXITS WNAC-TV FOR OWN FILM ORG

Boston, Sept. 2. James A. Pike, veep Yankee iv., RKO Teleradio Pictures, Div., RKO Teleradio Pictures, WNAC-TV, will head his own Pike Productions, with headquarters in Boston, effective today, Tuesday (2). Pike, film dir, of WNAC-TV for past 10 years and recently named veep, plans to do creative tv spots, feature films for industry, education and pub affairs on both 16m and 35m in both standard and wide screen as well, as bow and color.

color.

In the early days of tv. Pike indie produced a series of whodunits, which are still in national release by Sterling. Since then, he has produced films for everything from dental surgery to "The Yankee Story, which encompassed all N. F.

Par Library Into 10th Market With **New Major Sales**

market on the Paramount features. picking up KIRO-TV, Seattle-Ta-Station bought the complete library.

plete library.

As in similar situations, KIRO-TV bought the 700 pix after MCA TV had sent a list of the pix, priced individually, to the five stations in the market. Understand the long-term playing deal was in the neighborhood of \$1,000,000. Contract for the pix was consummated by Bob Greenberg, v.p. in charge of MCA TV's Coast office and Saul Haas, prez and station manager.

Other recent sales include KPIX, Westinghouse station in San Francisco. Price for the 700 pix under a longterm deal was said to be in nabe of \$2,250,000. KPIX is the second Westinghouse outlet to purchase the backlog, first having been WBZ, Boston. WTOP, Washington, CBS affiliate, bought the library for about \$700,000; KHQ-TV, Seattle, for \$400,000. A less than library deal was made with KBET-TV, Sacramento. Other recent sales include KPIX

Hackett Sees W. Germany Com'l-Govt. TV Pattern Just Like In Britain

Eventually tv in West Germany will follow the pattern established in Britain, with government operated stations competing with com mercial telecasters, in the opinior of Harold Hackett, Official Films

merclal telecasters, in the opinion of Harold Hackett, Official Films prez.

Exactest who just returned from a trip to Germany, sold 13 episodes of "Four Star Playhouse" there. He reported getting \$1,000 for each play, with the German telecasters planning to telecast the episodes on a once-per-month basis. They selected the 13 after viewing a whole group in the series. The price is considered high for the market considering that it will cost them about \$1,200 for dubbing and that there are only about \$2,000,000 sets currently in West Germany. Hackett, who visited Frankfurt, Munich and Hamburg, sald there are now seven stations in operation in that market. Once a week for a two-hour period, the stations are interlinked for two hours of commercial telecasting. Official topper feit that eventually there will be commercial telecasters there, as in Britain, along with the government stations.

Blasts and countercharges flew back and forth between the Screen Actors Guild and Herman Rush, prexy of Flamingo Films over the use of Army personnel in the soldier series "Citizen Soldier."

The latest action by SAG has been the calling on Congressman Joe Holt to investigate United States Army participation in the production in Germany.

production in Germany.

SAG stated that it had been informed that American soldiers are working in the films as actors and as extra players without pay except for \$9₂a day expenses and that American Army equipment is being loaned free of charge. R. W. Alcorn is the producer of the series which is being syndicated in this country.

Following is the text of a letter sent to Rep. Holt by Guild President Leon Ames;

sent to Rep. Holt by Guild President Leon Ames;

"The Screen Actors Guild and its members are most concerned over what appears to be United States Army participation in the production in Germany of a series of filmed television programs now being shown on United States television stations under the commercial sponsorship of beer companies and other private concerns. "The reason for our concern is that the producer of this filmed ty series.—R. W. Alcorn—apparently is getting the free use of American soldiers and equipment. It is reported to us that the U. S. soldiers working in these films as extra players and in leading acting roles are receiving no salary as actors but are getting \$9 a day for expenses. If correct this would appear to be in direct violation of previous Governmental directives prohibiting federal employees and members of the armed forces from competing with qualified civilians. The army will claim that its coperation has been extended to help its recruitment program. But it seems to us that under no circumstances should U. S. Army personnel be allowed to perform without remuneration in commercially.

sonnel be allowed to perform with-out remuneration in commercially-sponsored filmed television pro-

(Continued on page 36)

WPIX, M.S. Garden **Sever Long Tie**

WPIX, N. Y., for the first time this season, will not pick up the telecasts of Madison Square Gar-den.
Daily News indie and Ned Irish,

telecasts of Madison Square Garden.

Daily News indie and Ned Irish, exec v.p., could not get together on price for Tuesday night events, desired this season by WPIX. Station's bowout leaves the Garden's wide array of sports events, hockey, basketball, dog show, horse show, etc., blacked out on tv locally.

Irish, commenting on the WPIX move, said "we just can't compete with old movies." Garden wanted the station to pick up its Saturday night events, but WPIX this season, under its nightly thematic approach to programming, had Saturday nights reserved for old pix. Station wanted the telecasts Tuesday evenings, the station's sports night, but negotiations broke down on price.

Instead of the Garden g am es, station on sports night will have special films on wrestling, bowling and football, with live sportscasters as hosts. WPIX over the years has been cutting down its Garden telecasts, last season relegating those pickups to Saturday nights as compared to three years ago, when the pickups were on a regular Tuesday, Wednesday and CBS-TV. NBC-TV has three Friday night fights and the Sunday afternoon National Basketball Game of the Week, while CBS-TV is the Madisal Game of the Week. Some of these games emanate from the Garden.

OUR CHILDREN AND THEIR

OUR. CHILDREN AND THEIR SCHOOLS
With David Brinkley, Wilson Hall,
Roy Neal, Ray Moore, Floyd
Kaiber, Sander Vanocur, others
Producer: Reuven Frank
Director: Charles Siez
60 Mins, Sun. (31), 6:30 p.m.
NBC-TV, from Washington *
School problems in this country

NBC-TV, from Washington
School problems in this country
are plentiful and call for deep
analysis on all levels. The hourlong looksee into these perplexing
problems — segregation, teacher
shortages and crowded classrooms
—was a brilliant analysis on NBCTV's part.
David Brinkley's comments on
the lamentable state of affairs in
school circles were hard-hitting,
unglowed type. This was electronic
editorialism at its shining best and
to NBC and Brinkley, shining red
applies should be presented for a
school bell-ringing job.

Brinkley, at the outset of the

appies should be presented for a school bell-ringing job.

Brinkley, at the outset of the "Outlook" survey made it clear that the schools were troubled and theset in more ways than ever, and that school policies have not kept up with the times. Floyd Kalber, NBC correspondent in Omaha, was first to report on the conditions in his area. He said the one-room school house was on the way out and that teachers in the midwest were underpaid and overworked and the issuance of emergency teaching certificates meant a low-ering of standards. One cheerful bit of news was the absence of segregation in the midwest.

School problems on the west

teaching certinicates meant a lowering of standards. One cheerful bit of news was the absence of segregation in the midwest.

School problems on the west coast were examined by Roy Neal who said there was desperate need of new buildings to care for the rapidly expanding population in the Los Angeles area. The more than 22,000 teachers in the L. A. area were not enough to take care of the children's needs and half-day sessions and overcrowding were daily problems. Ray Moore who spoke from Atlanta; painted an ugly picture of segregation. There, too, teachers were scarce, classes crowded.

Frayne Utley from Chicago reported that educators had adjusted curriculums to the needs of children and local control of schools was of great value. Wilson Hall told of New York and suburban schools and how city educators were trying to solve the problems of Puerto Rican children in our midst. Uttimately, it was evident Federal aid would be necessary to lighten the tax payer's burden in the cause of education.

The second half of "Our Children and Their Schools" was even more depressing hi its saga of segregation in Southern schools. Sander Vancour, with film, from Little Rock, and Robert McCormack from Virginia, told in dark hues of the defense-in-dept campaign and the massive resistance against the Integration movements.

After NBC's reporters had revealed how Gov. Faubus and his compatriots in the South were behaving in the face of the Supreme Court decision, Brinkley returned to the camera with a stinging, biting indictment of the disgraceful lack of leadership in the integration problem. This was the moment for demagogues to run out of breath. "Outlook" presented a stirring, illuminating, appraisal of a shocking situation on all fronts A great deal of thought went into this meaningful telecast. Rans.

Troubles Pile Up For KNXT on Its Politico Series 'Right to Work'

Hollywood, Sept. 2.
KNXT, CBS-TV 0&0 here, got
more than it bargained for when
it scheduled a discussion on California's controversial "Right to
Work" election proposition as part
of its "November Decision" political series. cal series.

cal series.

For one, thing, it took producer and public affairs director William Whitley four weeks to line up guests for the telecast last Saturday (30). For another, a newspaper storm blew up following the decision of a labor official to pull out of the show a week before airtime cision of a labor official to pull out of the show a week before airtime because he felt his opponent in the debate didn't have sufficient stature. And finally, station was blasted by proponents of the "Right to Work" statute, who charged it with making a political and partisan issue and turning it into a "labor vs. management debate." KNXT's troubles stemmed from the peculiar nature of the issue. The Democrats have damned the measure in their platform, but the state Republicans avoided a stand on the proposition in their plank.

on the proposition in their plank, following Sen. William Knowland's

(Continued on page 28)

THE PAPER SAINTS
With Frank McGee, commentator
Producer: Chet Hagan
Director: Bob Prizulx
38 Mins.; Friday (29), 8:36 p.m.
NBC-TV, from N. Y.
NBC's news department made a
valuable contribution to the general welfare by running the legend
of the Mafia into the ground. The
alleged exploits in the U.S. of this
secret society from Sicily has
proved to be one of the hardiest
legends in American mythology.
This NBC show explained why.
In an interview with William J.
Keating, the former counsel to the

legends in American mythology. This NBC show explained why. In an interview with William J. Keating, the former counsel to the N. Y. City Crime Commission charged that the spectre of the Mafia has been built up more or less deliberately by the Federal Narcotics Bureau, "poor cousins of the FBL," as a way of extracting a bigger budget allocation from Congress. NBC commentator Frank McGee pointed out that the Narcotics Bureau was invited to rebut the charge on the show, but there were no takers.

However, one of the participants on the show, William H. Parker, L.A. Chief of Police, voiced a belief in the existence of the Mafia in the U.S. He was countered both by Keating and Virgil Petersen, director of the Chicago Crime Commission. All three were briefly interviewed by local 'NBC reporters.

Major part of the show was de-

JORDAN: KEY TO MIDDLE ST Winston Burdett, CBS News With

With Winston Burdett, CBS News Film Producer-Director: Av Weston 30 Mins., Wed. (27), 7:30 p.m. CBS-TV, from New York Scheduling of midweek evening

time for deep probings of thorny international problems on the part of CBS News is a decent aw ness of the network's responsibility. "Jordan: Key to the Middle ity. "Jordan: Key to the Middle East, an updated account of Jordan's perplexing, harassing problems with Winston Burdett, CBS News Middle East correspondent, as narrator, on Wednesday (27) over CBS-TV was certainly staying on top of the news in view of UN Secretary General Dag Hammarskjold's arrival the same day in Jordan in search of a peace solution.

the FBI," as a way of extracting a bigger budget allocation from Congress. NBC commentator Frank McGee pointed out that the Narcotics Bureau was invited to rebut the charge on the show, but there were no takers.

However, one of the participants on the show, William H. Parker, LA. Chief of Police, voiced a belief in the existence of the Maßa in the U.S. He was countered both by Keating and Virgil Petersen, director of the Chicago Crime Commission. All three were briefly interviewed by local NBC reporters.

Major part of the show was devoted to film clips showing the heirarchy of American gangsterdom, some of them already dispatched. The individual shots of the hoods, some of them shown heing quizzed before Congressional committees, were fascinating, but they were shown more or less randomly without any organizing thesis. Although gangsters of Italian descent necessarily dominated this stanza, the show carefully underlined the fact that other national groupings, including Englishmen, Irishmen and Jews, also contributed some prominent members to the underworld.

At the windup, MeGee summed up the NBC viewpoint that the Maßa in America was a myth. But his protestation that this conclusion was reached without pressure from various Italo-American societies was pointless. Herm.

Tele Follow-Up Comment

Jack Paar Show

Every so often the intra-trade hotstove-league set devolves to Jack Paar, truly a show biz phenomenon, and among the more captious commentaries heard from the young and old pros finally reduces to a spurious but nonetheless plaintive query, "Yeh, but what good talent has he showcased?" Then comes the pros-and-cons on old pros like Lou Holtz and Hans Conried and Cliff Arquette, and of course Dody Goodman ("and he couldn't hold on to her!") and Genevieve.

Goodman ("and he couldn't hold on to her!") and Genevieve.

Much of this reduces to professional pique and is only reprised as background to the showcasings last week of two vets, Ed and Pegeen Fitzgerald, and the resounding song-and-comedy click of newcomers Phil Ford and Mimi Hines. Latter inspired almost a lachrymose demonstration of professional emotionalism as bossman Paar recognized the good goods he suddenly had catapulted to overnight fame. So much so that he pleaded for Ford & Hines' return (he had 'em back the very next night, instead of a week later) and the same was true as Ed Fitzgerald, an old legit pro from 'way back, gave out with an Equity-style authority that was a cut above the Mr. and Mrs. routines they had ploneered. In the case of the Ford-Hines team, also Mr. & Mrs., there was projected a brand of young professionalism, with engagingly romanic creeping-of-the-hands in their vocal, duets, that hit home hard. Her comedy was inspired. It was starry-eyed stuff that played and came off well. Studio audience acclaim was whammo and Paar knew he had showcased something special. This and the Fitzgeralds' impact gave complete answer to Paar's shilty to give talent a terrific canvas.

On another tack Monday night (1), Jack Paar who for a time ap-

pact gave complete answer to Paay's shility to give talent a terrific canvas.

On another tack Monday night (10, Jack Paar who for a time appeared to be going overboard the past few days with cracks about "Dotto" and quiz shows in general, really did an affirmative job for the packagers via Billy Pearson, one of the big-money winners on "\$64,000 Question." The ex-jockey, as poised as a pro in front of the mike—and he had plenty of training there, not to mention his lifetime public appearances on the racetracks—besides indicating the need for a comeback as a jockey ("I'm busted," he ad libbed), gave the back-of-the-hand to the dractors of quiz shows. His sincerity against any "assists" or knowledge of any "fax" was the best commercial the quiz show biz would want. It was timely and topical and salisfied the looker-inners on "21" earlier that Monday evening who expected something from Jack Barry (& Dan Enright) on the Herbert Stempel charges which have been so widely publicized. Barry played it deadpan. B&E had disseminated a counterblast against their accuser. Paar had cracked about playing "Honest Dotto" and sundry wheezes tended to give comfort to the enemles of the quiz impresarios but his stimt with Pearson was an affirmative pitch that more than offset any of the innuendoes, tongue-in-cheek that they may have been.

Fannie Hurst Showcase

Fannie Hurst Showcase

The problems of censorship as it affects motion pictures and television got a superficial going over

community may or may not see on theatre screens? That is the center of the current controversy.

Miss Hurst was much more vocal and alive when it came to tv, a medium which she apparently cares much about. She questioned whether sponsors have the right to direct the thought of the nation. The low cultural level of the medium was condemned. She said tv offered a magnificent potential and called upon the public to make high demands for the medium. Mrs. Shiéntag felt there wasn't a censorship problem on tv. She maintained that advertisers have a right to select the programs they want to sponsor and the networks are doing very well in their control of the medium. She added you can't demand too much of tv, that what is offered is reflective of the public's taste. Scharper called the public a "willing victim" of the medium.

What was lacking in all the talk were some basic questions and definitions. What is the function of commercial broadcasters? What are their responsibilities and the responsibilities of advertisers? Hat are their responsibilities of mike Walare their public getting what it wants?

Scharper subbed for Mike Walace who, for personal reasons, couldn't make the show. The intromade some vague references to his absence, not mentioning his name, and the responsibilities and the response one vague references to his absence, not mentioning his name, and the response of the mention of the made some vague references to his absence, not mentioning his name, and the response of the mention and some vague references to his absence, not mentioning his name.

couldn't make the show. The intro
made some vague references to his
absence, not mentioning his name,
although his scheduled presence
had been touted in the press. The
intro probably left many of the
viewers up in the air, as did much
of the ensuing discussion. Horo.

The Last Marshal

The Last Marshal

This little epic of the west that never before felt the electronic impulse to send it across the nation, creates in the mind of this looker a small problem. As a pilot that didn't get out of the house, it poses the question, "how are westerns picked?" This one being as good as most and how can one tell them apart—format, story line, dialog and the such, it does inspire a process of pondering on a sponsor or his agency decided which western to buy.

This is not intended a sales pitch for Desilu, which filmed the luckless pilot, but it does cast a shadow of doubt on the judgment of the men who can distinguish one western from another. As with most of the others, "Last Marshal" follows a dead-center pattern. There's the killer who served his time and returns to his home town to live out a quiet existence but the forces against him are so strong that his gun is his best friend, next only to the U.S. marshal, who insists that he get a fair shake. Just as he is about to be strung up for outdrawing the local marshal and weighing him down with lead, the doubt and the strength of the underly and breaks it up.

Sure it's all familiar but so are the others roosting high on the rat-

fed badge weater and breaks it up.

Sure it's all familiar but so are the others roosting high on the rating perch. James Craig is as formidable and agreeable as any of the other heroic figures and so are his helpers but they were fated to be also-rans. Harvey Foster's direction followed the usual pattern Nothing can be more honest than a western, which is perhaps why Colgate picked it to move in fast on "Dotto's" time.

Helm.

It's Year-In-Year-Out For K.C.'s Bill Yearout; 'Back Fence's' 6th Year

Kansas City, Sept. 2.

Something of a record is be-lieved chalked up in today's radio when Bill Yearout and his long standing program, "Over the Back Fence," was renewed last week for the sixth straight year by the same sponsor, Full-O-Pep division of Quaker Oats.

Quaker Oats.

Show is heard six days per week, 12:45-55 p.m. on KCMO with Year-out musing on any subject of interest, usually inspirational and unusual material. Program itself has been on the air for much longer, having come to KCMO with Yearout when he came from WREN, then ai Lawrence, Kans. Yearout estimates he has conducted upwards of 500 interviews and is about to come around the second time on some of the material. In more than 1,500 shows, even the wealth of inspirational material can get to the point of scrutiny, he said.

Foreign TV Reviews

MELODY RANCH With Libby Morris, Bill O'Connor, Graham Stark, Joyce Blair, The Hi-Spots, Péter Knight's orch, others.

Graham Stark, Joyce Blair, The His-Spots, Peter Knight's orch, others. Director: Philip Jones Designer: Stanley Mills 30 Mins., Wed., 7 p.m.

Granda-TV, from Manchester

Little script and a lot of song about sums up this Granada-TV show. What scripting there is, is aimed at comedy, but the attempts at humor never rise above being more than fill-ins between numbers. The song spots, however, are pleasant enough and adequately rendered by the cast. Settings for offering is a ranch house in the Canadian Rockies, but this has little bearing on the content of the program which concentrates mainly on past and current pop songs.

In the show caught Libby Mortices.

In the show caught Libby Mor-s, Bill O'Connor and the rest of ris, Bill O'Connor and the rest of the gang gave voice to several songs to adequate backing from the Peter Knight orch. A couple of above average renderings during the show came via Miss Morris, who did a good job on "Come-On-A-My-House," and O'Connor, who made nice work of "Friendly Persuasion."

the rest of his script. He introduced a pint sized Japaness Judo
expert and confronted him with
five oversized toughs. Watch, he
explained, how Judo can deal with
them. The five giants set to and
the expert ended up flat on his
kayo'd. It sounds familiar comedy,
but it rated grand yocks. After
that good opening, the program ran
steadily downhill. A series of
sketches, featuring Young and his
leading lady, Eleanor Drew, had
their moments, but were far too
often naive. Miss Drew demonstrated good versatility by switching ably from comedy to signing
and a little hoofing.

Guest spots were filled by Tessle
O'Shea, who belted out a couple of
numbers in her inimitable style
to give the program a needed lift,
and from the Savoy Hotel, where
they're appearing in cabaret, came
they can be they can be they can

Foreign TV Followup

made nice work of "Friendly Persusaison."

ALAN YOUNG SHOW With Eleanor Drew, Laurie Payne, Nina Yanson, Daniele Roma, The or "Young" Lovelies, The Brisas de Mexico, Billy Ternent's orch, Tessie O'Shea, others

Witter: Alan Young Director: Douglas Hurn of Mins, Thurs., 9 p.m.

Associated-Rediffusion from London and Alan Young has taken a lot on his thoulders with this hour long show, presented by Jack Hylton for Associated-Rediffusion every other week. Young is scripting and starting in the offering which is described as a comedy-revue series too long, and often padded to substantiate its length. There's no denying the comedian's talent, but 30-minutes would have been ample to make a tightly constructed show which could maintain a good leevel of entertainment, judging by the material of the first outing. Program's resident lineup, Jackie and the supporting cast showed plenty of talent.

Young opened with a good gg, which unfortunately was above which unfortunately was above the material of the first outing plenty of talent.

Young opened with a good gg, which unfortunately was above and new ideas. Bary.

Summertime

Granada-TV's 30-minute weekly offering, "Summertime" has been on a constant downtrend over the past couple of months. Its format has settled down to a steady song and dean comedian has settled down to a steady song and offer of Commonweal.

Mrs. Shientag, who successfully argued the "La Ronde" case before a guest artist. In the show under review (26) the guest spot was ably filled by Gisele MacKenzie, who was seried to guest artist. In the show under review (26) the guest spot was ably filled by Gisele MacKenzie, who was seried by Jack Hylton for Associated-Rediffusion every other week (26) the guest spot was ably filled by Gisele MacKenzie, who was a manubers. She opened with a warm redering of a good folk song "Till Always Love You," and progressed to come fact the first outing the comedian's talent, but 30-minutes would have been ample to make a tightly constructed show which could maintain a goo

WEBS NOW SELL BITS & PIECES

4 Big Payoffs In the Daytime

"Dotto," "Price Is Right," "Big Payoff" and "Tic Tac Dough" are among Nielsen's Top 11 in the new daytime Nielsen's (scratch out "Dotto" and you're back to the Top 10 listings)—evidence of what's at stake for the networks if the money shows, in the wake of the current scandal, go by the boards.

Here's how they line up:

Price Is RightNBC	8.7
Secret StormCBS	8.3
As the World TurnsCBS	8.2
Search for TomorrowCBS	8.1
House PartyCBS	8.0
Edge of NightCBS	7.9
DottoCBS	7.7
Guiding LightCBS	7.5
Verdict Is YoursCBS	7.5
Tie Tac DoughNBC	7.5
Big PayoffCBS	7.4

American Bar Assn. Playing Ball With B'casters On Canon 35 Study

Los Angeles, Sept. 2.

Broadcasting industry won this year's battle over the American Bar Assn.'s Canon 35, when the annual convention of the ABA last week voted to set up a new nineman committee "to conduct a continuing study of the problem" instead of adopting a proposed rewording of the canon which still would have banned cameras and microphones from the courtrooms.

Thus, broadcasting and news.

microphones from the courtrooms. Thus, broadcasting and newspaper media won their immediate objective of preventing passage of the reworded canon and getting the ABA to study the courtroom ban even further. New president of the ABA, Ross L. Malone, will appoint the committee shortly, with "authority to conduct such surveys as may be deemed necessary to obtain reliable factual data and with authority to confer with representatives of the interested media, such committee to report as early as feasible to the House of Delegates the results of its studies and surveys."

Adoption of the resolution was

Adoption of the resolution was "all we could have hoped for at this time," said Robert D. Swezey, exec v.p. of WDSU-TV, New Orleans, and head of the National Assn. of Broadcasters' Freedom of Information Committee. Swezey, an ABA member, was here to present the broadcasters' case, as he did at last February's ABA House of Delegates meeting, when action on the proposed rewording was deferred until the L.A. convention met, "We were lucky to have been heard at all," Swezey said, referring to the fact that the newlyworded canon was almost adopted (Continued on page 38)

(Continued on page 38)

CBS-TV Still Has 'Rawhide' Gleam

Despite the fact that it's been dropped from the new season's program schedule, CBS-TV has no intention of permanently abandoning the hourlong "Rawhide" western series. For one thing, CBS, which owns the production, has a sizable investment in the property already and the web figures that, although it's been scratched from the season's starting lineup, forthcoming casualties may pave the way for a more favorable sponsor response to the property. As result network will go ahead on production.

CBS tried in vain to peddle "Rawhide." for a while Reynolds Metals was interested. Initially it was scheduled to go into Monday 7:30 to 8:30 (opposite "Wagon Train"). But CBS decided that it could get better mileage out of its new "Pursuit" series for Wednesday, Into Menday 7:30 period goes "Name That Tune" (switched over from Tunesday) with "The Texan" going in at 8. "Texan" had originally been slated for the Saturday down Wanted—Dead Or Alive" goes into the inche under Brown & Williams on an instantaneous and instantaneous and instantaneous and instantaneous are croding says the the basis of these records the two habits of the in-home units, sets in use, channel switch ing, etc. On-the basis of these records the two habits of the in-home units, sets in use, channel switch ing, etc. On-the basis of these records the two habits of the in-home units, sets in use, channel switch ing, etc. On-the basis of these records the two habits of the in-home units, sets in use, channel switch in the des Editor counter the des Editor ocunter to constitute the full programming (Continued on page 38)

WCBS-TV BONANZA

ON RECAPTURED TIME

The Tuesday and Wednesday 7:30 to 8 p.m. slots on WCBS-TV, N. Y., formerly network time, have been slacks of the proper to telection of the strength of the string, etc. On-the basis of these recordings, ARB is issuin galing tor constitute on page 38)

WCBS-TV BONANZA

ON RECAPTURED TIME

The Tuesday and Wednesday 7:30 to 8 p.m. slots on WCBS-TV, N. Y., formerly network time, have been slacks of the season

Into 'Wonderful Town'

With Carling Brewing Co, purchasing half-hour sponsorship of the two-hour special, "Wonderful Town" with Rosalind Russell on Sunday, Nov. 30, at 9 p.m., the Joseph Fields-Robert Fryer co-production will have nearly SRO status with only one half-hour to go. Previously, Westlox announced purchase of full-hour purchase.

with only one half-hour to go. Pre-viously, Westelox announced pur-chase of full-hour purchase.

Agency for Carling Brewing is Lang. Fisher & Stashower of Cleveland, Westelox purchase was via BBDO. Special will be live from N. Y.

Instantaneous **Arbitron Ratings** In N.Y. Kickoff

As of Monday (1), American Research Bureau began issuing daily Arbitron reports for the N. Y. market, based on a 200-unit sam-

ple.

In about a month, ARB plans to have the Arbitron setup in Chicago, where daily reports also will be issued. Following that the timetable calls for a seven-city composite daily Arbitron report, taking in the cities of N. Y., Chicago, Detroit, Cleveland, Philadelphia, Baltimore, and Washington. Los Angeles will follow the seven-city composite with Arbitron expected to be established there by Jan. 1. By next September, ARB hopes to have a national daily Arbitron report.

Arbitron is an instantaneous

Arbitron report.

Arbitron is an instantaneous electron rating devise which records the tv habits of the in-home units, sets in use, channel switching, etc. On-the basis of these recordings, ARB is issuing daily reports on the full programming (Continued on 1982 20)

OPEN TV SHOWS FOR ONE-SHOTS

The three television networks are coming into the home stretch of the fall buying season and are limping badly with web decisions this week to sell off bits and pieces of anything that is available.

of anything that is available.

The anxious networks are no longer shopping around for national advertisers to pick up full or alternate sponsorship of either naif-hour or hour programs (atthough one would be more than welcome), but are willing to sell off single nights and less, including participations, on prime time skeins.

A feet look at the new hustername

A fast look at the new business inked for this week illustrates both the network frenzy and its willing-ness to jump on any bone tossed

ness to jump on any bone tosset its way.

On the "Perry Mason" show, pencilled in for Saturdays at 7:30 on CBS-TV, the network accepted orders from Ford Trucks for a one time one-third sponsorship of the fare in October. Mutual of Omaha has signed to bankroll the same show on two separate nights during the fall. Ditto for Prestone which has put in a bid for single night sponsorship. Colgate & Parliament cigs inked for one third alternate sponsorship of the program.

gram.

The situation isn't any different at NBC-TV, where Bell & Howell this week inked similar in-and-out deals for sponsorship of three different shows and participation in a fourth. The film equipment manufacturer signed to sponsor two half hour one-shots of "Ellery Queen," "Dragnet," "Cimarron City," and participations in "Today."

Queen," "Dragnet," "Cimarron City," and participations in "Today."

ABC-TV hasn't taken to selling off single nights of any of their programs at this point but the network has less than 13-week deals in the house and has programs which can be bought on a one-third hasis or less. "Leave It To Beaver," was sold earlier on this basis and is currently two-thirds wrapped up with Oflie Treyz, ABC-TV prexy, looking for a third sponsor.

Even Steve Allen sales are on a month-to-month basis. NBC-TV locked up some fresh coin on Allen this week and hung out the SRO sign for the fourth quarter which takes the program through the end of December. Zenith Corp. signed to bankroll three half-hours in the months of Sept-Oct.-Nov.

in the months of Sept.-Oct.-Nov. In addition, Mutual of Omaha inked in for two half hours in February-March.

Has Atlanta's WLW-A Gone 'Slap-Dap Nuts?' A Lot of Kids Think So

A Lot of Kids Think So

Atlanta, Sept. 2.

Teenagers have been flooding the desks of Atlanta Journal TV Editor Norman Shavin and his counterpart, Paul Jones, of The Constitution, with malled protests against bobtailing of American Broadcasting Co.'s "American Broadcasting Co.'s "American Broadcasting Co.'s "American Broadcasting Co.'s "American Gropped final third of Bandstand to telecast a studio-originated serles titled "Teen-Age America."

Some of the protesting mail lacks couth A Covington, Ga., girl wrote: "Please tell me how to write those baboons about this, All the kids in Covington think Dick Clark is the greatest . ." An Atlanta girl also sounded off: "It (Teen-Age America) is a disgrace to Atlanta," Another (from Austell, Ga.): ". . It is just terrible the way WLW-A done about Teen-Age America." And: ". . Doggone station has gone slap-dap nuts."

Of course, tv editors are getting a few letters commending local show, in which teenagers participate. However, most of this mail, it seems, is going to WLW-A. Howard Rowe, mill's public relations voice, says their mail shows a more favorable disposition to the new show.

Colgate's TV Troubles Compounded With Geo. Burns Now Competing With Gracie In Same-Night B & A Rivalry

Carroll John Daly Works on TV Mart

WOFKS OIL IV IMAIL

Hollywood, Sept. 2.

The Sindell Agency is scanning some 3,500 mystery stories of the late Carroll John Daly for possible development into television packages. Properties, most of which were published in Collier's, Detective Fiction and American Magazine, have been offered by Daly's estate on a three-year option basis. Included are 12 novels and 10 ty pilot scripts completed before Daly's death in 1956.

FCC Finds It's Helpless to Act In Trafficking

Washington, Sept. 2.

A "serious gap" in the Federal Communications Act has been turned up by the U. S. Court of Appeals for the District of Columitations. Circuit.

Appeals for the District of Columbia Circuit.

The court, turning down an appeal by the St. Louis Amusement Co. from an FCC decision, indicated it could do nothing to rectify a bad situation. It called the matter to the attention of Congress. Under the law as now written, the Appeals Court found, the Communications Commission is permitted to approve "trafficking-in Ilcenses," one of the things the Commission is expected to block. Case revolves around a St. Louis channel which FCC granted to CBS in March, 1957. Later on, CBS changed its mind, made a deal to acquire another channel and station in the city, and transferred its first Ilcense to two applicants who had sought uncuccessfully to obtain it when CBS was after it. In making the deal, CBS collected \$400,000 from the applicants to whom it transferred the Ilcense.

cants to whom it transferred the license.

The St. Louis Amusement Co. sought to upset the transaction with an appeal to the Court of Appeals.

The court found, in effect, that something was rotten in the State of Denmark, but that it couldn't do anything about it, as the Communications Act is now written.

"If the Commission's present interpretation is correct," commented the court, the law "operates to allow a private entity to decide who shall receive the permit, without regard to which one of these applicants the Commission has selected on a comparative basis." Congress ought to take a look at the law, the tribunal added.

CINCY WCPO-TV IN 1ST PACT WITH AFM

Cincinnati, Sept. 2.
Nine-year-old WCPO-TV has
signed its first contract with Local
1, American Federation of Musi-1, An

., American Federation of Musicians.

Agreement inked this week by Mortimer C. Watters, chief of the Scripps-Howard station, and Eugene Frey, president of the local, calls for five fulltime musicians. Three of them will work on the Al Lewis kiddies' show for its regular how on the ABC-TV web in early October. One of the card mer will be Lewis, accordionist, who has been reinstated as a member of the union. Another will be staff pianist for the Bud Chase "Stringbean" weekday show.

About 30 of the local's members are engaged at Crosley's WLW and WLW-T, which always has been in the union fold.

As far as Colgate is concerned, troubles come in bundles. It was bad enough that the "Dotto" situation had to come along and cue a reshuffling of the Colgate network program schedules (necessitating a shift of "Top Dollar" into the CBS "Dotto" period, the new "George Burns Show" into the NBC "Dotto" time and reactivating "The Thin Man" for the period originally earmarked for Burns).

marked for Burns).

But compounding the Colgate corporate headache are the circumstances surrounding both the Burns and "Thin Man" entries. Burns, originally set for the Friday at 9:30 period, has been shifted to the ex-"Dotto" Tuesday at 9 NBC time starting in October. So along the starting in October. So along the starting in October. time starting in October. So along comes the syndicator Screen Gems and sells the reruns of the original "Burns and Allen" show (this one has Gracie, too, whereas the NBC show will only have Burns) to WCBS-TV in New York, for the selfsame Tuesday night, but for 7:30, thus giving the CBS New York flagship a 90-minute-jump on the new NBC entry.

Since it involves the No. 1 mark

jump on the new NBC entry.

Since it involves the No. 1 market in the country, Colgate is very unhappy Indeed over the turn of events. Company figures it's bad enough having two Burns and Allen shows on the same night in the biggest market in the world, but to suffer the indignity of having the original and already-proven B & A entry as competition against its own still-untested "George Burns Show" is something it never contemplated. Originally Colgate had pacted

Originally Colgate had pacted the Burns show for the Friday night 9:30 period, having axed "Thin Man" in that slot. When it bumped "Dotto" it decided to shift "Thin Man" in that slot. When it bumped "Dotto" it decided to shift Burns into Tuesday and reinstate "Thin Man" on Friday. While Colgate could reverse the procedure, giving "Thin Man" the Tuesday time, it realizes all too well that a comedy entry in the Tuesday time makes more Nielsen-Trendex sense and is reluctant to shift. Needless to say, WCBS-TV, which fell helf to the Tuesday 7:30 to 8 period when the network returned the time to its stations, feels it has scored a victory of sorts.

And now for the clincher. After stopping production on "Thin Man" via the cancellation route, Colgate now has only six weeks to reactivate the whole series in time for the preem. That's a herculean task for Metro-TV, under whose auspicies the production is brought in.

Top 10 TV Entry To Bite the Dust

What happens with a summer replacement show that hits the Top 10 jackpot and has to give way to the regular fall entry?

That's the dilemma confronting NBC-TV, Ford Motor Co., and Bet-ford Productions, the outfit that's been turning out the Thursday night "Buckskin" series as the summer fill-in show for Tennessee Ernie Ford. (Latter has an ownership stake in Betford.)

summer fill-in show for Tennessee Ernie Ford. (Latter has an ownership stake in Betford.)
Apparently to everyone's surprise, "Buckskin" translated itself into one of the hot summertime shows, copping a place on the Top, 10 lists. But Ford Motor was only interested in a 13-week series until Tennessee Ernie returns in October. As result, only 13 half-hour installments have been filmed.

J. Walter Thompson, agency on the Ford Motor account, has been pittching the show to its client as an added starter for the fall, but Ford is playing it coxy, what with the economic situation, et al. At the moment, "Buckskin" looks set to go off, despite a Nielsen-Trendex payoff that would bring envy to a regular season entry.

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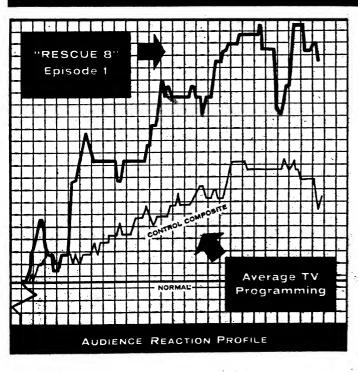
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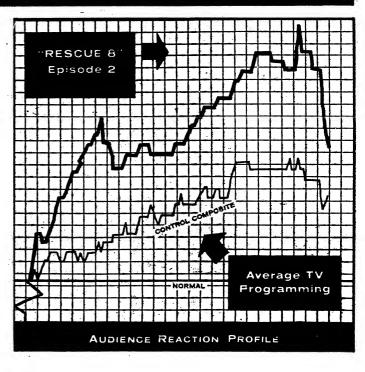
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Agencies Exerting More Influence On Program Control, Fed Up With Being Scapegoat for Casualties

While the Madison Ave. ad agencles are no longer actively producing nighttime programs, the agencymen of late are not sitting back and collecting their 15% on packaged shows but are exercising more control over tv programming.

more control over tv programming. The fact that national advertisers have kicked up their heels over the agency collecting 15% commission when its purchases outside packaged shows and the fact that the agency is the scapeoat when programs fall flat on their face, has put the agencymen back in the co-pilots seat with outside packagers sitting alongside.

Agency tv executives are currently working hand in hand with outside packagers prior to and while the fare is in production.

Agency it executives are tun-rently working hand in hand with outside packagers prior to and while the fare is in production. Nick Keesely, veepee in charge of radio-tv at Lennen & Newell, says, 'packagers used to try to run the whole show and only when a pro-gram was in trouble did they turn to the agencyman. Now they have learned that agency tv heads can and do make all kinds of valuable suggestions which have saved more than one show. Here at Len, nen & Newell we work hand in hand with the packagers and sug-gest script changes, rewriting, and even basic changes in the format of tv shows."

est script changes, rewriting, and even basic changes in the format of tv shows."

Agencies have managed to get control of programs by way of script selection, casting control, and the last say as to when and where the program is going to be aired. While very few agencies have contracts which give them the right to exercise authority, the packagers with more than one pilot in the house know who controls the purse-strings.

The agencies have gotten more control of shows of late by retaining personnel which is of the same level as the producers and directors on staff at the production companies. Men of the calibre of Tom McDermott, Benton & Bowless, Roger Pryor, Foote, Cone & Belding; Dan Seymour, J. Walter Thompson, Bob Foreman, BBDO, and Keesely know all aspects of showbusiness and how to keep the customers at home.

Without the extra expense burden of maintaining large staffs of producers, writers and directors, the agencymen have come around to the back door to exert their influence and to keep a tight fist on program control.

SWITCHES: Robert L. Forema, Rexecutev evepee in charge of the plans board, has been appointed

program control.

SWITCHES: Robert L. Foreman, executve veepee in charge of the plans board, has heen appointed head of all creative services at BBDO. In his new position, Foreman will be in charge of copy, art, radio-television and public relations. (Foreman's "The Hot Half-Hour" novel about quiz shows due off the presses soon).

Alfred Thomas Prange named director of radio-tv at Hazel Bishop, He held a similar post with the International Latex Corp.

C. H. Billipp, formerly of Kudner, has joined the creative sector of Compton Advertising.

Dr. Harold Mendelsohn has resigned as head of radio-tv research at McCann - Erickson's Market Planning Corp. to join The Psychological Corp. He will develop new radio-tv research services there.

John Fengler, former NBC producer, has joined Peck Advertising as a producer of both live and filmed commercials.

Peter J. Krug, former director of radio-tv at Calkins & Holden, has joined the national sales division of the Television Bureau of Advertising.

or the least vertising.

Peter Smith, former manager of NBC Telesales department, has joined Bryan-Houston as a radio-ty

ad campaign to promote use of the

ad campaign to promote use of the checks.

H. J. Heinz will kickoff a national sup campaign during October and November using print and spot tv on 144 stations.

REPS: H-R Television has been appoined national sales representative for WTOL-TV. Toledo, and WJMR-TV, New Orleans. The reppery assumes immediate representation of the WJMR and will take over WTOL on its expected air date of Nov. 1958.

Harrington, Righter & Parsons has opened a Detroit office in the Penobscot Building, William Snyder, of the HRP staff in Chicago, will head the new branch office in Detroit.

Andrew B. Powell, formerly of Sterling Television, has joined Peters, Griffin, Woodward as a tv account executive.

KNXT Troubles

Continued from page 24

torney General Edmund G. (Pat) Brown, Knowland had campaigned in favor of the measure.

Since the Republican defeat, most leading Republican proponents of the measure have clammed up, and because the KNXT broad cast, fed to five other California CBS-TV affiliates, required guests of state-wide stature, the station found itself hard-pressed to get a top political figure to defend the "Right to Work" law. It finally settled on Claude Worrel, a Negro settled on Claude Worrel, a Negro attorney and member of the Citizens Committee for Democracy in Labor Unions, a group favoring the proposition. Lined up in opposition was Thomas Pitts, prexy of the California State Federation of Labor. But when Pitts discovered Worrel was to be his opponent in debate, he pulled out, to the merry tune of Page One publicity in the Los Angeles press.

Station thereupon dropped Wor-rel as well, and three days before air time, decided on Robert H. Finch, chairman of the Republican

air time, decided on Robert H. Finch, chairman of the Republican Los Angeles County Central Committee (pro) and William Rosenthal, chairman of the State Democratic Central Committee (con). In way of contrast, first show in the "November Decision" series featured Gubernatorial candidate Brown, the-Second Gov. Goodwin J. Knight.

To top it off, station's general manager, Clark George, received a telegram from the Citizens Committee, charging it with making a partisan and labor-vs.management issue out of the proposition and also demanding the right to select the speaker in favor of the right-towork statute. George withheld comment on the wire and subsequently ignored the demand. The series, incidentally, has two regular panelists, Republican Mildred Younger and Democrat Dr. David Farrelly, latter a prof at UCLA.

TV Revenues

Continued from page 1

enue for division among the 390 post-freeze television stations.

4. The sad plight of the UHF stations is shown in the fact that only three of the operating UHF's reported gross revenue of over \$1,000,000 and none reached the \$2,000,000 mark. In sharp contrast, 144 VHF stations did better than \$1,000,000 business. No fewer than 13 VHF's bettered \$6,000,000, of which five did over \$8,000,000 in

for film. The newer post-freeze stations put up an average of \$12,-276 apiece for talent, and spent \$64,854 each for film. 6. Plight of the UHF's worsened.

6. Plight of the UHF's worsened. Their combined revenues dropped from \$32,500,000 in 1958 to \$26,700,000 in 1957. Their net losses climbed to \$3,500,000 last year.

7. New York City, one of the nation's two seven-station markets, saw the stations net \$21,381,753 before taxes, on a gross broadcast revenue of \$52,904,223. LA., the other seven-station market, grossed \$35,587,678 and netted \$5,993,269 before taxes. before taxes.

Telefilm Tax

methods in writing off production costs, and in its insistence on placing of a salvage value on telefilm. In the case of amortization, the producer would not be allowed to write off 100% of his production costs against income from a series in the same tax year, as is currently done by most indies under a so-called "cost recovery" method, but would be allowed to write off only 50% or 60% of the cost against current income.

against current income.

In a theoretical example, producer of a network series which costs \$1,600,000 and on which he breaks even would only be allowed to write off \$800,000 in costs and would have to pay taxes on the remaining \$800,000, which at 52% comes to over \$400,000. This in spite of the fact he has no cash and has not made a profit on the series. Eventually, he'd come out, but Arnaz insisted the heavy cash drain would put him out of business first.

Manella stated that the Govern-

ness first.

Manella stated that the Government's insistence on amortization is in actuality a "rear-door" attack on capital gains. He cited as an example the case of a producer who's made 200 films at a cost of 60,000,000, which he's written off completely against income per the cost recovery method. He then sells the entire package for \$4,000,000, following their network run.

Ordinarily, this \$4,000,000 would.

run.
Ordinarily, this \$4,000,000 would constitute a capital gain, taxable at 25% instead of the ordinary income rate of 52%. But the Government can step in, Manella said, and insist that instead of having written off costs on a cost recovery basis, the producer's hould have amortized his poduction costs at the rate of 60% for the first network run. Hence producer should work run. Hence, producer should have written off only \$3,600,000 instead of the entire \$6,000,000, and on this basis the balance of \$2,400,000 is applied against the sales price of \$4,000,000. Result is that only \$1,600,000 of the \$4,000,000 is classified as a capital gain and the \$2,400,000 is taxed as ordinary in-

come.

This technique, Manella stated, can wipe out part and sometimes all of a capital gain. Because the statutes clearly define the eligibility rules on capital gain income, the Treasury Dept. has been using the still-vague area of amortization as the rear-door to cut down on capital gain claims, Manella stated.

on capital gain claims, Maneira stated.

Again, on salvage value, Government is insisting that producers not be allowed to write off the complete cost of a film so long as they held title to it. Idea is that anywhere from 5% to 15% of the cost of a film should be kept on the books as salvage value, with the producer never to claim this percentage of the costs as a deduction. Washington's stand stems from motion picture practice of keeping old films on the books at a \$1 asset, then when television came along, selling-them for millions of dollars. Government fears, according to Irell, that some analagous new source of income years hence might come along for telefilm producers. When Arnaz asked what such an income source could possibly be, Irell stated he

TV-Radio Production Centres

IN NEW YORK CITY . . .

IN NEW YORK CITY

Ty producer Sidney Lumet takes to radio on Saturday (6) when he's the guest of film critic Arthur Knight on latter's WHYC show, "Knight at the Movies." . . Bill Lonard starts his second year as host of WCBS Radio's "New York Story" this week . . . Radio-tv actress Jackie Hydendows of the control of the contro

IN HOLLYWOOD . . .

William Kozlenko will discharge the same duties at Metro-TV as he did previously at Screen Gems and Revue, that of program and story consultant . . . Steve Allen will anchor two of his Sunday night shows from Burbank, Sept. 21 and 28, and if he had his way about it he wouldn't move back to N.Y. He bought a home here but NBC wants him to stay back east. It may yet reach the showdown stage . . Chet Brouwer, formerly with KNXT and N. W. Ayer agency, added to John Guedel's production staff of "You Bet Your Life." . . Union Oil's "76 Sports Club" made two moves last week. From ABC-TV to CBS-TV and into Young & Rubicam as an agency-produced show with Bill Brennan at the helm. Bud Cole, late of McCann-Erickson, becomes his associate . . The production staff of Albert McCleery's "Ellery Queen" will have a familiar look around NBC-TV's Burbank plant. Most of them toiled with him on "Matinee Theatre." . . . Dennis Crosby and Jim Ameche deejaying on KABC, splitting up four hours a day . . . Leo Lefcourt named director of program contracts at CBS-TV George Englund checked out of Metro to produce the Eddle Fisher show Shool,000 mark. In sharp contrast, telefilm producers. When a mind asked what such an income source touring Co. has increased its fall advertising budget by 20% over last year and will kickoff a national campaign on Sept. 4 via the mind acmpaign on Sept. 4 via the mind again and will be used to broadcast 2,100 one-minute spots per week. A spot tv campaign will employ on 53 tv stations in 50 markets.

The American Express Co. has launched an international radio and powerful pre-freeze stations spent far campaign for its travelers cheques.

Norm Ross getting a 10-minute news commentary strip on WBKB this fall . . . Actor-singer Kenny Bowers back in town to stay . . . Bill Burch, NBC-TV director who'll do the George Gobel show this term, in town to confer with the comic during his brief stint at the Empire Room . . . A. W. (Sen) Kaney, NBC Central Division station relations

REMENDOUS TEST!

II

To start on the air prior to October 15th!

SOLD TO THESE REGIONAL **ADVERTISERS:**

ALKA SELTZER (West Coast) PRINCE MACARONI (New England) PURITY BISCUIT CO. (Southwest) UTICA CLUB BEER (New York State) MILLER HIGH LIFE BEER (Florida) WEINGARTEN STORES (Southeast Texas)

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PITTSBURGH	WTAE
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COLORADO SPRINGS	KRDO
LAS VEGAS	KLAS
ALBUQUERQUE	KOAT
EUREKA	
MEDFORD	KBES
BILLINGS	KGHL
SANTA BARBARA	
PUEBLO	KCSJ
CHICO	KHSL
IDAHO FALLS	KID.
LITTLE ROCK	KATY
GREAT FALLS	KRTY
TWIN FALLS	

ARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. VARIETY'S weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

SAN DIEGO

Stations: KFMB, KFSD, XETV TV Homes: 279,900. Survey Dates: June 26-July 3, 1958,

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.		TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME STA. DISTRIB.		AV. SH.	TOP COMPETITION PROGRAM STA.	AV.
1. 2. 3. 4. 5. 6. 7. 7.	Gunsmoke (Sat. 9:00-9:30)	38.7 32.2 31.2 30.2 29.5 29.2 28.2 28.2 27.9	1. 2. 3. 4. 5. 6. 7. 8. 9.	Sheriff of Cochise (Sat. 9:30) KFMB NTA	31.2 22.2 21.2 20.9 19.9 17.5 16.5 15.9	51 45 42 37 39 33 32 38	Lawrence Welk XETV Decoy XETV Big Movie KFSD Robin Hood KFMB Thin Man KFSD Big Movie KFSD Name That Tune KFMB Surns & Allen KFMB S. D. Dateline KFMB CBS News KFMB Playhouse of Stars KFMB	14.5 11.5 16.2 18.9 18.5 14.5 21.9 16.7 17.0 26.9
RK.	TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.	10.	If You Had A Million (Mon. 7:30) KFSD MCA Sky King (Fri. 6:00) KFSD, Nabisco	15.2 14.8	36	S. D. Dateline KFMB	23.9 16.0 16.7
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 10.	†This Day '58 (M-F 7:30-8:00) KFMB *CBS News (M-F 6:15-6:30) KFMB †S. D. Dateline (M-T 6:00-6:15) KFMB †S. D. Dateline (M-T 6:00-6:15) KFMB #Big Movie (T-Th 6:00-8:00) KFSD †Popeye (M-F 5:30-6:00) KFSD *Mickey Mouse Club (M-F 5:30-6) XETV †Early Show (M-F 4:30-6:00) KFMB *Art Linkletter (M-F 1:30-2:00) KFMB *Art Linkletter (M-F 3:30-4:00) KFMB †J. Downs Express (M-F 3:30-4:00) KFMB †J. Downs Express (M-F 3:30-4:00) KFMB *Verdict Is Yours (M-F 2:30-3:00) KFMB *American Bahdstand (M-F 4:00-5) XETV	19.6 15.9 15.5 14.4 13.5 11.7 10.4 9.6 9.0 8.8 8.8 8.8	16. 17. 17.	Honeymooners (Fri. 6:30) KFSD	14.2 14.2 13.9 13.5 12.9 12.9 12.2 11.5 11.5	35 38 45 31 23 23 25	Leave It To Beaver KFMB Mr. Adams & Eve KFMB Shock KFMB Mickey Mouse Club XETV {6:00 Movle XETV S. D. Dateline KFMB CBS News KFMB Perry Mason KFMB Burns & Allen KFMB Suspicion KFMB Harbor Command KFMB	21.9 19.5 14.2 11.7 8.3 8.0 14.3 14.7 30.5 21.9 22.7 22.2

SAN ANTONIO

Stations: KCOR, KENS, KONO, WOAI. TV Homes: 148,100. Survey Dates: July 14-21, 1958.

	`TOP TEN NETWORK SHOWS		1. 2.	Death Valley Days (Sat. 9:30)KENSU. S. Borax Sea Hunt (Fri. 7:30)WOAIZiv	32.0 26.5	47	Joseph Cotton WOAI Destiny KENS	17.9 18.9
1.	Gunsmoke (Sat. 9:00-9:30)KENS	43.5	3.		24.5	40	Bob CummingsWOAI	19.2
2.	Broken Arrow (Tues. 8:00-8:30)KONO	34.5	4.	Highway Patrol (Thurs. 7:00) WOAIZiv	23.5	42	UN CoverageKONO	19.2
2.	Wyatt Earp (Tues. 7:30-8:00)KONO	34.5	5.	Medic (Sun. 9:30)	22.9	41	What's My LineKENS	21.5
3.	Tales of Wells Fargo (Mon. 7:30-8) WOAI	33.2	6.	City Detective (Thurs. 9:30)KONO MCA	21.9	44		15.2
.4.	Have Gun Will Travel (Sat. 8:30-9) KENS	32.9	7.	Sheriff of Cochise (Tues. 9:30) KONO NTA	21.2	39	Best of GrouchoWOAI	20.5
5.	Cheyenne (Tues. 6:30-7:30)KONO	32.5	8.	Sheena, Queen of Jungle (Fri. 6:00) . KONO ABC	19.5	46		11.3
6.	I Love Lucy (Mon. 8:00-8:30) KENS	31.9	İ			į	NBC NewsWOAI	11.7
7.	Oh Susanna (Sat. 8:00-8:30)KENS	30.5	9.	Last of the Mohicans (Sun. 6:00) KONO TPA	19.2	35	LassieKENS	25.9
7.	Restless Gun (Mon. 7:00-7:30) WOAI	30.5	9.	Mr. District Attorney (Fri. 9:30) KENS Ziv	19.2	36		18.2
8.	Playhouse of Stars (Fri. 8:30-9:00) KENS	30.2	10.	Flash Gordon (Tues. 6:00)KONO Guild	18.9	45		12.7
							NBC News	13.0
	TOP TEN MULTI-WEEKLY SHOWS		11.	Jungle Jim (Mon. 6:00)KONO Screen Gems	17.9	46		12.3
_							NBC News	12.7
1.	†12 Star Final (M-F 10:00-10:15)KONO			Jungle Jim (Mon. 6:00)	17.9 16.5	46 40	NBC NewsWOAI World At LargeWOAI	12.7 13.3
1. 2.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO	15.6	12.	The Three Musketeers (Thurs. 6:00) . KONO ABC	16.5	40	NBC NewsWOAI World At LargeWOAI NBC NewsWOAI	12.7 13.3 13.7
1. 2. 3.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO *Amer. Bandstand (M-F 3-3:30, 4-5) KONO	15.6 14.9	12. 13.	The Three Musketeers (Thurs. 6:00) .KONO ABC Boss Lady (Sun. 5:00)	16.5 16.2	40 49	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI	12.7 13.3 13.7 9.9
1. 2. 3. 4.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO *Amer. Bandstand (M-F 3-3:30, 4-5) . KONO *Little Rascals (M-F 8:30-9:00 a.m.) . KENS	15.6 14.9 14.8	12. 13. 13.	The Three Musketeers (Thurs. 6:00) . KONO ABC Boss Lady (Sun. 5:00)	16.5 16.2 16.2	40 49 47	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI Best of Hollywood KONO	12.7 13.3 13.7 9.9 9.9
1. 2. 3. 4. 5.	†12 Star Final (M-F 10:00-10:15)	15.6 14.9 14.8 14.5	12. 13. 13. 14.	The Three Musketeers (Thurs. 6:00) KONO ABC Boss Lady (Sun. 5:00) KONO Alexander Whirlybirds (Sat. 6:00) WOAI CBS Frontier Doctor (Wed. 9:30) WOAI HTS	16.5 16.2 16.2 15.9	40 49 47 32	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI Best of Hollywood KONO U.S. Steel Hour KENS	12.7 13.3 13.7 9.9 9.9 17.5
1. 2. 3. 4. 5.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO *Amer, Bandstand (M-F 3-3:30, 4-5) . KONO iLittle Rascals (M-F 8:30-9:00 a.m.) . KENS †20th Cent, The, (M-F 10:15-Signoff) . KONO *Big Payoff (M-W, F 2:00-2:30) KENS	15.6 14.9 14.8 14.5 13.4	12. 13. 13. 14. 14.	The Three Musketeers (Thurs. 6:00) KONO ABC	16.5 16.2 16.2 15.9 15.9	40 49 47	NBC News WOAI World At Large WOAI NBC News WOAI Met the Press WOAI Best of Hollywood KONO U.S. Steel Hour KENS Trackdown KENS	12.7 13.3 13.7 9.9 9.9 17.5 19.5
1. 2. 3. 4. 5. 6. 7.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO *Amer. Bandstand (M-F 3-3:30, 4-5) . KONO *Little Rascals (M-F 8:30-9:00 a.m.) . KENS †20th Cent. The. (M-F 10:15-Signoff) . KONO *Big Payoff (M-W, F 2:00-2:30) KENS *Art Linkjetter (M-W, F 1:30-2:00) . KENS	15.6 14.9 14.8 14.5 13.4 13.2	12. 13. 13. 14. 14.	The Three Musketeers (Thurs. 6:00) KONO ABC	16.5 16.2 16.2 15.9	40 49 47 32	NBC News	12.7 13.3 13.7 9.9 9.9 17.5 19.5
1. 2. 3. 4. 5. 6. 7.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) . KONO *Amer. Bandstand (M-F 3:30,4-5) . KONO †Little Rascals (M-F 8:30-9:00 a.m.) . KENS †20th Cent. The. (M-F 10:15-Signoff) . KONO *Big Payoff (M-W, F 2:00-2:30) . KENS *Art Linkletter (M-W, F 1:30-2:00) . KENS *Deadline (M-F 10:00-10:15) WOAI	15.6 14.9 14.8 14.5 13.4 13.2 12.9	12. 13. 13. 14. 14. 15.	The Three Musketeers (Thurs. 6:00) KONO ABC Boss Lady (Sun. 5:00) KONO Alexander Whirlybirds (Sat. 6:00) WOAI CBS Frontier Doctor (Wed. 9:30) WOAI HTS Mike Hammer (Frl. 7:00) WOAI MCA Boston Blackie (Wed. 6:00) KONO Ziv	16.5 16.2 16.2 15.9 15.9 15.5	40 49 47 32 29 40	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI Best of Hollywood KONO U.S. Steel Hour KENS Trackdown KENS World At Large WOAI NBC News WOAI	12.7 13.3 13.7 9.9 9.9 17.5 19.5 12.3 12.7
1. 2. 3. 4. 5. 6. 7.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) KONO *Amer. Bandstand (M-F 3-3:30, 4-5) . KONO *Little Rascals (M-F 8:30-9:00 a.m.) . KENS †20th Cent. The. (M-F 10:15-Signoff) . KONO *Big Payoff (M-W, F 2:00-2:30) . KENS *Art Linkletter (M-W, F 1:30-2:00) . KENS †Deadline (M-F 10:00-10:15)	15.6 14.9 14.8 14.5 13.4 13.2 12.9	12. 13. 13. 14. 14. 15.	The Three Musketeers (Thurs. 6:00) KONO ABC Boss Lady (Sun. 5:00) KONO Alexander Whirlybirds (Sat. 6:00) WOAI CBS Frontier Doctor (Wed. 9:30) WOAI HTS Mike Hammer (Fri. 7:00) WOAI MCA Boston Blackie (Wed. 6:00) KONO Ziv Union Pacific (Fri. 9:30) KONO CNP	16.5 16.2 16.2 15.9 15.9 15.5	40 49 47 32 29 40	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI Best of Hollywood KONO U.S. Steel Hour KENS Trackdown KENS World At Large WOAI NBC News WOAI Mr. District Attorney KENS	12.7 13.3 13.7 9.9 9.9 17.5 19.5 12.3 12.7 19.2
1. 2. 3. 4. 5. 6. 7. 8.	†12 Star Final (M-F 10:00-10:15) KONO *Mickey Mouse Club (M-F 5:30-6) . KONO *Amer. Bandstand (M-F 3:30,4-5) . KONO †Little Rascals (M-F 8:30-9:00 a.m.) . KENS †20th Cent. The. (M-F 10:15-Signoff) . KONO *Big Payoff (M-W, F 2:00-2:30) . KENS *Art Linkletter (M-W, F 1:30-2:00) . KENS *Deadline (M-F 10:00-10:15) WOAI	15.6 14.9 14.8 14.5 13.4 13.2 12.9	12. 13. 13. 14. 14. 15.	The Three Musketeers (Thurs. 6:00) KONO ABC Boss Lady (Sun. 5:00) KONO Alexander Whirlybirds (Sat. 6:00) WOAI CBS Frontier Doctor (Wed. 9:30) WOAI HTS Mike Hammer (Fri. 7:00) WOAI MCA Boston Blackie (Wed. 6:00) KONO Ziv Union Pacific (Fri. 9:30) KONO CNP	16.5 16.2 16.2 15.9 15.9 15.5	40 49 47 32 29 40	NBC News WOAI World At Large WOAI NBC News WOAI Meet the Press WOAI Best of Hollywood KONO U.S. Steel Hour KENS Trackdown KENS World At Large WOAI NBC News WOAI	12.7 13.3 13.7 9.9 9.9 17.5 19.5 12.3 12.7

SPRINGFIELD, MASS.

Stations: WHYN, WNHC, WTIC, WWLP. TV Homes: 133,600. Survey Dates: July 14-21, 1958.

	TOP TEN NETWORK SHOWS		1.	Target (Wed. 8:30)	22.3	39	Tombstone Territory WNHC	13.3
-	D 41 G 415 000 000 WITT D		2.	Highway Patrol (Sat. 10:30) WHYN Ziv	21.8	39	Joseph CottonWWLP	19.8
1.	Restless Gun (Mon. 8:00-8:30) WWLP Tales of Wells Fargo (Mon. 8:30-9) WWLP	35.3 32.8	3.	Silent Service (Tues. 10:30)	19.8	40	City DetectiveWNHC	9.8
ã.	Gunsmoke (Sat. 10:00-10:30) WHYN	30.3	4.	Sea Hunt (Wed. 10:30)	17.8	34	U.S. Steel HourWHYN	14.8
4.	Twenty One (Mon. 9:00-9:30)WWLP	28.3	5.	Mike Hammer (Mon. 9:30)	15.8	27	Alcoa TheatreWWLP	25.8
4.	Life of Riley (Fri. 8:30-9:00) WWLP	28.3	5.	Whirlybirds (Sat. 7:00)	15.8	46	Death Valley Days WNHC	10.8
5.	Alfred Hitchcock (Sun. 9:30-10:00WHYN Decision (Sun. 10:00-10:30)WWLP	27.8 26.8	6.	Last of Mohicans (Sat. 6:30)	14.8	43	Annie OakleyWNHC	8.3
7.	Chevy Show (Sun, 9:00-10:00)WWLP	26.5	7.	Dr. Christian (Sun. 6:00)	13.8	38	FilmWWLP	11.3
8.	Real McCoys (Mon. 7:30-8:00) WWLP	26.3	8.	Dr. Hudson's Scrt. Jour. (Thurs. 9) WTIC MCA	13,3	21	People's ChoiceWWLP	22.8
8.	Shirley Temple (Tues. 8:00-9:00) WWLP	26.3	8.	26 Men (Sun. 7:00)	13.3	30	Noah's Ark	11.3
	TOP TEN MULTI-WEEKLY SHOWS		9.	Official Detective (Thurs. 9:30) WTIC NTA	12.8	21	CBS News Special WHYN	21.8
	TOT TEN MELTI-WEEKET SHOWS		9.	Cisco Kid (Sat. 6:00)	12.8	. 37	Disneyland	12.3
1.	*Price Is Right WWLP	16.7	10.	Charlie Chan (Sun. 6:30)	11.8	31	SusieWTIC	11.8
_	(M, T, Th, F 11:00-11:30 a.m.)		10.	Susie (Sun. 6:30)WTICTPA	11.8	31	Charlie Chan	11.8
2.	†Big News (M-F 11:00-11:30) WWLP *Truth-Conse. (M,T,F 11:30-12 a.m.) WWLP	16.5 15.6	10.	Whirlybirds (Mon. 9:00)WTICCBS	11.8	21	Twenty-One	28.3
4.	†Jest For Laughs (M, T 7:15-7:30) WWLP	15.0	11.	Badge 714 (Tues, 9:30)	11.3	19	Bob CummingsWWLP	24.8
5.	*NBC News (W, Th 11:30-11:45 a.m.). WWLP	14.8	12,	Death Valley Days (Sat. 7:00) WNHC U. S. Borax	10.8	32	Whirly BirdsWWLP	15.8
6.	†Wea., News (M-F 7:00-7:15) WWLP	14.3	12.	The Goldbergs (Fri. 9:00) WTIC Guild	10.8	19	M SquadWWLP	25.3
.7.	*Jack Paar (M-F 11:30-12) WWLP *Tic Tac Dough (M-F 12 noon-12:30) WWLP	12.7	13.	Boots & Saddles (Sun. 5:30) WWLP CNP	10.3	37	Falcon	10.3
9.	*Treasure Hunt (M.W.Th.F 10:30-11) WWLP	11.9	13.	Falcon (Sun. 5:30)	10.3	37	Boots & Saddles WWLP	10.3
10.	*Bingo At Home (M-F 1:00-2:00) WWLP	11.7		Jungle Jim (Sun. 5:00)	10.3	44	Adventure TheatreWNHC	4.8

SPRINGFIELD, MO.

Stations: KTTS, KYTV. TV Homes: 34,100. Survey Dates: July 1-28, 1958.

	TOP TEN NETWORK SHOWS	1	1. Highway Patrol (Mon. 9:00)KTTSZiv	32.8		Suspicion	21.8
_		_1	2. State Trooper (Tues. 9:30)	29.5		26 MenKTTS	15.8
1.	Sugarfoot (Tues. 8:30-9:30)	.5	3. Mike Hammer (Sat. 9:30)	28.3	59	Lawrence WelkKYTV	19.3
2.	Gunsmoke (Sat. 9:00-9:30)		4. Sheriff of Cochise (Sun. 9:30)KTTSNTA	27.8	73	Music BingoKYTV	10. 3
3.	Wagon Train (Wed. 8:00-9:00)KYTV 39		5. Decoy (Sun. 8:30)KTTS Official	27.3		Chevy ShowKTTS	21.8
4.	\$64,000 Challenge (Sun. 9:00-9:30) . KTTS 30		5. Frontier (Mon. 9:30)KTTSCNP	27.3		SuspicionKYTV	20.8
4.	Tales of Wells Fargo (Mon. 7:30-8) KYTV 36 Have Gun Will Travel (Sat. 8:30-9) . KTTS 36		8. Charlie Chan (Sun. 10:00)KTTSTPA	18.3		News, WeaKYTV	14.0
6.	Ed Sullivan (Sun. 7:00-8:00)			20.0	-	Boston BlackieKYTV	12.0
7.	Perry Mason (Sat. 6:30-7:30)KTTS 34	.5	7. Sea Hunt (Thurs. 6:30)	16.8	57	l - ' ·	12.8
8.	I Love Lucy (Mon. 8:00-8:30) KTTS 32		B. Silent Service (Sun. 6:00)	15.8			13.3
9.	Oh Susanna (Sat. 8:00-8:30) KTTS 31	.3	8. 26 Men (Tues. 9:30)	15.8		State TrooperKYTV	29.5
	· · · · · · · · · · · · · · · · · · ·	-	9. Harbor Command (Tues. 6:30)KYTVZiv	14.3		Name That TuneKTTS	19.3
	TOP TEN MULTI-WEEKLY SHOWS	1	0. Honeymooners (Tues. 10:00)KTTSCBS	13.8		Night DeskKYTV	11.8
		- 1	0. Whirlybirds (Wed. 6:30)KTTSCBS	13.8			18.8
1.	*Price Is Right (M-F 10-10:30 a.m.) .KYTV 14	.5 1	1. Cisco Kid (Sun. 6:00)			Disneyland	15.8
2.	Night Desk (M-F 10-10:30)KYTV 14	.41_		13.3		Silent ServiceKYTV	
3.			2. Gray Ghost (Thurs. 6:30)	12.8		Sea HuntKYTV	16.8
- 4.		$\begin{array}{c c} .1 & 1 \\ .5 & 7 \end{array}$		12.8	40	Night DeskKYTV	18.8
6.		4 -	3. Stage 7 (Wed. 10:00)	12.3	45	Night DeskKYTV	15.0
7.		3 1	4. Boston Blackie (Sun. 10:15)KYTVZiv	11.3	40	Charlie ChanKTTS	18.0
7.	*Truth-Conseq. (M-F 10:30-11 a.m.) KYTV 11	3				News, WeaKTTS	16.0
8.	†News, Wea. (M-F 6:00-6:15)	.1 1	I. Mr. District Attorney (Sun. 3:30) KTTS Ziv	11.3	77	Youth Wants To Know . KYTV	3.3
9.	*Treasure Hunt (M-F 9:30-10 a.m.) . KYTV 11	.0 1		10.2	54	Mickey Mouse Club KYTY	8.7
				27		क्ष्या राज्याचार क्षा व्यवस्था व्यवस्था व्यवस्था क्ष्या ।	140

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

KANSAS CITY, MO.

Stations: KCMO, KMBC, WDAF TV Homes: 293,700. Survey Dates: June 26-July 3, 1958

K.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.		TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME STA. DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM STA.	AV RTG
r.	Gunsmoke (Sat. 9:00-9:30)KCMO	37.2	1.	Mike Hammer (Sat. 9:30)	29.5		Saturday MovieKMBC	1 0.
	Tales of Wells Fargo (Mon. 7:30-8)WDAF	35.5	2.	Sheriff of Cochise (Fri. 10:00)KCMONTA	22.9	61	{ 10:00 News KMBC Sports, Wea KMBC	10. 9.
	Wagon Train (Wed. 6:30-7:30)WDAF	34.3	2.	Whirlybirds (Sun. 10:00)	22.9		9:30 TheatreWDAF	10
L.	I've Got A Secret (Wed. 8:30-9:00)KCMO	33.2	3.	State Trooper (Tues. 9:30)WDAF MCA	20.9			18
5.	Cheyenne (Tues. 6:30-7:30)KMBC	32.8	4.	Cisco Kid (Tues. 6:00)KMBCZiv	18.5	51	News, Sports Headlines WDAF	9
3.	Father Knows Best (Wed. 7:30-8:00) WDAF	31.5	4.	Sea Hunt (Thurs. 10:00)	18.5	48	10:00 NewsKMBC	12
3.	What's My Line (Sun, 9:30-10:00)KCMO	31.5	-				Sports, WeaKMBC	12
	Wyatt Earp (Tues. 7:30-8:00)KMBC	31.5	5.	San Francisco Beat (Tues. 8:30) KMBL CBS	18.2		Bob CummingsWDAF	20
	Millionaire (Wed. 8:00-8:30)KCMO	30.9	5. 6.	Studio (57) (Tuest 9:30)	18.2 15.5		State Trooper	20
•	December Bride (Mon. 8:30-9:00)KCMO	28.9	•		10.0	30	NBC News WDAF	
-			7.	Highway Patrol (Wed. 7:30)KMBCZiv	14.5		Father Knows BestWDAF	3
	TOP TEN MULTI-WEEKLY SHOWS	AV.		Last of the Mohicans (Sat. 6:00)WDAF TPA Badge 714 (Wed. 10:00)KCMO CNP	14.2 13.9		20th Century KCMO	
K.	PROGRAM—DAY—TIME STA.	RTG.		Dauge 114 (Wed. 10.00)	15.9	31	Sports, Wea KMBC	1 1
				Harbor Command (Wed. 9:30)WDAFZiv	13.5		U. S. Steel HourKCMO	2
	*Mickey Mouse Club (M-F 5:30-6:00).KMBC	15.4	11.	Honeymooners (Mon. 9:30)KMBCCBS	13.2	24	Studio OneKCMO	2
	*Amer. Bandstand (M-F 3-3:30, 4-5)KMBC	12.4	12.	I Search For Adventure (Tues. 10:00) KCMO Bagnall	12.9	35	Suspicion	2 1
	†10:00 News (M-F 10:00-10:15)KMBC		13.	Willy (Fri. 7:00) KMBC Official	12.5		Jefferson DrumWDAF	î
	†5 Star News (M-Th 10:30-10:40)KCMO	11.8	14.	The Playhouse (Wed. 7:30)	12.2		Father Knows Best WDAF	3
	†Sports, Wea. (M-F 10:15-10:30)KMBC	11.7	15.	R. Jones, Space Ranger (Thurs. 6:00) KMBC Official	11.5	37	3 Star News, Sports KCMO Wea., 3-Personality KCMO	1
	tNews, Sp'ts Headlines (M-F 6-6:15). WDAF	10.9	16.	Three Musketeers (Wed. 6:00)KMBCABC	. 10.9	.31		1
	*NBC News (M-F 6:15-6:30)	10.9					NBC News	1
	*Price Is Right (M-F 10-10:30 a.m.)WDAF	10.3	17.	City Detective (Sun. 2:30)	10.5		Million \$ MovieKCMO	1
	*As World Turns (M-F 12:30-1:00) KCMO	9.8	17. 17.	Cowboy G-Men (Fri. 6:30)	10.5 10.5		Rin Tin Tin KMBC Person To Person KCMO	1 2
	*Queen For A Day (M-F 3:00-3:45)WDAF		17.	26 Men (Thurs. 7:30)	10.5		Dragnet WDAF	2

SALT LAKE CITY

Stations: KSL, KTVT, KUTV TV Homes: 145,300 Survey Dates: July, 1958

_	TOP TEN NETWORK SHOWS	1			1	
1. 2. 3. 4. 5. 6. 7. 8. 9.	Gunsmoke (Sat. 8:00-8:30). KSL Maverick (Sun. 8:30-9:30) KUTV Perry Mison (Sat. 8:30-9:30) KSL Lawrence Welk (Sat. 7:00-8:00). KUTV Broken Arrow (Tues. 8:00-8:30). KUTV Disneyland (Wed. 8:00-9:00). KUTV Suspicion (Mon. 8:00-9:00). KTVT Bob Crosby (Sat. 6:00-7:00). KTVT Wyatt Earp (Tues. 7:30-8:00). KUTV Chevy Show (Sun. 7:00-8:00). KTVT	30.9 28.8 26.9 25.5 23.2 23.1 22.1 22.0 21.9 21.5 11	Highway Patrol (Tues. 8:30) KSL Ziv	27.5 26.5 25.5 22.5 21.2 20.5 19.7 19.5 18.8 18.5	50 Triple Crown Thea. KTVT 64 Sunday Night Thea. KSL 50 Triple Crown Thea. KTVT 46 Triple Crown Thea. KTVT 48 Friday Night Thea. KTVT 47 49th State KSL 37 Jim Bowie KUTV 69 Club 4 Playhouse KTVT 66 Club 4 Playhouse KTVT 36 Tombstone Terr. KUTV	15.5 9.2 14.0 14.0 21.2 16.9 12.5 18.5 4.9 4.7 19.5
_	TOP TEN MULTI-WEEKLY SHOWS	12	Whirlybirds (Wed. 9)	18.2 17.9	34 Electric Thea KUTV 39 Mr. Adam & Eve KSL	19.5 16.5
1. 2. 3. 4. 5. 6. 7. 8. 9.	†Popeye Cartoons (M-F 4:00-4:30) KUTV †Bugs Bunny Club (M-F 4:30-5:00) KUTV †Action Strip (M-F 5:00-5:30) KUTV *Mickey Mouse Club (M-F 5:30-6:00). KUTV †Acad. Thea, Misc. (M.T.Th 9-10:45). KUTV †News At Ten (M-F 10:00-10:15) KSL *American Bandstand (M-F 3-4) KUTV †4 Star News (M-F 10:30-10:45) KTVT †Wea, Sports, Misc. (M-F 10:45-11). KTVT †Wea, Sports, Misc. (M-F 10:45-11). KTVT †Daffy Duck (M-F 12 noon-12:45) KUTV	18.1 16 17.9 17 14.8 18 13.3 19 12.6 20	Silent Service (Thurs. 9:00) KSL CNP	17.5 17.2 16.5 16.5 16.2 15.9 15.9	32 Academy Thea. KUTV 40 Talent Quest KUTV 37 Playhouse of Stars KSL 30 Disneyland KUTV 32 Father Knows Best KTVT 32 MGM Theatre KTVT 35 Best of Groucho KTVT 36 Boxing KTVT 4 Post Fight Beat KTVT	19.9 14.7 16.2 22.0 19.5 17.4 15.2 17.3

RICHMOND

Stations: WRYA, WTYR, WXEX TV Homes: 96,100 Survey Dates: June 26-July 3, 1958

	TOP TEN NETWORK SHOWS		1. 2.	Silent Service (Sat. 10:30)WRVACNP Sheriff of Cochise (Tues. 7:00)WXEXNTA	20.7 20.5		Joseph Cotton ShowWXEX NewsWTVR	17.9 16.0
1. 1.	Cheyenne (Tues. 7:30-8:30)KTVR Wyatt Earp (Tues. 8:30-9:00)KTVR	31.2 31.2	3.	Whirlybirds (Wed. 7:00)	20.2	43	News-John Daly WTVR News WTVR News-John Daly WTVR	16.3 15.3 15.7
2. 3.	Gunsmoke (Sat. 10:00-10:30)	29.2 28.2 27.8	5.	Sea Hunt (Mon. 8:30)WTVR Ziv Gray Ghost (Thurs. 7:30)WRVA CBS	19.5 18.5	35	Tales of Wells Fargo WXEX Circus Boy	28.2 18.5
5.	Have Gun Will Travel (Sat. 9:30-10) WFVA To Tell The Truth (Tues. 9:00-9:30). WTVR	27.5 27.5		Waterfront (Mon. 7:00)	18.5	i	News	13.0 13.7
6. 7.	Restless Gun (Mon. 8:00-8:30)WXEX Lawrence Welk (Sat. 9:00-10:00)WTVR	26.9 26.8	6.	Casey Jones (Fri. 6:30)	16.9		News, Sports, WeaWXEX NBC NewsWXEX	9.0 9.7
8.	Playhouse 90 (Thurs, 9:30-11:00)WRVA	26.4	8.	Annie Oakley (Thurs. 6:00)	15.9 14.5 14.5	44	Secret File U.S.AWRVA Autry-Rogers TheatreWRVA Alfred HitchcockWRVA	9.9 12.5 22.5
	TOP TEN MULTI-WEEKLY SHOWS		8.	Guy Lombardo (Thurs. 7:00)WXEXMCA	14.5		\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	14.0 14.3
1.	*Amer. Bandstand (M-F 3-3:30, 4-5). WTVR *Mickey Mouse Club (M-F 5:30-6:00) WTVR	17.4 16.8		Amos 'n' Andy (Sun. 9:00)	14.2 14.2	24 36	G. E. Theatre WRVA O. Henry Playhouse WRVA	24.2 12.7
3.	*De You Trust Wife (M-F 3:30-4:00).WTVR *News-John Daly (M-F 7:15-7:30)WTVR	15.8	10.	Hopalong Cassidy (Sat. 6:00)WTVRCNP Crusade In The Pacific (Sat. 7:00)WTVRSterling	13.8 13.5	46	Million \$ MovieWXEX Million \$ MovieWXEX	9.5 10.5
5. 6.	†WTVR News Report (M-F 7-7:15)WTVR *As World Turns (M-F 1:30-2:00)WRVA	13.4	13.	All Star Theatre (Wed. Thurs, 10:30) WXEX Screen Gems Victory At Sea (Sat. 10:00)	13.4 13.2	24	Playhouse 90WRVA GunsmokeWRVA	25.2 29.2
6. 7.	†All Star Theatre (M,Th 10:30-11:00) WXEX †My Little Margie (M-F 1:00-1:30) WRVA	13.1		My Little Margie (M-F 1:00)WRVAOfficial	13.1		Star Matinee WXEX	4.9 4.3
8. 9.	†Ranchhouse Tales (T,W,F 6:00-6:30).WTVR †Autry-Rogers (M-W, F 6:00-7:00)WRVA			Martin Kane (Tues. 9:00)	12.9 12.7		To Tell The Truth WTVR Waterfront WXEX .	27 .5 14.2

AMARILLO

Stations: KFDA, KGNC, KYII TV Homes: 38,700 Survey Dates: July 1-28, 1958

	TOP TEN NETWORK SHOWS	1.					
		_ 1.	Target (Sat. 9:30)KFDAZiv	29.3	52	Joseph Cotton KGNC	17.8
1.	Gunsmoke (Sat. 9:00-9:30)KFDA 40		Sheriff of Cochise (Tues. 9:30)KGNCNTA	28.5	51	Sea HuntKVII	16.8
9.	Have Gun Will Travel (Sat. 8:30-9)KFDA 36	3 3.	Highway Patrol (Mon. 9:30)KGNCZiv	26.3	56	Harbor CommandKFDA	15.8
~	Tales of Wells Fargo (Mon. 7:30-8)KGNC 32	3 4.	Silent Service (Mon. 8:30)KGNCCNP	25.8	44	Frontier JusticeKFDA	23.8
ă.	Wagon Train (Wed. 6:30-7:30)KGNC 31	3 5.	Death Valley Days (Thurs. 8:30)KFDAU. S. Borax	24.8	43	BuckskinKGNC	20.3
χ.	Phil Silvers (Fri. 8:00-8:30)KFDA 30	3 5.		24.8	47	DecoyKFDA	17.8
e.	I've Got A Secret (Wed. 8:30-9:00)KFDA 29	3 6.	Gray Ghost (Sun. 9:30)	21.3		Alfred HitchcockKFDA	24.8
7	Ed Sullivan (Sun. 7:00-8:00)KFDA 28	8 6.	White Hunter (Wed. 8:00)KVIITelestar	21.3	35	Kraft Mystery TheatreKGNC	25.8
*	Oh Susanna (Sat. 8:00-8:30)KFDA 28	8 7.	Union Pacific (Sun. 8:30)KFDACNP	20.3	34	Chevy Show	24.8
÷.	Playhouse of Stars (Fri. 8:30-9:00)KFDA 28	5 8.		18.3	31	CaliforniansKGNC	23.3
0.	G. E. Theatre (Sun. 8:00-8:30)KFDA 28	3 9.	Popeye (M-F 5:00)KFDAAAP	18.0	52	∫Fun At FiveKVII	8.7
	Wyatt Earp (Tues. 7:30-8:00)KVII 28	3				Mickey Mouse ClubKVII	10.7
. 5.	Zane Grey Theatre (Fri. 7:30-8:00). KFDA 28	3 10,	Bugs Bunny (M-F 4:00)KFDAAAP	17.8	61		5.7
<u> </u>		-1			1	Hollywood PlayhouseKGNC	7.0
-	TOP TEN MULTI-WEEKLY SHOWS	10.	Captain David Grief (Sat. 11 a.m.)KFDAGuild	17.8	72	Industry On ParadeKGNC	6.0
		-				Sports PageKGNC	7.5
1.			Captain David Grief (Sat. 6:00)KFDAGuild	17.8		News And WeaKGNC	15.3
2.	+Poneva (M-F 5:00-5:45)KFDA 13	0 10.	Decoy (Mon. 9:00)	17.8		WhirlybirdsKGNC	24.8
3.	†Ruga Runny (M-F 4:00-5:00)KFDA 1	8 11.	Sea Hunt (Tues. 9:30)KVIIZiv	16.8	30	Sheriff of CochiseKGNC	28.5
4.	+News-Wavne (M-F 6:00-6:15)KFDA 1	2 12.	Famous Playhouse (Fri. 8:00)KVIIMCA	16.3		Phil SilversKFDA	30.3
Ĕ.	+News Weather (M-F 10:15-10:30)KGNC 10	7 13.	Harbor Command (Mon. 9:30)KFDAZiv	15.8	33	Highway Patrol KGNC	26.3
6.	+News_Wavne (M-F 10:00-10:15),KFUA 10	6 13.	Frontier Doctor (Fri. 7:00)KVIIHTS	15.8	29	Suspicion	20.8
7.	+Snorts Wes. Today (M-F 6:15-6:30) .KFDA 10	0 14.	Big Story (Thurs, 9:30)	15.8	26	WrestlingWFDA	28.3
8.	+Weather Sports (M-F 10:15-10:30), KFDA 14	8 14.	Captain David Grief (Sun. 4:00)KFDAGuild	15.8		Casey Jones KGNC	9.8
9	*As World Turns (M-F 12:30-1:00)KFDA	8 14.	Tugboat Annie (Fri. 6:30)KFDATPA	15.3	.29	Suspicion	19.8
10.	†Sports, Weather (M-F 6:15-6:30) KGNC 13	71			1		
	(Paris, 11 to						

Carol Caroning says:



and Critics, toolll

Carol Channing is a current show biz phenomenon. Her distinctive countenance, wide-eyed humility with perpetual hope for approval is refreshingly entertaining, and it's potent at the boxoffice.

> Duke Variety

... Carol Channing absolutely gassed 'em ... fastest 50 minutes in show biz.

(SEF

... In Las Vegas all the talk is about Carol Channing, one of the greatest talents to hit this town!!

Earl Wilson

Carol Channing, the Tropicana star, is so loaded with talent, her Imitation of Tullulah Bankhead is better than Bankhead!

Hedda Hopper

Carol came thru explosively, like a giant firecracker only Carol has a better shape. The girl has nothing but sparkle and talent.

Louis Sobol

Carol Channing, on her return to the Tropicana, picked up where she left off last year in wowing the audience.

> Gene Tuttle Hollywood Reporter

The Tropicana Revue stars Carol Channing, a really great comedienne. Her impersonation of a strip-tease dancer is hilarious.

Cobina Wright

Carol Channing is at her best, her buoyant, her most flamboyant, at the Tropicana. Push your way through the mobs and you too will be a pushover for this doll!

Mike Connolly

... Channing, champ again at her Tropening, KO'd the crowd with her new act.

Army Archerd Daily Variety

Carol is a mop-top darling of the theatre. Her material is magnificent, and she delivers it with devastating preciseness . . . costumes, music, and stage sets are products of perfection . . Carol spotlighted the stripper-nudity situation in a howler of portrayal (poking fun at present-day strippers) . . . in the hour allotted, Channing runs the gamut of creative theatre.

Les Devore Las Vegas Review-Journal

Carol Channing is back at the Tropicana and that's where you will find me almost every night for the next eight weeks the hortest single act that has ever played Las Vegas in 10 years!

Ralph Pearl Las Vegas Sun

Carol Channing's new turn is packing them in . a smash. And perfectly timed is her new routine—a brilliant take-off on a strip teaser that's the howl of the Strip.

Herb Stein Daily Racing Form

RIETY-PULS

Variety's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

KANSAS CITY			ons: KC	MO, KM	BC, WDAF.	TV Homes: 293,700. Survey	y Dates: June	26-July 3,	1958.
TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "LADY IN THE LAKE"— Robert Montgomery, Audrey Totter, Lloyd Nolan; MGM; 1946; MGM-TV	Million \$ Movie Sat. June 28 10:00 p.mS.O. KCMO	24.1	26.3	21.0	73	Saturday Movie— "The Brighton Stranger" Movie— "Abroad With Two Yanks".			19 14
2. "SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TY	Gold Award Theatre Fri. June 27 10:30 p.mS.O. KCMO	17.2	18.0	16.3	65	Premiere Playhouse— "Roughshod"	кмвс	6.1	23
3. "ON AN ISLAND WITH YOU"— Esther Williams, Peter Lawford, Ricardo Montalban; MGM; 1948; MGM-TV	5-Star Theatre Sun. June 29 10:35 p.mS.O. KCMO	12.3	15.0	10.3	51	9:30 Theatre— "Shine On Harvest Moon".	WDAF	6.8	28
4. "LADY IN THE LAKE"— Robert Montgomery, Audrey Totter, Lloyd Nolan; MGM; 1945; MGM-TV	Million \$ Movie Sun. June 29 2:00-4:00 p.m. KCMO	12.1	13.7	10.3	48	Lone Wolf City Detective The Hunter Datelne Europe	KMBC	10.5 9.5	37 41 37 34
 "DRAMATIC SCHOOL"— Paulette Goddard, Lana Turner, Alan Marshall; MGM; 1938; MGM-TV 	5-Star Theatre Thurs, June 25 10:35 p.mS.O. KCMO	11.5	14.0	9.3	47	9:30 Theatre— "The Life of Jimmy Dolan" Jack Paar Show	WDAF	8.9 7.4	29 35
6. "LOVE LAUGHS AT ANDY HARDY"— Mickey Rooney, Lewis Stone, Bonita Granville MGM; 1946; MGM-TV	Andy Hardy Theatre Sun. June 29 4:00-5:30 p.m. KCMO	. 11.4	12.0	11.0	45	American Legend	WDAF	9.2	34 33 31
7. "LONE WOLF IN PARIS"— Francis Lederer, Francis Drake, Walter Kingsford; Columbia; 1938; Screen Gems	Murder at Midnight Mon. June 30 10:30-11:45 p.m. KMBC	10.2	12.3	7.7	38	5 Star Theatre— "Here Comes the Band"	ксмо	9.5	35
8. "SOMEWHERE FLL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	Gold Award Theatre Sat. June 28 2:00-4:00 p.m. KCMO	10.0	11,3	9.0	48	Texas Rasslin'			38 25
 "SHINE ON HARVEST MOON"— Ann Sheridan, Dennis Morgan, Jack Carson; Warner Bross; 1944; AAP 	9:30 Theatre Sun. June 29 9:30-11:45 p.m. WDAF	9.6	12.0	6.0.	28	What's My Line	KCMO	22.9	63 57 48
10. "HERE COMES THE BAND"— Ted Lewis, Virginia Bruce, Ted Healy; MGM; 1935; MGM-TV	5-Star Theatre Mon. June 30 10:35 p.mS.O. KCMO	9.2	11.0	7.3	36	Murder at Midnight— "Lone Wolf In Paris" Daily Word			38 37
SPRINGFIELD, M	ASS.	Stations:	WHYN,	WNHC	, WTIC, WY	YLP. TY Homes: 133,600. S	urvey Dates:	July 14-21,	1958.
1. "STALLION ROAD"— Ronald Reagan, Alexis Smith, Zachary Scott; Warner Bros.; 1947; AAP	Curtain Time Sat. July 19 11:00 p.mS.O. WWLP	18.0	21.5	16.0	46	Wrestling	WHYN	9.3	24
 "DIVE BOMBER"— Errol Flynn, Fred MacMurray, Ralph Bellamy; Warner Bros.; 1941; AAP 	Film Director's Playhouse Sun. July 20 10:30 p.mS.O. WWLP	16.9	18.0	15.0	55	What's My Line	иңүн	15.8	37 21
						onda Birees	WTIC		16
3. "BEACHHEAD"— Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV	. Starlight Movie Frl. July 18 10:15 p.mS.O & WTIC	12.7	14.0	11.0	28	Boxing Big News	WWLP	3.8 23.3 18.0	16 45 43 38
Tony Curtis, Frank Lovejoy, Mary Murphy;	Starlight Movie Frl. July 18 10:15 p.mS.O	-	14.0	11.0	28 37	Boxing	WWLP WWLP	3.8 23.3 18.0 13.5 17.3	45 43
Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV 4. "WAR OF THE WILDCATS"— John Wayne, Martha Scott;	Starlight Movie Fri. July 18 10:15 p.m. S.O WTIC Saturday Spectacular Sat. July 19 7:30-9:30 p.m.	12.7				Boxing Big News. Jack Paar Show. People Are Funny. Bob Crosby	WWLP	3.8 23.3 18.0 13.5 17.3 25.3 17.8 17.8 21.8	45 43 38 32 44
Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV 4. "WAR OF THE WILDCATS"— John Wayne, Martha Scott; Republic; 1942; HTS 5. "SPELLBOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming;	Starlight Movie Fri. July 18 10:15 p.mS.O WTIC Saturday Spectacular Sat. July 19 7:30-9:30 p.m. WTIC Sunday Spectacular Sun. July 20 7:30-9:15 p.m.	12.7	14.5	11.5	37	Boxing Big News Jack Paar Show People Are Funny Bob Crosby Oh Susanna Maverick S. Lawrence-E. Gorme Show			45 43 38 32 44 30
Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV 4. "WAR OF THE WILDCATS"— John Wayne, Martha Scott; Republic; 1942; HTS 5. "SPELLBOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA 6. "STALLION ROAD"— Ronald Reagan, Alexis Shith, Zachary Scott;	Starlight Movie Fri. July 18 10:15 p.mS.O & WTIC Saturday Spectacular Sat. July 19 7:30-9:30 p.m. WTIC Sunday Spectacular Sun. July 20 7:30-9:15 p.m. WTIC Curtain Time Sun. July 20 2:00-4:00 p.m.	12.6	14.5 13.5	9.5	37	Boxing Big News Jack Paar Show People Are Funny. Bob Crosby Oh Susanna Maverick S. Lawrence-E. Gorme Show. Chevy Show.	WWLP WWLP WWLP WWLP WHYN WHYN WNHC WWLP WWLP	, 3.8, 23.3, 18.0, 13.5, 17.3, 25.3, 17.8, 15.5, 21.8, 28.0, 19.1	45 43 38 32 44 30 28 34 43
Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV 4. "WAR OF THE WILDCATS"— John Wayne, Martha Scott; Republic; 1942; HTS 5. "SPELLEOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA 6. "STALLION ROAD"— Ronald Reagan, Alexis Shith, Zachary Scott; Warner Bros.; 1947; AAP 7. "SCHOOL FOR DANGER"— dacqueline, Nearne, Harry Ree;	Starlight Movie Fri. July 18 10:15 p.mS.O * WTIC Saturday Spectacular Sat. July 19 7:30-9:30 p.m. WTIC Sunday Spectacular Sun. July 20 7:30-9:15 p.m. WTIC Curtain Time Sun. July 20 2:00-4:00 p.m. WWLP Starlight Movie Thurs. July 17 11:15 p.mS.O.	12.7 12.6 12.4 10.8	14.5 13.5 11.5	9.5	37 20 27	Boxing Big News Jack Paar Show People Are Funny Bob Crosby Oh Susanna Maverick S. Lawrence-E. Gorme Show Chevy Show Baseball— "Detroit vs. Boston"			45 43 38 32 44 30 28 34 43
Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV 4. "WAR OF THE WILDCATS"— John Wayne, Martha Scott; Republic; 1942; HTS 5. "SPELLEOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA 6. "STALLION ROAD"— Ronald Reagan, Alexis Sphith, Zachary Scott; Warner Bros.; 1947; AAP 7. "SCHOOL FOR DANGER"— Jacqueline, Nearne, Harry Red; English Falms Inc.; 1947; 8. "THE AMAZING MR. X"— Turhan Bay, Lynn Bari, Richard Carlson;	Starlight Movie Fri. July 18 10:15 p.mS.O WTIC Saturday Spectacular Sat. July 19 7:30-9:30 p.m. WTIC Sunday Spectacular Sun. July 20 7:30-9:15 p.m. WTIC Curtain Time Sun. July 20 2:00-4:00 p.m. WWLP Starlight Movie Thurs. July 17 11:15 p.mS.O. WTIC After Dinner Movle Thurs. July 17 7:30-9:00 p.m.	12.7 12.6 12.4 10.8	14.5 13.5 11.5	9.5 10.0 9.5	37 20 27 88	Boxing Big News Jack Paar Show People Are Funny. Bob Crosby Oh Susanna Maverick S. Lawrence-E. Gorme Show Chevy Show Baseball— "Detroit vs. Boston" Big News Jack Paar Show Sergeant Preston Best of Groucho	WWLP WWLP WWLP WWLP WHYN WHYN WHYN WHIC WHYN WWLP WWLP WWLP WWLP WWLP WWLP WWLP WWL		45 43 38 32 44 30 28 34 43 47



for LAUGHS...for SALES



"THE PEOPLE'S CHOICE" FIRST CHOICE

in its time period in

WASHINGTON . . 22.5

⊠ CHICAGO 20.5

⊠ LOS ANGELES...22.1

ST. LOUIS . . . 25.4

ARB 4/58

CLEVELAND . . 23.0

NEW ORLEANS 40.3

26.0

Produced by IRVING BRECHER; Written by ALLAN LIPSCOTT and ROBERT FISHER

Get on the bandwagon for 104 hilarious half-hours of The People's Choice—now finally available for local and regional sponsorship.

It's exactly what the yours viewers want, as national and local ratings proudly proclaim.

It's exactly what advertisers are looking for a show that reaches and sells the whole family ARB Nationals from October 55 through May '58 tally 253 viewers per 100 sets for The People's Choice—30% Men, 41% Women, 29% Children.

This is the winning candidate you've been waiting for a long, long time. Be sure to vote early—and often.

LET'S LOOK AT THE RECORD

3 great years on network

Huge, growing weekly audiences
1st year—over 7 million homes
2nd year—over 7 ½ million homes
3rd year—over 9 million homes

Sponsored for three years by The Borden Company... co-sponsored second year by Procter & Gamble... co-sponsored third year by American Home Foods.

THE PEOPLE'S CHOICE



and CLEO

-a talking dog, yet!

ABC Film Syndication, Inc.

1501 Broadway, N. Y. 36 LAckawanna 4-5050

RIETY-PU FEATURE

VARIETT's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

K	ANSAS CITY		Stati PULSE	ons: KCI	MO, KM	BC, WDAF	. TV Homes: 293,700. Survey	/ Dates: June	26-July 3,	1958.
TO	P 10 FEATURE FILMS	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1.	"LADY IN THE LAKE"— Robert Montgomery, Audrey Totter, Lloyd Nolan; MGM; 1946; MGM-TV	Million \$ Movie Sat. June 28 10:00 p.mS.O. KCMO	24.1	26.3	21.0	73	Saturday Movie— "The Brighton Stranger" Movie— "Abroad With Two Yanks"			19 14
2.	"SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	Gold Award Theatre Fri. June 27 10:30 p.mS.O. KCMO	17.2	18.0	16.3	65 ~	Premiere Playhouse— "Roughshod"			23
3.	"ON AN ISLAND WITH YOU"— Esther Williams, Peter Lawford, Ricardo Montalban; MGM: 1948; MGM-TV	5-Star Theatre Sun. June 29 10:35 p.mS.O. KCMO	12.3	15.0	10.3	. 51	9:30 Theatre— "Shine On Harvest Moon"	WDAF	6.8	28
4.	"LADY IN THE LAKE"— Robert Montgomery, Audrey Totter, Lloyd Nolan; MGM; 1946; MGM-TV	Million \$ Movie Sun. June 29 2:00-4:00 p.m. KCMO	12.1	13.7	10.3	48	Lone Wolf City Detective The Hunter Datelne Europe	KMBC KMBC	10.5	37 41 37 34
5.	"DRAMATIC SCHOOL"— Paulette Goddard, Lana Turner, Alan Marshall; MGM; 1938; MGM-TV	5-Star Theatre Thurs. June 26 10:35 p.mS.O. KCMO	11.5	14.0	9.3	47	9:30 Theatre— "The Life of Jimmy Dolan". Jack Paar Show	WDAF	8.9 7.4	29 35
€.	"LOVE LAUGHS AT ANDY HARDY"— Mickey Rooney, Lewis Stone, Bonita Granville MGM; 1946; MGM-TV	Andy Hardy Theatre Sun. June 29 4:00-5:30 p.m. KCMO	11.4	12.0	11.0	45	American Legend	WDAF	9.2	34 33 31
7.	"LONE WOLF IN PARIS"— Francis Lederer, Francis Drake, Walter Kingsford; Columbia; 1938; Screen Gems	Murder at Midnight Mon. June 30 10:30-11:45 p.m. KMBC	10.2	12.3	7.7	38	5 Star Theatre— "Here Comes the Band"	.KCMO	9.5	35
8.	"SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	Gold Award Theatre Sat. June 28 2:00-4:00 p.m. KCMO	10.0	11.3	9.0	48	Texas Rasslin'			38 25
9.	"SHINE ON HARVEST MOON"— Ann Sheridan, Dennis Morgan, Jack Carson; Warner Bros.; 1944; AAP	9:30 Theatre Sun. June 29 9:30-11:45 p.m. WDAF	9.6	12.0	6.0	28	What's My Line	.KCMO	22.9	63 57 48
10.	"HERE COMES THE BAND"— Ted Lewis, Virginia Bruce, Ted Healy; MGM; 1935; MGM-TV	5-Star Theatre Mon. June 30 10:35 p.mS.O. KCMO	9.2	11.0	7.3	36	Murder at Midnight— "Lone Wolf In Paris" Daily Word	KMBC	10.2	38 37
\mathbf{S}	PRINGFIELD, M	ASS.	Stations: '	whyn,	WNHC,	WTIC, W	VLP. TV Homes: 133,600. Sc	urvey Dates:	July 14-21,	1958.
1.	"STALLION ROAD"— Ronald Reagan, Alexis Smith, Zachary Scott; Warner Bros.; 1947; 'AAP	Curtain Time Sat. July 19 11:00 p.mS.O. WWLP	18.0	21.5	16.0	46	Wrestling	.WHYN	9.3	24
2.	"DIVE BOMBER"— Errol Flynn, Fred MacMurray, Ralph Bellamy; Warner Bros.; 1941; AAP	Film Director's Playhouse Sun. July 20 10:30 p.mS.O. WWLP	16.9	18.0	15.0	55	What's My Line Sunday News Special Movie Masterpieces— "52nd Street"	.WHYN	6.5	37 21 16
3.	"BEACHHEAD"— Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV	Starlight Movie Fri. July 18 10:15 p.mS.O WTIC	12.7	14.0	11.0	28	Boxing	.WWLP	23.3 18.0 13.5	45 43 38
4.	"WAR OF THE WILDCATS"— John Wayne, Martha Scott; Republic; 1942; HTS	Saturday Spectacular Sat. July 19 7:30-9:30 p.m. WTIC	12.6	14.5	11.5	37	People Are Funny	.WWLP	25.3	32 44 30
5.	"SPELLBOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA	Sunday Spectacular Sun. July 20 7:30-9:15 p.m. WTIC	12.4	13.5	9.5	20	Maverick S. Lawrence-E. Gorme Show Chevy Show	.WWLP	. 21.8	28 34 43
6.	"STALLION ROAD"— Ronald Reagan, Alexis Smith, Zachary Scott; Warner Bros.; 1947; AAP	Curtain Time Sun. July 20 2:00-4:00 p.m. WWLP	10.8	11.5	10.0	27	Baseball— "Detroit vs. Boston"	WTIC	19.1	47
7.	"SCHOOL FOR DANGER"— Jacqueline Nearne, Harry Ree; English Films Inc.; 1947;	Starlight Movie Thurs. July 17 11:15 p.mS.O. WTIC	. 10.5	11.5	9.5	36	Big News Jack Paar Show	.WWLP	13.0	39 40
8.	"THE AMAZING MR. X"— Turhan Bay, Lynn Bari, Richard Carlson; Columbia; 1948; Screen Gems	After Dinner Movie Thurs. July 17 7:30-9:00 p.m. WTIC	10.1	10.5	9.5		Sergeant Preston	. wwr.p	79 Q	33 41 32
	"THE NOOSE HANGS HIGH"— Bud Abbott, Lou Costello, Leon Errol; Eagle Lion; 1948; United Artists	First Show Mon. July 14 5:00-6:30 p.m. WWLP	8.3	10.5	7.0	28	Popeye	.WNHC	11.2	27 38 29
	"TWO SISTERS FROM BOSTON"— Kathryn Grayson, June Allyson, Peter Lawford; MGM; 1946; MGM-TV	World's Best Movies Tues. July 15 11:15 p.mS.O. WNHL	8.0	8.5	7.5	28	Big News	WWLP	15.0	46 45



for LAUGHS...for SALES



"THE PEOPLE'S CHOICE"

FIRST CHOICE

in its time period in

X WASHINGTON . . 22.5

⊠ CHICAGO 20.5

ARB 4/58

■ LOS ANGELES... 22.1
 ARB LUSS

ST. LOUIS . . . 25.4
 ARB 4/58

□ DETROIT . . . 22.9

☑ CLEVELAND . . 23.0

⋈ NEW ORLEANS 40.3

26.0

Get on the bandwagon for 104 hilarious half-hours of The People's Choice—now finally available for local and regional sponsorship.

It's exactly what the yours viewers want, as national and local ratings proudly proclaim.

It's exactly what advertisers are looking for a show that reaches and sells the whole tamily ARB Nationals from October '55 through May '58 tally 253 viewers per 100 sets for The People's Choice—30% Men, 41% Women, 29% Children.

This is the winning candidate you've been waiting for a long, long time. Be sure to yote early—and often.

LET'S LOOK AT THE RECORD

3 great years on network

Huge, growing weekly audiences
1st year—over 7 million homes
2nd year—over 7½ million homes
3rd year—over 9 million homes

Sponsored for three years by The Borden Company... co-sponsored second year by Procter & Gamble... co-sponsored third year by American Home Foods.

THE PEOPLE'S CHOICE





and **CLEO** –a falking dog, yet! ABC Film Syndication, Inc.

1501 Broadway, N. Y. 36 LAckawanna 4-5050

Produced by IRVING BRECHER, Written by ALLAN LIPSCOTT and ROBERT FISHER

NBC-TV Daytime Biz

two years with 65,800,000 home-numerous successful case histories hours given over to daytime to on to prove the point. the average day. Daytime viewing homes spend an average of 10 and one-half hours per week with tv and more than 87% of tv homes with young housewives (16 to 34) watch daytime tv sometime during the week.

the week.

Moreover, the upsurge in daytime biz is due to NBC program
department's successful formula
for advertisers and companies
bringing out new products who
need more time to promote them
and find in daytime hours an ideal
medium for this nurges

to prove the point.

Notable examples include Corn Products Refining Co. which uses three daytime quarter-hour weekly to present its multiple products; National Biscuit Co. which uses daytime tv in addition to its night-time purchase of "Wagon Train" to benefit from combined audience and discount values of daytime plus nighttime, and Alberto-Culver Co. which first used NBC-TV daytime to introduce its products two seasons ago and has doubled its use of NBC-TV each season since.

\$4,000,000 Windfall

Approximately \$4,000,000 worth

\$4,009,090 Windfall
Approximately \$4,000,000 worth
of daytime fall biz came across the
NBC-TV transom the past week
with the Frigidaire Division of
General Motors and Lever Bros.
sharing the tab.

These Roots." Dancer-Fitzgerald-Sample repped Frigidaire.

Lever Bros. also ordered three Lever Bros. also ordered three quarter-hour segments per week. Two quarter-hours were purchased in "County Fair." In addition, Lever Bros. will alternate quarter-hours weekly between "Treasure Hunt" and "Haggis Baggis." BBD&O and J. Walter Thompson negotiated for Lever Bros.

UA TV's Fresh Bundle

United Artists Television, which has put its package of 65 features in about 60 markets, is due to get a fresh group of pix in the next few months.

John Leo remains the head of the UA TV feature operation at and find in daytime hours an ideal medium for this purpose.

Durgin noted that 59% of daytime biz is accounted for by advertisers at the four-brand rate, or clients who buy an hour or more weekly on the daytime schedule, 30% is accountable for at the three-brand rate, and 9% at the three-brand rate, and 9% at the three-brand rate. The contiguous rate savings have been so attractive, according to Durgin, with

'Citizen Soldier'

lic service ones and unsponsored.

"We have had many complaints from our members regarding this particular series. Here's a portion of a letter from an actor, received a couple of days ago: 'I pay taxes for keeping Army personnel in West Germany. If actors are replaced by GI's, then I am paying taxes to maintain them there, whe in turn are doing acting jobs so that actors like myself can't earn more tax money to keep them there.'

"I am sure you will appreciate that when a series such as "The Citizen Soldier" occupies sponsored time on television stations, it takes the place of another series that might have employed hundreds of American actors and craftsmen.

"Would you be good enough to look into this matter and do what you can to help us." Herman Rush, President of Fla-

grams. We would view the matter differently were the programs public service ones and unsponsored.

"We have had many complaints from our members regarding this particular series. Here's a portion "Citizen Soldier."

"Citizen Soldier."

"The Defense Department and the Army have fully approved that any serviceman could work in this series, on his own time, and at salary rated negotiated between each serviceman and the producer of this series. This is exactly the case!

"Furthermore at great expense to the producer," American writers, cameramen, technicians, and film editors were flown to the location to produce 'Citizen Soldier.

"Also, there is no question in my

"Also, there is no question in my mind that these men who have or are now working as actors in 'Citizen Soldier' have been given a wonderful opportunity they undoubtedly would never have had before to enter into and enhance their professional acting careers. I can only see great value in offering our servicemen such an opportunity.

"I want SAG to know that these boys were and are not forced to act. Certainly, the money is not the same as some of our domestic stars command. But, what about the opportunity? That is the questance of the servicemen are working in 'Citizen Soldier' because they choose to. As far as they are concerned, the opportunity is a once in a lifetime proposition. The money is obviously acceptable to them."

Rush went to tell Variety that the soldiers were being adequately compensated and cited one example that he knew of where a GI was getting \$300 per day for the series.

I feel that SAG is kicking up its heels because it wants to clamp down on telefilm series being pro-duced abroad."

Storer

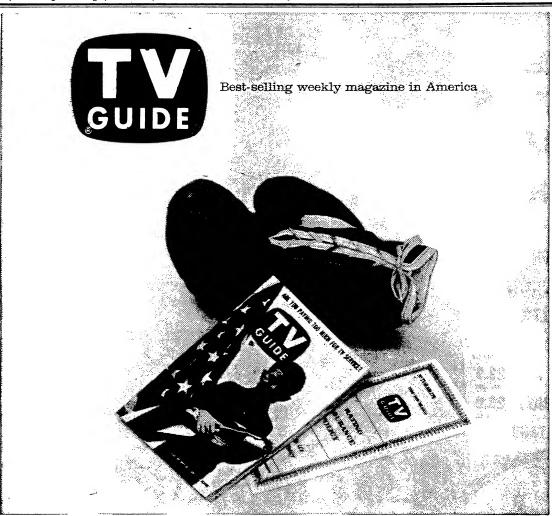
abandon Philly, Storer acquired WITI, White Fish Bay, at a cost of \$4,400,000. (It's estimated that station actually is worth about \$1,500,000 but with a CBS affiliation blessing, an eventual good buy at the \$4,400,000 price.) Whether or not Storer had CBS encouragement or assurance of a Milwaukee affiliation isn't known, but the fact remains that after the WITI deal was wrapped up he went to CBS and was turned down flat. CBS apparently figured that, in these sensitive D. C. times, there might be serious repercussions from any Milwaukee move.

Now ABC enters into the Milwaukee picture. Network currently has an affiliation with the Hearst-owned WISN-TV. Whether ABC went to Storer or Storer went to ABC is beside the point, but out of huddles came an arrangement—that ABC would drop its Hearst affiliation in Milwaukee and turn it over to Storer if in turn Storer would affiliate his Toledo station with ABC. And this is the deal that was agreed upon—despite the prevous assurance from Storer that Toledo would revert back to NBC. As part of the deal, too, Storer would be compensated in Toledo on the basis of 54% of the gross billings (as against normal 334% compensation).

The big question now is: who gets the second Toledo V—NBC or CBS? (Industry sources say it's already in the bag for CBS.) Grant has been awarded to WTOL (remember the Blue Book?) against a variety of applicants, including Paul Block Newspapers, Hulbert Taft, Ed Lamb and the CIO. CBS has had a decided edge in pitching for it (since NBC figured it was all set to ride anew with the Storer station). Also it's understood that WTOL will enjoy some CBS preferential contract treatment. So far as Toledo is concerned, NBC is left out in the cold. But the ever shrewd, ever-alerted-to-the-future Mr. Storer goes on and on.

on and on.

Memphis. — Harry Mabry, w.k. Memphis and mid-South tv personality, has exited WMCT, NBC affiliate here to take over staff and feature work with WBRC-TV, CBS web in Birmingham.



Take this easy way to insure yourself high ratings

All over America, eyes turn to TV Guide magazine before they turn to the TV set.

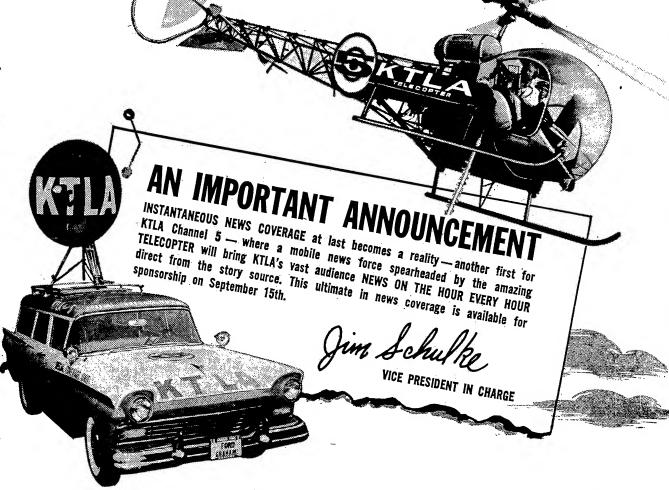
Here is the natural, No. 1 medium for your program promotions. It's multimillion audience is the equivalent of a 16 rating for, across the nation, one family in six reads it (6½ million circulation base as of October 4). Your campaign wins viewers for your show, builds the popularity of your stars, pins down your identification as sponsor.

There's no waste readership with TV Guide magazine, for its circulation follows the pattern of television ownership. You can choose full national coverage or any combination of the 50 regular editions which fits your station lineup.

Here is the best single rating insurance policy you can buy. And-note this well-TV Guide magazine is as valuable a medium for advertising your products as your programs.

THE NEWS MAKES NEWS!

especially at KTLA



TELECOPTER NEWS

SUNDAY THRU SATURDAY • 9 A.M. TO 6 P.M.

5 minutes on the hour

Yes, KTLA's miraculous flying TV Station, TELECOPTER, is ready to patrol the Los Angeles Area and televise the news—when it happens—7 days a week. Additional support from the swift KTLA "Prowl Car", speeding its cameras to vital ground positions, makes TELECOPTER NEWS the most important NEW local program in Television.

Represented nationally by Peters, Griffin, Woodward, Inc.



D.A.'s Quiz on '21' & 'Dotto'

Apparently the public was reacting none too kindly to quiz shows as a result of fix-ing and blackmalling charges. Trendex gave the "Lucy" Trendex gave the "Lucy" show last Monday (1) a 21.9 to 14.9 for the "21" quizzer. show last Monday (1) a 21.9
to 14.9 for the "21" quizzer.
It was the lowest rating the
Barry - Enright production
drew this season.
ARB also checked the Mon-

ARB also created the Mon-day night audience and found that in the first few minutes, "21" displayed, a high rating in the Gotham area of 12.8 compared with 11.9 for "Lucy" but soon after sagged to 9.7 while the Desilu attraction jumped ahead to 15.6.

anything about receiving answers

in advance.

During the playback of the 55-minute tape a voice, said to be Stempel's, admitted an attempt to collect money from Enright. According to the tape, Enright then proposed that Stempel see a psychiatrist of the producer's choice and offered him several job opportunities either on an upcoming panel show or an existing program or as a researcher.

The transcript of the recording

or as a researcher.
The transcript of the recording was given to the District Attorney's office last Friday (29), according to Enricht, and that Assistant District Attorney David Worgan said

trict Attorney David Worgan said it would be okay for the producers of "21" to make it public if they so desired.

Irving Cohen (Reinhelmer &), attorney for Barry & Enright, said yesterday it had not been decided what further action would be taken at this moment.

When Colgate-Palmolive Co., sponsor of "Dotto" on NBC and CBS, decided to drop the program, no explanation was advanced. Both

no explanation was advanced. Both networks and the sponsor hid be



Mat. William Morris Avency

ants. The D.A. also was planning to talk to production personnel from the "Dotto" quiz show-and planned to investigate additional angles in the "21" case.

Jack Barry & Dan Enright, producers of "21," held a news conference yesterday (Tues.) morning and turned over to the press 33-page transcript of what they maintained was a tape conversation between Enright and Stempel said to have taken place in the former's office on March 7, 1957. Enright said that the week before Stempel had come to his office and demanded \$50,000 in order not to say

Trendex's "21" Skidoo

Apparently the public was reacting none too kindly to

shows under investigation. At this point the networks and the sponsor of "Dotto" decided to be more informative and abandoned the unsatisfactory "no comment" routine. Colgate-Palmolive Co. told of the "incident" and said that as soon as it learned about it, it "set in motion an investigation which resulted" in the program cancellations.

tions.
CBS-TV, simultaneously lifted the phonograph needle from the record that had been monotonously playing the refrain "no comment" playing the refrain "no comment" and wired the D.A.'s office that it too was against quiz show cor-

it too was against quiz show corruption.

At this point in the quiz game fixes, Herbert Stempel, former CCNY contestant on "21" bobbed up at the D.A.'s office and said he had been given the answers to questions and told to take a dive when Charles Van Doren was slated to make his first appearance on the NBC program. Stempel also produced witnesses who said he had told them in advance what was going to transpire on "21." Stempel said Dan Enright, producer of "21" had promised him a job on another quiz show if he would sign a letter that he had never received any coaching on "21." He said he signed the letter. Furthermore, he charged he had made a transport with "10" official and promoter with "10" official and " said he signed the letter. Furthermore, he charged he had made an agreement with "21" officials to keep only a percentage of his winnings. Stempel was on the program nine weeks and won \$49,000 before going down to "defeat" in the battle of knowledge with Van Doren. Officials of "21" appeared at the D.A.'s office with a letter from Stempel they said he had written 18 months ago denying he received help "in any way, shape or form" in connection with the program.

or form" in connection with the program.

When the tv quiz game probe reached the stage where the D.A.'s office was getting phone calls from numerous discontented contestants on other programs, NBC issued a statement defending "21" and its producers.

Charles Van Doren, a big money winner on "21," also rose to "21's" defense as did Elfrida Von Nardoff, the deluxe quiz contestant of this generation.

Caught in an awkward situation, the networks didn't quite know

and perhaps less sudience pulling power, has fewer quizzers on its channels, was sitting up virtuously and pointing with considerable pride at its pristine array of westerns and describing them as virginal in this instance. "You can't say anything bad about our westerns," an ABC-TV exec declared. "That's our formula and we're staying with it."

For several days it was indeed a

VARIETY

For several days it was indeed a heady journalistic war among the Gotham dailies. The ty newspaper critics joined forces with the city-side reporters to dig up as much material as possible to lambast the quiz game boom. At times, it was quiz game boom: At times, it was confusing, to say the least, with the N. Y. Journal American, the N. Y. Post and the N. Y. World Telegram shouting "exclusive" as they grabbed witnesses leaving the D.A.'s office.

The N. Y. World Telegram was

the first daily, however, to mention

the first daily, however, to mention specific names and, as a consequence, was slapped with a libel suit by Barry and Enright,

Many questions regarding the quiz show scandal remained to be answered. Was the fixing of a quiz game a crime, and if so, under what statute could the culprits be brought to justice.

At one point in the investigation, Hogan said: "It is unfair to say now that this is a burgeoning scandal. If a contestant had an arrangement with a network or advertising agency whereby he got favored treatment there might be a conspiracy to defraud the sponsors."

spiracy to defraud the sponsors."

But a bigger question was this:
What effect, if any, would the investigation have on the future of quiz shows? The answer was certainly up in the air but industry insiders thought this type of entertainment would be suspect for some time to come. However, the proof positive would be in the upcoming ratings, observers opined. If the ratings dropped, it was predicted both the networks and outside packagers would have to come side packagers would have to come up with something new, something novel, preferably something that couldn't be gimmicked or finagled.

Canon 35

= Continued from page 25 =

in February and seemed a sure thing last week. Swezey, who came to the con-vention equipped with an offer from 23 state and territorial broadvention equipped with an ofter from 23 state and territorial broadcasting associations to cooperate with state and local bar associations in a series of actual tests covering effect of broadcasting equipment in the courtrooms, said the NAB will offer to meet and cooperate with the new committee when it is formed. He hopes the new committee will use as its starting point an evaluation of the data that already exists, "and there's plenty of it." Such data covers courtroom experiments in Colorado, Texas and Oklahoma, as well as other states where Canon 35 has not been adopted and where the judge still has authority to allow cameras into his court if he so desires.

As for new tests, Swezey pointed

Caught in an awkward situation, the networks didn't quite know how to play the story on their own wavelengths and consequently gave it nowhere near the attention it drew in the daily press. In fact, they practically, smuggled it in at the outset.

ABC-TV, which by a turn of fate so desires. As for new tests, Swezey pointed allocated. The local broadcasting groups are willing to cooperate in the tests and they would naturally assume the costs of interesting up the tests and they would naturally assume the costs of interest the course in the costs. Swezey said it's still to

The Week of the Quizlings

It was a week filled with sardonic cracks.

The mumber "21" was as conflagrated as a stag film.

Individuals connected with the quizzer said they were "under
21" and possible jailbait.

Plenipotentiaries from the NBC press dept. went so far as to avoid being seen in the region of a certain dining rendezvous on West 52d St.—you should forgive the expression—21!

Prantsters added up to production assistants on quiz programs and titlerned: "Where do I go to fix a quiz?"

Jack Carson, on ABC, chortfed: "Anybody want to buy 10 unconnected dots?"

Contestants who slessed ware fed.

nected does.

Contestants who allegedly were fed answers by quiz producers and now were singing in the D.A.'s office were dubbed "Quiz-

lings."

The TV Guide commercial on the air asked the question: "Where do the tv quiz winners go afterward? See this week's TV Guide."

This produced a snort from Paul Sann, the N.Y. Poster. "Silly, isn't it?" he observed. "Everybody knows they go to the District Attorney's office."

Attorney's office."

It was rumored that a gambling man had offered Wyatt Earp a grand as a bribe in order to get the whole-blasted-shootin'-batch of westerns off the video lanes.

"Maverick" was discovered using dum-dum bullets, long outlawed by the Hague International Peace Conference.

Pontificated Max Lerner on the demise of quiz shows: "Think of all the foreign critics of American life who will now be deprived of one of their most telling gibes against our culture."

early to tell what form the new ABA committee's surveys will take, since it's not yet appointed and hasn't received any budgets. Each individual survey the committee decides on will be subject to the prior approval of the ABA of governors, presumably for of governors, presumably for budget authorization.

Arbitron

Continued from page 25 schedule of stations, with N. Y.

kicking off. In N. Y. and other cities where the

Arbitron system is adopted, ARB will give up its regular monthly reporting service. Under ARB's monthly service, programs were rated once a month, usually the first week in the month, under the diary method.

nrst week in the month, under the diary method.

In addition to Arbitron, ARB is keeping its monthly audience summary report, also based on the diary method. That report which spans an entire month, will give the audience composition, sets in use, ratings, etc.

Prior to going commercial with 200 measuring units in the N. Y. area, ARB got a beef from at least one station in the market, WNTA-TV, which contended the issued sample Arbitron daily reports was not representative of the station's true rating. WNTA-TV also maintained, that the Arbitron ratings did not jive with ARB's monthly reports. ports.
ARB, however, argued that the

ARB, however, argued that the sample Arbitron reports issued to the trade showed a good correlation with ARB's regular monthly seport. At WNTA's request, though, ARB agreed to leave WNTA's ratings out of the more recent sample Arbitron reports. ARB stated though that as of Monday (I), when the compercial daily ARB stated though that as of anomal daily day (1), when the commercial daily reports began to be issued, WNTA will be included in the rating rundown of programming.

KTTY

Continued from page 22 :

second week. Logic is that by spreading the risk over eight programs in a two-week period, sponsor is sure of getting a large and unduplicated audience, whereas in a single-program buy, he might get hurt.

With plans so set up that each show carries three one-minute ad two 20-second participations, KTTV can carry 10 sponsors on each plan, can carry 10 sponsors on each plan, or 20 in all. Minutes are sold at \$600 each and 20's are \$500. KTTV's average time & program price last year for a firstrun series was about \$3,800; under the new operation it will get \$2,800 per half-hour show, but some of the shows in each plan are second-run, so that income to the station represents about the same as if it were selling programs.

Moreover, it's succeeded in the

were selling programs.

Moreover, it's succeeded in liking longterm pacts on the participations plan. Out of 10 sponsors signed so far, eight are in for 52 weeks, two for 39. Sponsors, all of whom have signed for one-minute participations, are White King Soap, Leslie Salt, Italian Swiss Colony Wine, Jergen's Lotion, Super Anahist, Robert Burns Cigars, Peter Paul, Sear's, Country Club

Sked To Philco

Philco Corp., via BBD&O bought Mutual's complete football lineup of 11 games. Under MBS setup. games are co-oped between net and

games are co-oped between net and affiliates, with the net selling off sponsorship on half the time and the affiliates picking up the remainder of the time for local sales. Philco, which will use the exposure to pitch its entire lineup of appliances, has sent letters out to its local distributors, urging the latter to pick up the other half of the tab. MBS football schedule, featuring the sames of the three servires turing the games of the three services, Army, Navy, Air Force, kicks off Sept. 22.

'UN in Action' Back

UN In Action Back

"UN In Action" CBS News
Fublic Affairs dept. roundup of
United Nations developments, resumes its weekly airings on CBSTV Sunday, Sept. 7 with Daniel
Schorr replacing Larry LeSueur
as host. LeSueur did the show for
past seven years.

Preem of "UN In Action" will
have special film on Geneva
"Atoms for Peace" conference,
Harry Rasky, producer of the program, is in Europe obtaining the
special footage. George Hicks will
continue to harrate film segments
of the series. of the series

Dallas McLendon Corp. last week changed the call letters of KTSA, San Antonio, to KAKI. No change in ownership was involved.



MURRAY ROSS Musical Director

"Haggis Baggis" NEC-TV

HOME 8-4901, New York

SUNSET STRIP PANORAMA

Now, 3 Brm.-den, 3 ba, blk, me. of Sunset Strip, Hollyweed. City view every rm. bar. Strip, Mollyweed. City view every rm. bar. Strip, Jack Stripes, black wainst cebinets lings, hvy. shakks root, undergrad util., blir lass, intro-ma, AM/FM BMS, An xint value at 383,500. Phone: State 4-1790, 3881 Alema Dr., Sherman Gakt, Calir.

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AGAIN! **FABULOUS** SCORES BULL'S-EYES IN FIRST SHOWING! FIRST RATINGS! **BILLINGS, MONT.** KGHL-TV Sun. 8:30 P.M. Beats: People Are Funny, Ed Sullivan, \$64,000 Challenge, Maverick, Jack Benny, I Love Lucy, Shirley Temple Storybook, Pat Boone, Steve Allen and many others. ARB May '58 YOUR HOST ADOLPHE MENJOU ZIV TELEVISION PROGRAMS INC.

TELEVISION

0

GOING UP

Plagued by the ever-increasing cost of television today? Production costs . . . creative costs . . . technical costs — are all on the rise.

Everything but TelePrompTer Service.

HERE'S WELCOME NEWS: As a result of our streamlined methods, improved efficiency and a dramatic increase in our volume, TelePrompTer Service rates have just been decreased.

TelePrompTer's new price reduction—a phenomenon in the industry today!



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From the Production Centres

= Continued from page 28

manager, retired last week. He started with Chi's first radio station, KYW, in 1921... Johnny Coons lost a bid to revive his noontime kiddie show at WBKB when the ABC net claimed the time period ... WITW producer-director Richard E. Mansheld Jr. off to Yale U. dramas school on a fellowship from the Fund for Adult Education ... WBBM-FM picking up live broadcasts from London House and Blue Note from the CBS feed, which WBBM-AM isn't carrying ... Gloria Lambert spelling Carol Richards on ABC's "Breakfast Club" while Miss Richards vacations . . Blaine Walsh and Mike Walden again tapped for the play-by-play of Green Bay Packers games on WTMJ, Milwaukee ... WKFM broadcasting the guest speeches at weekly Executive Club luncheons, with Bell Savings and Loan picking up the tab. FM'er has taken on the Bob Howe flackery.

IN WASHINGTON . . .

Joseph Floyd, prexy KELO-TV, Sioux Falls, S. D., named chairman of NAB's TV Film Committee, with following on his committee: A. J. Fletcher, WRAL, Raleigh, N. C.; Fred Houwink, WMAL, Washington; Paul Morency, WTIC, Hartford; Lee Ruwitch, WTVJ, Miami; Eugene Thomas, KETV, Omaha; Lynn Trammell, WPAB, Fort Worth; and Henneth Tredwell Jr., WETV, Charlotte, N. C. . . Lee Berkow, this year's Washington contestant for "Miss America" title, trekked to Atlantic City under aegis of indle station WWEC, which sponsored local contest, and with Harriet Kogod, station flack, handling details . . . Kal, Ehrlich & Merrick, one of capital's top agencies and largest buyers of radio-tv time, moved into new h.q. past week . . . Ten staffers of U.S. Information Agency all based in their native countries in Near East, Asia and Africa, in Washington to .o. agency's operation . . . New owners of Jacksonville radio station WMBR, headed by Ben Strouse, prexy of WWDC, will take over operation from Washington Post this week . . . Hundreds of Washington area moppets will be "guinea pigs" in a new tv science teaching program set to tee off Sept. 22, with WTTG-DuMont providing 30-minutes daily. utes daily.

IN LONDON . . .

Jackie Rae, currently emceeing Granada-TV's "Summertime," will handle the emcee's chores on the programmer's "Spot The Tune" quiz game when it returns in the fall schedules . . . After 17 years with BBC, Christopher Pemberton, who is an announcer in the Home Service radio outlet, is leaving to become a Roman Catholic priest. Pemberton, who's 41, will study in Rome . . Guest artist in last Monday's (1) Associated-Rediffusion offering "The Jubilee Show," was veteran vaudster Ida Barr . . . BBC-TV will air a film profile of Bette Davis on Sept. 12. Clips from "All About Eve," and "Wedding Breakfast," will be screened.

IN BOSTON . . .

W. C. Swartley, Westinghouse veep, and Franklin A. Tooke, WBZ-TV gen. mgr., turned over a 25 kilowatt amplifier to Hartford Guin, gen. mgr., WGBH-TV, in brief ceremony at WBZ-TV transmitter, Need-ham Heights . . . WMEX sponsored Moonlight Dance Cruise aboard the Boston Belle with Bob Richmond, gen. mgr., hosting the party . . . WBCS seeking new studio quarters . . . WBZ-TV's new series showing Boston Police Juvenile Squad in action is featured on three high rated news shows . . . United Farmers of N. E. renewed contract for two weekly live spots on "Big Brother" Bob Emery WBZ-TV show . . . WGBH-TV providing exclusive live tv coverage of addresses by Veep Nixon at Harvard Business School's 50th anni confab Friday (5) and

MAURICE SEYMOUR PHOTOGRAPHER TO THE STARS 1715 Broadway, N. Y. 19 (at 54 St.) CO 5-3133

Pat's 'Mad Show'

Continued from page 21 =

placements for "Mad Show" have attracted sponsors while "Jubilee" has landed Williamson Dickie for

has landed Williamson Dickie for one-third sponsorship.

In still a further switching of programs, "Colt 45," the western series, has been moved into the Tuesday at 10 period. "Love & June Allyson," which held down that berth, failed to attract sponsor interest and has been taken off the schedule. schedule.

schedule. In addition the network which has only one quiz show, is throwing its bid in for the "Bid 'n' Buy" show, currently being aired day-time on CBS-TV. If ABC succeeds in landing "Bid" it will be given a nighttime berth.

Houston.—Ken Collins has been promoted to the post of program director at Station KXYZ.



Morgan Show," guest speaking at Grocery Mfg. rep's assn. on "The Wom-an Has the First Word" . . E.I.DuPont in novel campaign on WNAC-TV tied in new textile fibers with in-store promosh in Boston dept. stores . . Priscilla Fortescue, WEEI's traveling reporter, originating a.m. programs from Filene's with gold nuggets and gold coins celebrating Filene's 50th anni . . Louis A. Webster, editor of WEEI's "Country Journal," started Monday (1) a five min. five day a week report on New England farming over WEEI and 11 CBS Radio New England net at 7:40 p.m.

IN SAN FRANCISCO . . .

KCBS General Manager Henry Untermeyer had a close call at Pueblo, Colo., where his Frontier Airlines' plane crashed shortly after takeoff. He escaped unhurt, just shaken. His station's moving sports-caster Bob Fouts into a 10-minute daily morning slot, switching "This Is San Francisco" back to 8:30-8:45 a.m. daily, with staffer Gordon Roth voicing show, and giving Tom Groody a new weekend show, starting in October. Groody's wife, incidentally, is too ili . . . KTVU hired Gene da Christopher to do his "Chris-Cuts" for a half-hour Saturdays, show starting Sept. 13 . . . KGO-TV moving its MGM films out of early-afternoon slot to make way for network and into 6. p.m. slot, where they'll be rugged competition for WTVU's early show . . . KPIX won a pair of State Fair awards for its "Road Back" series and "Open Heart Surgery" . . KQED added lawyer Richard E. Guggenhime, capitalist Frederick C. Whitman and Robbins Milbank, ex-McCann-Erickson veep and now Coast director of Institute of International Education, to its board . . . New KCBS salesman is Bob Price, ex-CBS net sales, Detroit. ex-CBS net sales, Detroit.

IN ST. LOUIS . . .

Robert B. Elverman, manager of the Tennessee edition of TV Guide, named manager of the St. Louis edition, replacing Edward L. Stein, who has joined the publication's national advertising sales staff... Gene Wilkey, general manager of KMOX-TV, acting in behalf of the CBS Foundation, handed over a \$5,000 grant to the St. Louis Educational Television Commission... Adams Dairy signed to sponsor the syndicated program, "Jeff's Collie," on KMOX-TV, starting Sept. 3... Hill Brothers Shoe Co., venturing into the St. Louis tv advertising market for the first time, signed with KMOX-TV as sponsor of the Saturday "S.S. Popeyer" show... Ed Wilson, for many years with KWK, now with KSD as chatter-platter man... John Lepley new program director at WEW.

IN MINNEAPOLIS . . .

Continuing to expand its local show producing and rely less on feature pictures in its programming, NTA's KMSP-TV, non-network station, takes over from WCCO-TV televising of a portion of the weekly live wrestling cards from the Auditorium. It's also launching a Monday might "Square Dance Jubllee" in cooperation with 50 Twin Cities area's 50 square dance clubs . . . KSTP-TV and KTCA-TV televised their programs directly from the Minnesota State Fair and WCCO Radio did likewise with its shows during the 10-day exposition . . . Fred Vant Hult, KMGM-TV personality and former U. of Minnesota and pro football star, who himself has overcome a polio handicap, appointed Minnesota Society of Crippled Children and Adults development director . . . Cedric Adams, WCCO's ace personality and also a Minneapolis Star newspaper cloumnist with a huge readership, takes on still another video show, adding to an already large number of both tv and radio programs. He's host now, too, on a WCCO-TV series of nightly half-hour dramas.

IN DETROIT . . .

Johnny Ginger has been chosen to host WXYZ-TV's new early evening comedy show, "Curtain Time," featuring The Three Stooges and Edgar Kennedy films. Ginger is son of vet vaude troupers Ray and Edna Gale and used to perform "Sonny Boy" routine with his father... CKLW disk jockey Eddie Chase received several thousand entries in his vacation contest, the winner of which gets an all-expense trip to resort areas... WJR will again broadcast National Football League Champion Detroit Lions games with Bob Reynolds, station's sports director, handling play-by-play of pre-season games. Van Patrick will announce regular season games with Reynolds describing color. Sponsors are Goebel Beer, Speedway Petroluem Corp, and Marlboro cigs. boro cigs.

IN CLEVELAND . . .

John Wyman, exited WHK promotion, publicity and continuity directorship to become WJW Promotion Merchandising Manager. Gary Davis continues as WJW flack. ... Stuart Cramer pacted to five-minute daily "Mr. Merriweather" to weather strip following 7:20 p.m. Pete French KYW-IV news . . . Tom Christen, manager Farm Sales' Ohio, doing five-minute daily 6 a.m. farm show . . . Bob Engel, ex-WJW, named WHK night news editor . . . Donna Onasch taking on radio-tv chores while Maurice Van Metre is vacationing at News . . . Nancy Gallagher doing likewise for Cleveland Press' Jim Frankel . . . Irwin C. Ruby named Business Manager and Auditor at KYW, KW-IV . . . Jim Auble, after 20 years with WHK, leaving production manager post James Snyder exited WGAR for KFRC and a Mutual "Housewife's Protective League."

Inside Stuff—Radio-TV

Ampex Corp. shareholders last week approved a 2½-for-1 split in company's common stock and authorized increase of capitalization from 1,000,000 to 5,000,000 shares.

President Georgs I. Long told stockholders' meeting that he expects sales during current fiscal year ending next April 30 to be about \$40,000,000 and net profit to be about \$2,100,000. Sales of last fiscal year were \$30,000,000 (up 60% from previous year) and net amounted to \$1,500,000 (up 42%).

Long said directors have decided to withhold cash dividends at this time in favor of financing continued expansion, but emphasized the decision would be reviewed periodically. He disclosed Ampex expects to establish manufacturing and marketing facilities abroad and that Ampex Audio, Inc., consumer subsidiary, plans to broaden its product lines this year. He noted, however, that the introduction of stereo disks "will undoubtedly have an initial effect on the sale of stereo tape recorders." tape recorders."

Don Wilson, who's been Jack Benny's announcer for several decades, is going legit. He's signed for the role of Brig. Gen. Mergenthaler in "Make a Million," the new play with Sam Levene opening in October on Broadway. Wilson began rehearsals yesterday (Tues.). This doesn't mean that Wilson is leaving the Benny show on CBS-TV since he has a contract with the Broadway producers giving him time to get away for appearances with the Benny program.

CBS received the American Bar Assn. "Gavel Award" last week for "outstanding contributions to public understanding of the American legal and judicial systems." Award, one of seven, was accepted by Bill Dozier, veepee of programs, Hollywood, at ABA's banquet in Beverly Hills. CBS was cited, in particular, for its presentations of "The Verdict Is Yours" and "The Greer Case" on "Playhouse 90."

Bob Trout

Continued from page 20 = the meet that was later available was a slightly misleading Russian

version which show about '12 Red victories to two American Wins.' The Americans won the track meet but you'd never know it from the film.

Charlie Chaplin Hot
Trout said the movies in Moscow were doing well, particularly those with an anti-religious flavor. He said that Charlie Chaplain films were being shown everywhere with "The Pilgrim" currently on view in most theatres in Russian cities.

in most theatres in Russian cities.

"Everyone who complains about tv commercials should spend a few weeks in Moscow," Trout said. "An American finds the lack of any advertising most irregular, even annoying. You might feel that the current crop of hard-sell pitches are a little too much, but they're pleasant compared to the feeling a brand-oriented American gets when confronted with a string of trucks bearing the simple legend, 'bread' or 'milk' in gold letters."

Trout said that the American

'bread' or 'milk' in gold letters."

Trout said that the American correspondents in Moscow are heavily dependent on radio for the latest news and the newspapers and magazines to which they subscribe are three to five days old when they reach Moscow. So each reporter has two trans-oceanic radios, one at the office and another at his apartment, Trout said.

Despite Moscow's culture and activity, newsmen find it necessary to "get out" every three or four months, Trout said. "Even the entertainment leaves something to be desired from an American standpoint." Trout declared. The movie houses, while old, are

The movie houses, while old, are good but not air-conditioned. The good but not air-conditioned. The only air-conditioned building in Moscow is the tomb of Sta-lin and Lenin on Red Square. The museums are interesting, but also are housed in old cathe-drais, one of which has been converted to what the Russians call a "museum of religion." The building includes a wax works

The building includes a wax works that memorializes scenes from the Inquisition and religious wars. They're terrible to behold.

"Of course, you can always call an American friend and spend a pleasant evening at the Ghetto—that is, if you can remember his phone number. The Moscow telephone system has no phone book or 'information' service."

For Sale or Rent

Modern ranch house, water view & rights, L. I. Sound, dock & park privileges. 14 wooded acre, exclusive King's Point. Flat roof, holds water to cool. 3 bedrooms, 3 baths, large studio & playroom. 10 wardrobe closets, electric picture windows, 3-car garage. Carpeting, appliances, 23,000. 5% mortgage, PRICE \$49,500. Rental \$500 monthly. Charlotte F. Siegel, 31 Gremwolde Drive, KING'S POINT, Great Neck, L. I., N.Y. Phone Hunter 2-0951.



TOY POODLE

If you want the smallest, the perkiest small (6½")—toy poodle—male—black —as an outstanding pet, registered quality breeding. Call:

BALMORAL KENNELS Presory 3-4266 (Cliffon, N.J.)

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Top network TV production man, seven years 'live' TV. Will consider all offers. Write Box V 92-58 VARIETY, 154 W. 46th St. New York 36, N.Y.

Lunch, Cocktails, Dinner, Suppe



MEMO TO: TOMMY SANDS

Who Writes Your Reviews?

Personal Appearances

THE HOLLYWOOD BOWL

Tommy Sands indeed merits his title of "America's Teen-Age Idol." Sands displays the potentiality of eventually becoming a popular singer of the caliber of Frank Sinatra or Perry Como. His abilities seem of a more durable quality than most of today's young performers . . . a voice, rhythm, and ingratiating personality to carry him beyond his present status and to establish him as a favorite with all age groups.

Los Angeles Mirror-News

Tommy Sands knows what to do... but he does it all through vitality, charm and personal magnetism, without once resorting to suggestive gyrations or ad-libbed filth to which some less talented singing guitarists frequently turn... thousands of kids and young oldsters applicated a very nice guy.

Los Angeles (Calif) "Times"

MESKER MEMORIAL AMPHITHEATER

Tommy Sands . . . set a precedent that other shows will have a hard time living up to. The chant of the fans was "We Want Tommy," and after this show, everyone should "want Tommy."

Evansville, Indiana "Courier"



Tommy Sands proves he can sing AND act on "Studio One"... a drama show upon which I can with a clear conscience heap praise to my hearts content. Tommy was a delight to watch, devoid as he is of the stereotyped... trademarks of rising young actors today. You can't hardly get away from this stylized acting anymore, unless you catch a Tommy Sands as he was on "Studio One"... a superb, underplayed performance with real feeling and simplicity.

Janet Kern, The Chicago American

Tommy Sands once more proved that he is the most eccomplished young actor to come out of the rock and roll record record field with his performance on Studio One last Monday.

Billboard

. . . Another step up the ladder for Sands.

Hollywood Reporter (Hank Grant)



Motion Pictures

"SING, BOY SING"-20th Century-Fox

Tommy Sands makes debut as an actor . . . Shows his Versatility in Fox Movie . . . a trim, convincing performance.

New York Times

I nominate for stardom Tommy Sands: and I mean stardom in a big way, as an actor, as well as the teen-agers singing idol.

Louella Parsons

Well, the Sands boy can act, too. That question has now been settled by "Sing Boy Sing" . . . He's a welcome change.

Los Angeles Times

Records

"BLUE RIBBON BABY"-CAPITOL

"Blue Ribbon Baby" sounds like the side that could splash Tommy Sands' name across the charts once again. It's the songster's best effort... has Tommy singing with a good rockabilly quality the kids will go for. The side has a great beat, an excellent pause gimmick, and some powerful multiple track work to make this a juicy morsel for the teenage set... all the way.

Cash Box

Personal Management:

TED WICK

6606 Sunset Bivd., Hollywood 28, Calif.

Public Relations:

FREEMAN & WICK

Hollywood, Calif.



Jocks, Jukes and Disks

By HERM SCHOENFELD.

Joni James (MGM): "THERE GOES MY HEART" (Feist*), the oldie, is projected by Joni James for solid impact in the current market. "FUNNY" (Parlament*) is a classy ballad also handled lucidly. Mitch Miller Orch: "BLUE-BELL" (Frank*), a folksy ballad with a lilting melody, is given one of Mitch Miller's marching treatments which could walk it home. "IT SEEMS LIKE ONLY YES-TERDAY" (Frank*) is a nostalize ballad smoothly handled by the chorus.

The Platters (Mercury): "I "WHOA MABEL" (Valley Brook*)



LAWRENCE WELK

Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
'e You Ever Been Lonely?'
B/w "Bubble Gum"

dramatic opus in which Sargent sounds much like Frankie Laine.

The Doodlers (Jones): "THE DANGEROO" (Jonest), is a fair novelty idea delivered in okay style by this combo. "IT'S A SIN TO TELL A LIE" (BVC*), the oldie, gets; a nice swinging rendition.

Album Reviews

Domenico Modugno: "Nel Blu Dipinto Di Blu" (Decca). The hottest name now in the pop market, Domenico Modugno reveals the broad range of his performing and cleffing talent in this package. Modugno delivers with the type of infectious drive and color that hurdles language barriers. The dozen songs, all done in Italian, include the click title number, a couple of tunes, such as "Strada Nfosa," that are very similar to it, several Latin rhythm songs and some fresh-sounding ballads.
"Presenting The Belafonte Sing-

are very similar to it, several Latin frythm songs and some fresh-sounding ballads.

"Presenting The Belafonte Singers" (RCA Victor). The 12-man ensemble, which has been accomping Harry Belafonte on his concert tour, step out on their own with a program of offbeat folk songs. Like Belafonte himself, this group projects with framatic power on fresh material. Standout items include "The Ox Drivers,"

"The Red Rosey Bush," "Swing Dat Hammer," "Mrs. McGrath" and "If You Ever See A Whale." The solo assignments are handled with polish and the precision work by the whole group is standout.

"Tra Ironstrings Plays Music For People With \$3.98" (Warner Bros.) Whoever Ira Ironstrings is, his band plays a swinging brand of music. Promoted by a teaser campaign with a sense of humor and packaged with a title, cover photo and liner notes also pitched for laughs, what's in the groove actually is strictly legit big brand music arranged with taste and imagination. It may not revive the swing era but this set provides solid listening on such tunes as "Hot Toddy," "When My Sugar Walks Down The Street," "Bye Bye Blues." "Original Dixieland One Step," "Stompin' At The Savoy" and others.

Erroll Garner: "Paris Impres-Step," "Stompin' At The Savoy" and others.

Erroll Garner: "Paris Impres-

sions" (Columbia). Stemming from Erroll Garner's European tour last year, this double feature LP show-cases this superb keyboarder on a folio of Galilc-inspired songs. As usual, Garner attacks the material with a powerful beat, cascading chords and a non-stop musical inventiveness. A new departure for Garner are his efforts on the harpsichord, used in four original tunes. While interesting, the harpsichord's rather dry tone is not as suitable to Garner's style as the more lushly-toned pianoforte. Numbers in this set include such standards as "I Love Paris," "Louise," "The Last Time I Saw Paris," "La Vie En Rose" and "The Song From Moulin Rouge."

Rosemary Clooney-Jose Ferrer: "The Ferrers At Home" (MGM). This a standout set aimed at the kiddle set. Rosemary Clooney (Mrs. Jose Ferrer) narrates and sings the delightful "Story of Celeste" while Ferrer does a new version of "Tubby The Tuba," both popular children's works penned by composer George Kleinsinger and writer Paul Tripp.

"Fire Goddess" (Capitol). Recorded on the beach of Waikiki, this set presents Hawailan song done in authentic native style, Included are hulas and some less familiar chants and ritual dances. It's an arresting excursion into the island's folk heritage.

Barbara McNair: "Front Row Center" (Coral). Barbara McNair, a relatively new talent in the disk

It's an artestang exettission into the island's folk heritage.

Barbara McNair: "Front Row Center" (Coral). Barbara McNair, a relatively new talent in the disk field, is a belter with a striking delivery that doesn't depend on any gimmicks. In this collection, she's showcased on a flock of top showtunes, including such evergreens as "Old Devil Moon," "My Heart Belongs To Daddy," "Tve Got A Crush On You" and some more recent legit song clicks as "Whatever Lola Wants," "Hello Young Lovers" and "This Is My Beloved."

Sonny Stitt: "Only The Blues"

"Whatever Loia Wants," "Hello Young Lovers" and "This Is My. Beloved."

Sonny Stitt: "Only The Blues" (Verve). A virtuoso of the alto sax in the modern school, Sonny Stitt blows some moving jazz in this set backed by a fine combo including Roy Eldridge on trumpet and the Oscar Peterson trio. Stitt's solos are complex modern jazz conceptions but he manages to keep swinging although way out on a limb. Stitt and combo take long solos on four originals.

Al Bollington: "Organ Hues In Hi-Fi" (Dot). British organist Al Bollington dishes up a fancy display of electronic organ technique in this offering. Since the advent of hi-fi recording techniques, organ music has come into its own with its broad instrumental and dynamic range. Bollington pulls out all the stops on numbers like Mademoiselle De Paree," "State Fair Polka," "Dizzy Fingers," "Sleigh Ride" and others.

"The Smart Set" (Warner Bros.). A new mixed vocal group, under the baton of Jimmy Joyce, bows in this package with a smooth sound, excellent arrangements with a modern, but not overdone touch, and a book of fine oldles. Catalog

sound, excellent arrangements with a modern, but not overdone touch, and a book of fine oldies. Catalog covers numbers like "Bye Bye Blackbird," "You'd Be So Nice To Come Home To," "I Only Have Eyes For You," "Mood Indigo," "O!" Man River" and "Just You, Just Me," among others. Ralph Carmichael orch and, a guitar combo back up smartly.

K.C. Juve Orch TVer Kayoed by AFM Ukase

Kansas City, Sept. 2.

Musicians union last week stepped in to prevent the Kansas City Youth Symphony from playing a program over KCMO-TV on Sunday (31). The youths were to have played on a non-sponsored program produced in cooperation with the city government on a non-profit basis.

Orchestra is made up of about 90 musicians ranging from 10 to 21

profit basis.
Orchestra is made up of about 90 musicians ranging from 10 to 21 years of age, an amateur group with Leo Scheer as conductor. The work is supported by a nonprofit corporation in which interested persons buy memberships for \$10 each. The tv program was to have been a publicity measure for a forthcoming concert during "Youth Symphony" week.
Ted Dreher, president of Musicians Local 34, said several youth symphonies were organized here and that a series of musical youth programs might lead to sponsorship on the air. That would compete with professional musicians and would hurt the union, he said.

Best Bets

THERE GOES MY HEART Funny
It Seems Like Only Yesterday
It's Raining Outside
EASY DOES IT
PETER GUNNTango For Two
LOVE IS A SACRED THING When Will I Know

WISH" (AMC*), a firstrate ballad with a moderate rocking beat, is sold to the hilt by this savvy combo and its lead tenor. "ITS RAIN-ING OUTSIDE" (AMC*) is another above-par ballad with good chances.

chances.

Jaye P. Morgan (RCA Victor):
"EASY DOES IT" (Hecht, Lancaster-Buzzell*) is a neatly swinging
ballad which Jaye P. Morgan sells
smoothly for strong commercial
impact. "STAR DUST" (Mills*)
turns up in a good straightforward
ensemble slice with Miss Morgan
getting an assist from her brothers.

Ray Anthony Orch (Capitol):
"PETER GUNN" (Northbridge*),
theme of the upcoming NBC-TV
series of the same title, is rocked
with excitement in this instrumental by the same orch which clicked
with the "Dragnet" theme several
years ago. "TANGO FOR TWO
(Moonlight!) is another so-so in-

with the "Dragnet" theme several years ago. "TANGO FOR TWO" (Moonlight†) is another so-so instrumental with the single-phrase interpolation.

Kitty Kallen (Columbia): "LOVE IS A SACRED THING" (Winnetont) is a solid teenage-slanted ballad which Kitty Kallen gets across in a way that should appeal to the kids. "WHEN WILL I KNOW" (Bryden-Roundt) is an okay slow rocking ballad.

Earl Grant (Decap): "THE END"

okay slow rocking ballad.

Earl Grant (Decca): "THE END"
(Criterion*), a standout ballad with
a poetic lyric, is vocalled in excellent style by Earl Grant who closely resembles Nat Cole in delivery.
"HUNKY DUNKY DOO" (Criterion*) is a fair rocking item.

Hugo Winterhakter Orch (RCA
Victor): "CRAZY LITTLE TUNE"
(Planetary*), based on a catching
Armenian melodic phrase, shapes
up as cute material due for lotsa
spins. "I HAVEN'T MET THE
RIGHT ONE YET" (Royalty*),
adapted from the bestknown "Carmen aria, stretches a modern lyric
to fit the tune to get some novelty
appeal.

appeal.

Vince Martin (Glory): "SAIL ME BACK" (Wemart) is a refreshing calypso tune done by an expert folk singer who had a good hit a couple of years ago in "Cindy O Cindy." "KEEP A MOVIN"" (Brydent) is a somewhat heavy inspirational number.

Lee Stone (Coral): "TONIGHT WE LOVE" (Maestrot), the Tchalkowsky theme which is having a great revival in its legit form via the Van Cliburn disk, comes back in a slow rocking slice done by this singer with some of the usual note-bending. A good idea with potential. "MHY I FELL FOR YOU" (Sheradan*) is an okay ballad delivered in the same groove.

Domenico Modusno (Jubilee):

(Sheradan*) is an oray ballad delivered in the same groove.

Domenico Modugno (Jubilee):
"LE PETIT REVEIL" is a charming novelty cleffed and performed by this talented Italian who seems to be popping up on several labels at the same time, although Deccanow has him in its stable. "CAV-ADDUZZA" is more limited by the language barrier.

Leo Quica (Liberty): "OH LEO-LA" (Chandler*) is a bright Latin novelty with a one-phrase lyric interjected in a format that has become familiar recently. "CALI-ENTE" has a more driving tempo and uses the same twist.

Billy Myles (Dot): "SO IN NEED

POSITIONS

is a uptempo rocking number which this combo belts in its usual zestful style. "CHIQUITA LINDA" (Peer†) is a catching instrumental in a Latin groove.

Don Sargent (RCA Victor): "RED RUBY LIPS" (Monument†) is a slick rocking ballad belted very effectively by this singer. "DEEP GOES M'LOVE" (Sheldon†) is a

swinging rendition.

Royal Teens (ABC-Paramount):
"MY KIND OF DREAM" (Label!*)
is a smooth rocking ballad with a
good lyric which this combo hardles in the customary manner.
"OPEN THE DOOR" (Admiration i)
frantically goes nowhere.

Laine-Aires (Klick): "TONIGHT
IS THE LAST TIME" (Doris*), a
good ballad, pleasingly delivered
by this combo backed by the Buddy
Laine orch. "BLUE TEAR DROPS"
(Studiot) is a simple ballad delivered in dance tempo. ered in dance tempo.

*ASCAP †BMI

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines **Retail Disks Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

	This	Tact	TALENT	
		Week	ARTIST AND LABEL	TUNE
	1	1	DOMENICO MODUGNO (Decca)	. Nel Blu Dipinto Di Blu*
	2	5	EVERLY BROS. (Cadence)	
	3	3	ELEGANTS (Apt)	. Little Star†
	4	2	PEREZ PRADO (Victor)	. Patricia†
	-5	4	RICKY NELSON (Imperial)	Poor Little Fool†
	6	7	JIMMY CLANTON (Ace)	. Just A Dream†
	7	6	PEGGY LEE (Capitol)	. Fever†
	8	8	DORIS DAY (Columbia)	
	9	9	JACK SCOTT (Carlton)	. My True Lovet
	10	••	PONYTAILS (ABC-Par)	
	-			
		TIONS Last	TUNES	
	This	Last Week	TUNE	Publisher
	This	Last	TUNE *NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
	This Week	Last Week	TUNE *NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
	This Week	Last Week 1	TUNE	
	This Week 1 2	Last Week 1 2	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL	
	This Week 1 2	Last Week 1 2	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL	
	This Week 1 2 3	Last Week 1 2 5	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL *EVERYBODY LOVES A LOVER †BIRD DOG	
	This Week 1 2 3 4 5	Last Week 1 2, 5 3	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL *EVERYBODY LOVES A LOVER †BIRD DOG †JUST A DREAM	Robbins Peer Int. Keel Eric Korwin A-Rose
	This Week 1 2 3 4 5 6 7 8	Last Week 1 2, 5 3 4 10	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL *EVERYBODY LOVES A LOVER †BIRD DOG †JUST A DREAM †FEVER	Robbins Peer Int. Keel Keel Korwin A-Rose Lois
	This Week 1 2 3 4 5 6 7 8	Last Week 1 2, 5 3 4 10 9	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL *EVERYBODY LOVES A LOVER †BIRD DOG †JUST A DREAM †FEVER †MY TRUE LOVE	Robbins Peer Int. Keel Eric Korwin A-Rose Lois S-Peer Int.
•	This Week 1 2 3 4 5 6 7	Last Week 1 2, 5 3 4 4 10 9 6	*NEL BLU DIPINTO DI BLU (VOLARE) †PATRICIA †LITTLE STAR †POOR LITTLE FOOL *EVERYBODY LOVES A LOVER †BIRD DOG †JUST A DREAM †FEVER	Robbins Peer Int. Keel Eric Korwin A-Rose Lois S-Peer Int.

DISK BIZ SURGES AFTER SLIDE

UA's Youngstein, In Bid for Talent, Terms Current Artist Payoffs Obsolete

Extending its concept of operating with indie film producers into the disk field, United Artists Records is making a bid to become a major power in the jazz market via independent packagers. Last week, the UA disk subsid wrapped up a deal with jazz impresario and manager Monte Kay who already has 10 to 15 sets projected for the diskery. Bak diskery.

10 to 15 sets projected for the diskery.

Max Youngstein, prexy of the disk subsid, predicted that 'UA would change the face of the record industry-just as it did in the nic field when the new IIA management took over seven years ago. Youngstein stated, that the payoff for creative talent in the disk industry hanks back to the "dinogaurage."

for creative falent in the disk industry hanks back to the "dindrau"
age."

He said disk artists should get
way and above their present share
of earnings from a hit record.'
Youngstein indicated that, as a
general basis, the artist should,
get 50% of the profits on a hit
after all recording costs are paid
off. Via this route, the UA label
is aiming to attract both new and
established talent, as well as the
indie producers. Concerning the
latter, the UA exce declared that
they should also be permitted to
share in the profits, just like the
film producers. As with the latter,
UA is ready to underwrite the disk
production, and provide the promotional and distribution apparatus
necessary to sell the platters.

In a progress report on the UA
label to date, Youngstein concedded that the company was not yet
a major factor in the disk biz. He
stated that the company made a

(Continued on page 48)

Mass. Supreme Court Advances Jukebox Case: Tax Vs. Freedom Test

Boston, Sept. 2.

Massachusetts jukebox ops are going to have a chance to get off the hook of \$160 yearly license fees for phonos in Boston. The full bench of the State Supreme Court will hear their contentions at their October sitting that entertainment, as a form of expression, is guaranteed freedom under the first and 14th amendments to the Constitution, that licensing of jukeboxes as opposed to all other types of musical entertainment for profit is discriminating and unconstitutional, and that the fees are not only excessive but violate free speech in the matter of playing disks.

disks.

Arthur Sherman, legal counsel for the Music Operators of Massachusetts, said that normally cases entered would not be heard until December, but that he had written to the Chief Justice, who was in Alaska, regarding the constitutional issues involved in the cases, and the "judge saw fit to advance the cases." Hence, ops may beat the Oct. 31 deadline for payment of the 1959 license fees in Boston.

The case stems from phono ma-

the 1959 license fees in Boston.

The case stems from phono machine fees in Boston which total \$150 per machine, with \$50 for Sunday city license, \$50 for City weekday license, and \$10 Federal tax. It is expected that the ultimate decision will be handed down in the latter part of this year, Sherman said.

Leonard Smith to EMI

Leonard Smith 10 LMH
London, Aug. 26.
Leonard Smith, who resigned
from his managing directorship of
Pye-Nixa Records five weeks ago,
has joined the EMI records division as commercial manager. In his
new post Smith will be mally connected with production and executive duties.

Smith quit his job with Pye because of a difference of opinion. He
spent 30 years with the EMI organization before leaving in 1952 to
set the Philips label on its feet.
Two years later he resigned and
went to Pye.

On Design, Coral Wax

Hildegarde shuttled between Design, for an album, and Coral Records for two pop singles, warding both fagt week. "Bake a Cake" in German and French is part of the Coral platter job, and the Design, LP includes 12 numbers in Regists, French and German, Salvatore Give and Cornell Tanssy twin-plane accompanied her. Hildegards has herestened here a Decra exclusive hat these are her first for the settinisted Coral label. Chanteurs ovens Oct. 22 at the

Chantense opens Oct. 22 at the Persian Room of the Hotel Plaza, N. Y. for four weeks, her first re-turn there in 10 years.

Fischer Music Joins Suit Vs. Pix Tunes on TV

With three test cases already pending in N. Y. Federal Court to determine music rights in motion pictures sold to television, a fourth suit was brought last week in the same tribunal. Publishing firm of Carl Fischer Inc. seeks an injunction and damages sustained against C. & C. Films Inc. for unauthorized use of the song, "Bavardage," in the RKO film, "His Greatest Gamble." pictures sold to television, a fourth

Fischer charges that C. & C. "falsely asserted and represented" to television users of the picture that it had been authorized to utilize recordings of the song in synchronization with the film.

often cases previously filed and involving the same issues include Southern Music Corp. vs. C. & C. Films, Shapiro, Bernstein & Co. vs. C. & C. Films and Broadway Music Corp. vs. Hollywood Television Service Inc. Julian T. Abeles (& Bernstein) is legal rep for plaintiff.

Count Basie band will do a fort-night of one-nighters in the mid-west in October, followed by a three-day stand at Roberts Show Club, Chicago, starting Oct. 31.

HALF-YR. DROP

For the first time in about a decade, the disk blz during the first half of this year falled to sustain the upward climb of sales growth and began to dip as compared with the similar period of last year.

last year.

The decline has been noted in the disk royalty payments to publishers and will also likely be reflected in the disk company contributions to the Music Performance Trust Fund which gets a percentage of each disk sold. A marked nighton in business, however, has occurred this month and if maintained for the rest of the year, may still put the '59 annual take ahead of the \$350,000,000-\$400,000,000 estimated gross of the last year.

1axe ahead of the \$350,000,000,000,000,000 estimated gross of the dast year.

Slackening of the disk biz during the first half of this year, caletiated to run from 20% to 30% was ascribed in the main to two factors: (1) the recession and (2) rock 'n' roll. When talk of a general business decline became widespread late last year industry execs knew they were in for a rough time since disks are ranked among the more expandable luxury items. In manufacturing areas, such as Detroit, where the unemployment ratio was high, disk sales were immediately clipped.

The continued impact of rock 'n' roll in the pop field is also (Continued on page 48)

Elman, On 50th Anni Of Debut, Raps the Rock

San Francisco, Sept. 2.
Violinist Mischa Elman marked the 50th anniversary of his U.S. concert debut last week by observing that rock 'n' roll is just a pass-ing craze." Elman, now 67, said: "There are definitely signs of a renaissance of public interest in

good music.

He remarked that "in every epoch you will find the young generation gets a hold of something which enthuses it, but that is only temporary." It's certainly true of rock 'a' roll, he said. "I can't help feeling that rock 'n' roll is just an expression of present-day life. There's a certain nervousness in it that expresses a lack of security."

He'll return to his New York home this month, do a TV show and start another concert tour in October.

Musicians Guild Cuts AFM Control In TV Via Major Film Studio Deal

Now Jubilee Gets Into Modugno Platter Act

Jubilee Records is now getting into the Domenico Modugno act to cash in on the Italian crooner's click Decca slicing. "Nel Blu, Dipinto Di Blu." Via the acquisition of several European masters cut by Modugno, Jubilee has been able to schedule, a single, LP and a EP release. Already shipped is Modugno's single, "Cavaddazzu" (My Little Burro) and "Le Petit Reveil" (The Little Clock). The LP package, "A Sicilian In Paris," scheduled for release within the next two weeks, will consist of 12 folk songs sung in Italian and French. An EP set of the same name will be released concurrently.

WB's New Twists: Sense of Humor, Rival Co. Plugs

In an unusual step, the new Warner Bros. label is handing out cuffo commercials to rival companies on liner notes of some of its LP product. According to Hal Cook, WB's sales manager-veepee, the new label is being geared to make a contribution to the indus-try and, with a mature approach, can help. itself by helping other diskeries.

diskeries.

For the opening shot on its
"For Whom The Bell Tolls" package, the WB liner notes has this
insertion: "Other suggested film
scores for your listening pleasure"
and follows with mentions of
"Around The World In 80 Days"
(Decca), "South Pacific" (RCA
Victor), "Oklahoma" (Capitol), (Decca), "South Pacific" (RCA Victor), "Oklahoma" (Capitol), and "A Star Is Born" (Columbia). On its "Smart Set" LP, the WB liner note includes this legend, "For your listening pleasure may we suggest" and follows with Four Freshman (Capitol), Hi Lo's (Columbia), Norman Luboff (Columbia), King Sisters (Capitol) and Clark Sisters (Dot). The album (Continued on page 48)

Hollywood, Sept. 2.
Some 1,200 major studio musicians are due to return to work tomorrow (Wed.) after more than tomorrow (Wed.) after more than six months of idleness, consuma-tion of a 39-month contract be-tween the new Musicians Guild of America and the Assn. of Motion Picture Producers. MGA members overwhelmingly ratified new pact last night (Mon.) by 98-to-5 vote.

last night (Mon.) by 98-to-5 vote.
Under the new deal, MGA made
further inroads on the American
Federation of Musicians' Local 47
by gaining jurisdiction over television film music at the major studios. Application of this jurisdiction applies principally at Columbia, where the Screen Gems subsid is among the most active of the
Hollywood telefilmeries, Metro and
20th-Fox. 20th-Fox.

As matters now stand, there are two unions with telefilm jurisdic-tion, since AFM has contracts with Revue Productions and Desilu, two tion, since AFM has contracts with Revue Productions and Desilu, two biggest telefilm producers. However, there's a wide divergence between the MGA and AFM terms, posing the threat of a jurisdictional war between the two unions over the remainder of the telefilm field. New MGA contract provides for blanket recording sessions to cover an entire 39-week teleseries, and eliminates residual payments by the producer, whereas AFM leal provides no such blanket ses ions and involves payments into the Music Performers' Trust Fund.

Meanwhile, battle for jurisdiction over the independent motion pic producers resumes Sept. 17 at a National Labor Relations Board hearing on the MGA's petition for a collective bargaining election among the indies. Should NLRB authorize an election and the MGA win, the new union would gain complete jurisdiction over theatri-cal filmmaking here. Indies are currently covered by interim AFM pacts.

Under terms of the new MGA

pacts.
Under terms of the new MGA contracts the studios are relieved of the requirement of maintaining contract orchestras, their major contract orchestras, their major beef against the AFM. Elimination

(Continued on page 44)

Kid Ory Gets Nothing But the Blues in Claim Vs. MCA & Club Preem

Vs. MCA & Club Preem

San Francisco, Sept. 2.

Trombonist Edward (Kid) Ory's claim against Music Corp. of America for money he says he was never paid on his 1956 European tour has been adjudicated by the AFM executive board, but Ory doesn't like the decision and says he'll sue MCA in Federal court.

Ory filed, through AFM Local 47, Los Angeles, a claim for \$18.992 in pay and commissions which he said was due him between Sept. 22 and Dec. 5, 1956. The claim was against MCA, MCA's Paris hooker, David Stein, and two Parisian promoters, Jacques Benoit-Levy and Pierre Andrieu.

AFM's executive board, meeting In New York Aug. 5, decided MCA should pay Ory \$432 and that the two French promoters should pay \$12,279, or face blacklisting.

At the same time, the board allowed clarinetist Philip Gomez's \$355 claim against Ory, but rejected drummer Minor Ram Hall's claim of \$329 on Ory—both Gomez and Hall were sidemen on the band's European tour. The board gave Ory until Aug. 30 to pay Gomez but set no deadline on MCA's \$432 indebtedness.

Ory, through his manager-wife, Barbara Genung Ory, points out (Continued on page 48)

Cap's Extra 15c Divvy

Hollywood, Sept. 2.
Capitol Records declared an extra dividend of 15c per share on common stock payable Sept. 30 to stockholders of record Sept. 15.
Melon is in addition to regular quarterly rate of 25c per share.

VARIETY 10 Best Sellers on Coin Machines......

1. NEL BLU DIPINTO DI BLU (5)	Domenico ModugnoDecca
2. PATRICIA (10)	Perez PradoVictor
3. POOR LITTLE FOOL (10)	Ricky NelsonImperial
4. LITTLE STAR (4)	ElegantsAPT
5. EVERYBODY LOVES A LOVER (5)	Doris Day Columbia
8. FEVER (5)	Peggy Lee Capitol
7. JUST A DREAM (1)	Jimmy Clanton Ace
8. BIRD DOG (1)	Everly Bros Cadence
9. BORN TOO LATE (2)	Ponytails
10. MY TRUE LOVE (2)	Jack Scott Carlton
Second Group	
Second Group	Jimmie RodgersRoulette
Second Group	Pat BooneDot
Second Group ARE YOU REALLY MINE	Pat BooneDot
Second Group ARE YOU REALLY MINE IF DREAMS CAME TRUE WHEN	Pat Boone Dot Kalin Twins Decca
Second Group ARE YOU REALLY MINE IF DREAMS CAME TRUE WHEN VOLARE	Pat Boone Dot Kalin Twins Decca Dean Martin Capitol
Second Group ARE YOU BEALLY MINE IF DREAMS CAME TRUE WHEN VOLARE YAKETY YAK	Pat Boone

HARD HEADED WOMAN Elvis Presley Victor [Figures in parentheses indicate number of weeks song has been in the Top 10]

SUSIE DARLIN' Robin Luke Dot

Edinburgh Festival

from bearded professors to hikers in shorts. Coin worries (a \$150.000 deficit) are temporarily forgotten amid pagentry and abundance of events. The local city corporation has made substantial contributions towards the annual cost, and many private individuals also have given donations.

City shopkeepers and services benefit to the tune of \$3,000,000 for each week of the Fest. More than 250,000 visitors are expected here for the three-weeks' junket. Figured that they will spend \$6,000,000 to \$9,000,000.

Twenty-two burgomasters, mayors, presidents of city councils, lord mayors and local provosts from leading capitals of Europe, England, Wales and Eire were guests at the colorful festival opening. Opening concert in Usher Hall, an all-Beethoven program, was by the British Philharmonic Orch, conducted by Dr. Otto Klemperer, 73-year-old German.

There will be 163 performances:

There will be 163 performances.

and ballet ofterings. Odd feature is that, apart from one third-class production, the city is completely gooded to vaude. Only show in this category is a "Summer Show," straing John, Victory. The nearest No. 1 vaude offering is 40 miles away at Glasgottering is 40 miles away

harmonic Orch, conducted by Dr. Otto Klemperer, 73-year-old German.

There will be 163 performances under official aegis of the Festival Society, with more than 2,000 artists taking part. Assembled in the city are five orchs, nine chamber orchs or ensembles, five choirs, six dramatic companies, the Stuttgart State Opera, a Spanish Opera Company, two ballet companies and more than 16 soloists.

Many Yank Visitors

U.S. visitors are many and prominent. Accents from Texas to Brooklyn are heard every day in the Festival Club. Sleek American automobiles bearing registration plates from Cincinnati to Los Angeles glide along Princes Street, city's classy thoroughfare, and tower above the hundreds of smaller British and Continental autos. The U.S. Marines have brought a real Yankee atmosphere to this year's junket. They are performing nightly on the Castle Esplanade in the 1958 Millitary Tattoo, an open-air "must" among spectaculars for the thousands of vacationers. The U.S. contingent win a specially warm welcome for its clever drill display accompanied by their drum and bugle corps and band. The Tattoo is SRO stuff. A camera unit accompanying the U.S. Marines is taking home a film record of their Fest participation.

First item of controversy without which no Edinburgh Festival months.

First item of controversy without

tion.

First item of controversy without which no Edinburgh Festival would be complete, has come in the legit sphere. Squawks were heard from northern Ireland quarters that "The Bonefire," new play by Gerald McLarnon, gives a distorted picture of life in northern Ireland. This play is a drama set against background of a present-day Orange-day celebration in Northern Ireland, and is produced by Tyrone Guthrie. Ulster Group Theatre is presenting it.

Many Unofficial Legit Shows
One of the interesting points of the 1958 Fest is the large number of drama offerings which are all unofficially sponsored. The Scot Community Drama Assn. is staging the first performance of "A Surgeon for Lucinda," new musical Scot comedy by James Scotland, in the city's Little Theatre. Same group presents "Blood Wedding," modern Spanish classic, by Federico Garcia Lorca. The London Club Theatre Group offer thworld preem of "Rashid," by modern Spanish classic, by Federico Garcia Lorca. The London Club Theatre Group offer the world preem of "Rashid," by Dorothy Lang, drama set, in a backward Arab country. Leads are taken by Julian Somers and Ruth Goring. Rutherglen Repe-tory Theatre, legit group from small town near Glasgow, are preeming "A Quiet Man," by Hermann Sudermann.
Revues on the unofficial Fest "fringe" are increasing in number fi not in quality. D. P. Chaudhuri, Indian showman, advertises "Sparkle at the Festival Frange" in his non-stop intimate Irving Revue, a production from the Irving Theatre Club, London. This emerges as mere sex-and-naughtiness fodder for peering males.

In competition, the Edinburgh Palladium, local vaudery, advertises "a strippingly saucy late-nite revue." Both shows are aimed to balance heavier fare elsewhere. A more clever revue is in "Just Lately," a show produced by Noel Kershaw for the Oxford Theatre Group.

Group.

It's becoming obvious that a mania for late-night revues of any calibre is developing to meet a demand from festivalites for lighter fodder after earlier drama

Jazz An Unofficial Entry
Jazz makes an unofficial entry at
this year's junket. Under the banner of "Festival Jazz," a jazz-dance
party is billed for the city's
Waverley Market. Johnny Duncan
and his Blue Grass Boys are making a flying visit from London to
appear. The jazz entries are
minus blessing of the official
Festival Society. Latter, however,
has jazz shows in mind for future
junkets, and made a bid earlier in
year for Louis Armstrong and his
combo.

year for Louis Armstrong and his combo.

The Fest is receiving its usual strong coverage from correspondents all over the world, with tele interest stronger than in recent years. Scribes are here representing sheets from Norway, South Africa, Sweden, Yugoslavia, Italy, Canada, Finland, Germany, France, Holland, Israel, Austria, Australia, and the U.S.

JAZZ OUTDRAWS FOLK AT FRENCH LICK FETE

French Lick, Ind., Sept. 2. Hoosiers prefer jazz over country music, about four to one, if the

attendance of the French Lick Music Festival is any guide. The first session of a weekend of country music last Friday (22) saw less than 1,000 persons in the striped tent on the grounds of the fashionable French Lick-Sheraton Hotel, as compared with about 4,000 cramming into the same spot a week earlier, for the first Hoosier Jazz Festival. The hillbilly program included Ernest Tubb of Grand Ole Opry, the Wilburn Bros., Randy Atcher's television company from Louisville, Skeets Yaney of St. Louis, and Red Kirk's Quartet of Louisville.

The Labor-Day weekend featured attendance of the French Lick Mu-

The Labor-Day weekend featured The Labor-Day weekend featured a symphonic festival with guest conductors including Arthur Fiedler and Minas Christian, of the Boston Pops Orchestra and the Evansville Philharmonic, respectively, batoning the augmented Louisville Orchestra, as well as Robert Whitney, regular conductor. Al Banks, director of the French Lick Festival, said the whole series of programs was an experiment, to help prepare for a similar series of events in 1959.

events in 1959.

NEW ASCAP DET. EXEC
Robert W. Wieland has been named manager of ASCAP's Detroit office, succeeding Charles D. Engle who resigned.
Wieland was formerly assistant to James L. Cleary, midwestern division manager.

Inside Stuff—Music

How standard classical works which have been recorded numerous times still retain their freshness was spotlighted by George R. Marek, RCA Victor v.p. and general manager, on the NBC Radio "Nightline" show last week. He demonstrated how Tchaikowsky's First Plano Concerto received contrasting interpretations from two such artists as the veteran planist Joseph Horowitz and the current longhair sensation, Van Cliburn. Marek played the first movement of the concerto in both renditions, pointing out that the Horowitz performance took 17½ minutes while Cliburn took about three minutes more. By such variations, Marek pointed out that each artist can renew the artistic response of the listener in a familiar work.

Musicians Guild

of the contracts orchs in effect spells out the end of guaranteed staff employment for the studio musicians. The tooters, however, will get increased scales, as follows:

For a three-hour session, studios

will get increased scales, as follows:

For a three-hour session, studios will pay \$55 per man when using orchs of 35 or more; \$57.5 per man for 30-40-man orchs; \$60.50 for 24-29-man orchs; and \$63.25 for 25 musicians or less. This compares with the old AFM rate of \$48.21 per man for contract orchestras. Scale for sideline musicians has been upped from \$27.13 per day to \$30.93, and comparable increases made for arrangers, copyists, orchestrators and librarians. Minimum requirements for telefilm sessions call formine hours of recording for a half-hour series consisting of 39 episodes; 18 hours for 39 episodes of a 60-minute series, with payment at the rate of \$55 a man per three-hour session, or \$165 or \$330 per man minimum per entire series. No rerun paysixth runs.

It's because the major studios' telefilm subsids will have a cost advantage in use of live music over the indies, such as Desilu and Revue, that threat of a jurisdictional hassle over the remainder of the telefilm production field is a real one. One key producer, still uncommitted to either union, commented that "the show that gets sold is the best one for the least money, and if MGA comes to us with a better deal than the AFM, we're going to listen."

Covered by the new agreement,

T O T A L

P

RETAIL ALBUM BEST SELLERS

VARIETY

Suri sellers

based on reporters and showing	orts from leading comparative	
s for this week	and last.	

Sourds of Great Bands (W 1022).....

Long Island—(Arcade As	Boston—(Jordan Marsh)	Albany—(Ten Eyck Reco	Washington-(Disc Shop	Philadelphia—(John Wa	Chicago-(Lyon-Healy)	Miami-(Spec's Record	Dallas (Titche-Goetting	San Antonio—(San Anto	Louisville—(Shackleton'	Memphis (Trent Wood	Indianapolis—(Ayres)	Minneapolis—(Dayton's	Cleveland—(Higbee's)	Kansas City—(Katz Drug	Portland—(Madrona Rec	San Francisco (Sherma	Denver-(Denver Dry G	Hollywood—(Wallich's N	Seattle (Gradomore P. N.
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	This	onal ing Last wk.	Artist, Label, Title	Long Islan	Boston-	Albany-	Washingto	Philadelp	Chicago	Miami—(Dallas (San Antor	Louisville	Memphis	Indianapo	Minneapo	Cleveland	Kansas Ci	Portland-	San Fran	Denver-	Hollywoo	Seattle-	O I N T S
	1	2	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)	3	5	6		2	. 3	1	3		2		1		5	10	3	3	6		1 :	111
	2	1	JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133)	1	1	2	8	6	1	5	5	4		4		3	• • •	4	4		10			96
7	3.	6	MUSIC MAN (Capitol) Original Cast (WAO 990)							4												8		
7	4	4	GIGI (MGM) Soundtrack (E 3641)	2			2	5																
	5	5	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)		,									-										_
f	6A		VAN CLIBURN (Victor) Tchaikowsky Concerto (LM 2250)											- 14										
t	6B	7	PAT BOONE (Dot)																					
5 1			Stardust (DLP 3118)																					
n	_8_	8	Original Cast (B 2579-80)																					
e -	9	10	Original Cast (CL 5090)																					
n e	10	12	Cole Espanol (W 1031)	4	<u></u>	••-	••-	••-	••	••	10	1	••	••	••	••	••-	••	••	••	••	2	••	27
y	11	_15	Swinging on Broadway (T 963) LESTER LANIN (Epic)	••	••	•••	<u></u>	••	8	••	7		<u></u>	3	••	7			••	••	ē.	9	7	25
e h	12A	13	Goes to College (LN 3474)		3	<u></u>	7	••	••	••	<u></u>		5	8	10		••	••		••				22
y	12B	14	Gems Forever (LL 3032)				4			8			7				4	••				10		22
g	12C	16	'S'Awful Nice (CL 1137)																					
t	15	17	JOHNNY MATHIS (Columbia) Swing Softy (CL 1165)																					
r	16	25	KINGSTON TRIO (Capitol) Kingston Trio (T 996)																					
s	17A	0	SHEARING-STATON (Capitol) In the Night (T 1003)																					_
a I-			PERRY COMO (Victor)																					
s	17B		Golden Records (LOP 1007) KING AND I (Capitol)					-	-															
h	19A		Soundtrack (W 740)																					
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V O	19C	23	Soundtrack (DC 9046)	••	• • •	••	••.	••	٠.	••	••	2	••		••	9	9	••	··-	<u></u>	••-	··-		13
t 1	19D	22	Las Vegas Prima Style (T 1010)				••	••	'		<u></u>		••	٠			<u></u>	• •	. 6		••	3_	,	13
e	23A	20	RICKY NELSON (Imperial) Ricky Nelson (IMP 9050)	6		••	10			9							<u></u>	7						12
a y	23B		JONAH JONES (Capitol) Jumping With Jonah (T 1039)								8				6		•••					7		12
a r	25	91	GLENN GRAY (Capitol) Sounds of Great Bands (W 1022)										_											-

.. 10 ..

Paul Weston Returns to Cap Stable; Col Gets Sylvia Syms; Other Signings

After an eight-year absence, Paul-Weston, arranger-conductor, has returned to the Capitol Records roster. Weston had been with Columbia Records for most of the intervening years as Coast recording chief. Weston's wife, Jo Stafford, is still with the Columbia label.

Sylvia Syms has been added to the Columbia Records roster.

Miss Syms had been with the Decca stable for the past several years, and big hits a couple of years ago in. "I Could Have Danced All Night" and "English Muffins and Irish Stew."

and Irish Stew."

Ernestine Anderson has signed with Mercury and has just cut her first album for the Chi diskery. She's backed on the LP by Pete Rugolo's band. Negro songstress is current at the Colony, Seattle, and has October dates in Minneapolis, the Copa in Pittsburgh, Cleveland's Modern Jazz Room, and Boston's Storyville.

Sulvia Saunt Philadelphia space.

Sylvia Saynt, Philadelphia song stress, has joined the United Artists label. She has been working in niteries in the east recently.

Trude Adams, songstress, has been inked by 20th Century Rec-ords. Her first release due this month will be "The Power of Love."

Love."
Shelby Flint, songstress and tunesmith from the Coast, has joined the Cadence roster. On her first release, she's doing two of her own songs. "Oh, I Miss Him So" and "I Will Love You."

Eddie Sauter Quits German B'casts In Tiff

Baden-Baden, Sept. 2.
American orchestra leader Eddle
Sauter, who signed a three-year
contract with Suedwest Rundfunk,
local outlet of the West German
radio and television net here, has
left the station 21 months before
the end of the pact.
Disagreements between Sauter

Disagreements between Sauter and the station managers have deepened within the past couple of months. Sauter has been urged to play more light music and not only jazz.

Sauter has returned to the States Sauter has returned to the States, and his band, consisting of American and German musicians, has broken up. IIn the U. S., the Sauter-Finegan band was noted for its "advanced" rhythms.—Ed.]

Brennan Exits Lombardo To Set Up Bows & Beaux

Buddy Brennan, longtime pianist and arranger for Guy Lombardo's orch, is setting up his own band. Brennan will head a 12-piece string group, including four femmes, which he is calling Bows and Beaux. It will combine music with dance and pantomime with Brennan narrating the act.

He'll continue to divide the arranging chores for Lombardo with

ranging chores for Lombardo with

COL SETS RADIO FEE SERVICE FOR STEREO

SERVICE FUK STERED

Gearing for the swing to stereo on the broadcasting level, Columbia Records has prepared a program to service radio stations with stereo disks. The new program will be administered directly by Columbia for the remainder of the year, in order to begin immediate supply of disks.

It is expected that the stereo service will be offered on a basis similar to the monaural subscription service in which a nominal fee is charged for the packages. All FM stations are being presented with the program as well as stations presently subscribing to the monaural service.

Play Anti-Negro Spot, Expelled From U.K. Union

Expelled From U.A. Union London, Aug. 26.
The British Musicans' Union has expelled three bandleaders who have been playing at a ballroom which discriminates against Negroes. The ballroom is the Scal at Wolverhampton, which the union blacklisted in the early part of June when the ban was brought to its attention. An MU spokesman said that the bandleaders, Charles Wall, "Styx" Wilkinson and Jack Wilson, were warned not to appear at the spot. at the spot.

The expulsion was agreed to by a branch meeting of the union, and one of the leaders is reported to have said he had been too busy to attend and was "just disgusted." Another said he intended to honor his remaining engagement at the Scala. All have the right to appeal.

Embattled Music Trust Funds Hit New Peak With \$6,225,000 Allocation

Bert Siegelson Joins Frank Loesser's Firm

Bert Siegelson, former disk promoter, has joined Frank Music as exec assistant to veepee Stuart Ostrow. In addition to acting as liaison for Frank and its affiliated firms, Siegelson will assist in planning advertising, promotion and exploitation activities.

Siegelson's initial pitch will be on Mitch Miller's Columbia wax-ing of "It Seems Like Only Yester-day" and "Bluebell."

Van Cliburn Sells Out In Native Texas Dates

In Native Texas Dates.

Dallas, Sept. 2.

The Dallas Symphony Orchestra has sold out its Nov. 29 concert by Van Cliburn to be held here in the 4,100 seat State Fair Music Hall. It was the first time since Liberace played with the orchestra that the Symphony has had a sellout for a local concert. The Van Cliburn tickets were sold entirely by mail.

Cliburn and the Dallas Symphony will appear together in two other concerts in Texas. One will be in Kilgore, the home town of the pianist, on Dec. 2. The second will be held at Fort Worth on Nov.

The Music Performance Trust Funds, which have been the target of several legal actions and a con-troversial factor in the ranks of musicians, are still building to new revenue peaks. The Funds, representing royalties collected from the disk manufacturers and the vidpix makers, is due to allocate about \$6,225,000 for the year ending June 30, 1959.

Year's allocation for projects call-ing for jobs for live musicians compares with the \$4,850,000 shelled out last year. Indicative of

compares with the \$4,850,000 shelled out last year. Indicative of how the Funds have grown are the following allocation figures since 1950 when \$900,000 was distributed: 1951—\$1,400,000; 1952—\$1,700,000; 1955—\$2,300,000; 1955—\$2,200,000; 1955—\$2,200,000; 1955—\$2,200,000; 1955—\$2,800,000; 1959—\$6,225,000.

Growth of the Fund's gross reflects the steady upbeat in the disk biz over the same period. According to the Trust Funds figures, the disk industry racked up sales of \$320,000,000 in 1957, a gain of over \$60,000,000 on the previous year. In 1948, when the disk biz was starting to gain momentum, the industry's take was \$150,600,000,000, and has been climbing steadily since.

The amount of royalties collected

ily since.

The amount of royalties collected by the Funds from the vidpix industry, however, has fallen off since the peak-of \$709,500 in 1953. In 1956, the Funds only collected \$168,600 and in 1957 the total fell off to \$39,100. Drop in the vidpix royalties is a focus of the debate within the ranks of the musicians which recently led to the formation of the Musicians Guild as a rival to the American Federation of Musicians.

The Musicians. Guild supporters.

rival to the American Federation of Musicians.

The Musicians Guild supporters have attacked the AFM insistence on vidpix paying roya'ties to the Funds when union musicians are used on grounds that this has choked off job opportunities. It's charged that the producers would rather use canned music or record overseas rather than pay royalties, amounting to 5% of the gross, to the Funds. More recently, Herman D. Kenin, who succeeded James C. Petrillo as the AFM chief, has been more flexible in dealing with the vidpix producers, cutting back the royalty bite in order to encourage the use of live musicians.

The Funds are also under attack in nine different law suits pending both in New York and California, Suits stem from claims of Coast musicians and also from a group of stockholders in the major disk companies who claim that the payment of royalties to the Funds represent a vio'ation of the Taft Hartley act.

DICK CLARK TROUPE PULIS 2°G In H'WOOD

Hollywood, Sept. 2.
The Dick Clark Show, in which
the ABC deejay lined up 15 record
dats for single performance at Hollywood Bowl Aug. 24, grossed ush \$29,000.

Event brought out crowd of 15;-100, mostly juves. Bowl was scaled it \$4 top.

Folds In Mpls.
Minneapolis, Sept. 2.
Scheduled for three days at the Armory here, Dick Clark and his network television "American Bandstand" show in person closed abruptly after slim attendance at the opening afternoon and night performances (27).

performances (27).

Clark's personal manager Charles
Reeves stated that the reason for
the closing was that the emcee of
the nationally televised teenager
lance show out of Philadelphia had
been taken ill and was suffering
from a severe cold and sore throat,

Blue Note, Chi Owners Hurt In Auto Ramming

Chicago, Sept. 2.

Chicago, Sept. 2.

Frank Holzfeind, Blue Note jazzery owner, and his wife, Catherine, were seriously injured early last Wednesday (27) when their autorammed the rear of a stalled milk truck near Libertyville, Ill. Couple was returning to Chi from a day of golfing at a Wisconsin resort.

They were transferred to Payers.

They were transferred to Ravens-wood Hospital here.

RETÄIL DISK BEST SELLERS

seller taine 20 cl parat		Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington-(Super Music)	Philadelphia—(John Wanamaker)	Miami-(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas-(Titche-Goettinger)	San Antonio-(San Antonio Music)	Chicago-(Hudson-Ross Music)	Detroit-(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis-(Don Leary Music)	Cleveland—(Custom Distrib Co.)	Kansas City-(Jenkins Music Co.)	San Francisco-(Columbia Music)	Hollywood—(Wallich's Music City)	Denver-(Denver Dry Goods Co.)	Seattle-(Sherman-Clay)	TOTAL POINTS
1 1	DOMENICO MODUGNO (Decca) Nel Blu Dipinto Di Blu	. 1	1	4	1	1	1	1	5	8	3	1	1	2		1		1	1	1	1.	163
2 2	ELEGANTS (Apt) Little Star	•				•				1		3					1			<u> </u>		102
3 4	EVERLY BROS. (Cadence) Bird Dog																		-	8		98
	RICKY NELSON (Imperial) Poor Little Fool									17				-		-						
4 8	JIMMY CLANTON (Ace) Just a Dream	. 4	•••	•••	<u> </u>	3	3							··					••		•••	60
5 5	DEDET DDADO (Victor)	-									5			*•		_10_	4		••	<u>··</u>		59
6 3	Patricia												4. ·	•••	··-	8	9	9	6	**	··	57
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8 9	My True Love	. 5	••		••	••	6	<u></u>	••	6	2	7	• •	8	••	_6	<u></u>	8	••	••	_7_	44
9 7	DORIS DAY (Columbia) Everybody Loves a Lover	. 8	9			6	٠.		••	••			8	6	••	9	8	4 :	<u></u>	5		36
10 21	TOMMY EDWARDS (MGM) It's All in the Game					4		6	··	2	••				٠.,			5	3			35
11 18	IMPERIALS (End) Tears on My Pillow	. 2	4	2							4								٠			32
12A 15	PONYTAILS (ABC-Par) Born Too Late	. 9		8	9	٠.	9	8		••		6	6	••			5			9		30
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14 10	EVERLY BROS. (Cadence) Devoted to You			•			200					-					2					29
	DEAN MARTIN (Capitol) Volare				1.					:	-							Ť	··-	••	÷	28
15 11	COZY COLE (Love) Topsy No. 2	· · ·	···	<u>.</u>		••	<u>-:-</u>	<u></u> -	•••		•••	•••	<u></u> -		<u></u>	:-		÷	<u></u>	<u>··</u>	<u></u>	_
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17 13	King Creole						1	<u></u>	<u></u>	10	•••	••	<u>··</u>	••	6	÷	· ·	<u>::</u>	<u>··</u>	2	6	20
18 22	Are You Really Mine	• • •	•••	··	••	9		••,,	<u>··</u>	••	•••	10	7	3	<u>:-</u> -	••	••	<u>··</u>	9	· · · ·	••	17
19A 12	JOHNNY OTIS (Capitol) Willie & Hand Jive		<u> </u>	•	-:-	••	···	10	9	٠.	••-	··-	<u></u>	7	9	••-	••	<u>··</u>		4	<u></u>	16
19B 23	BOBBY DAY (Class) Rockin, Robin.	· · · ·	• • •	•••	8	••	••	5				••	••	9		••	••	••	<u></u>	<u>:.</u>	<u> </u>	16
21 16	CRICKETS (Mercury) Think It Over		··-		• • •				4	3		••	··	.,		••	<u></u>	••	··-			15
22A 14	DUANE EDDY (Jamie) Rebel Rouser							3	8					10		٠,				<u></u>		12
22B	BOBBY HENDRICKS (Sue) Itchy Twitchy		•	9.		••					7					5						12
24A	CONNIE FRANCIS (MGM) Stupid Cupid						••									••						_ ا
24B	RÖBIN LUKE (Dot) Susie Darlin'			•	<u> </u>										4		3			<u></u>	9	9
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REPORT AND THE PROPERTY OF THE

On The Upbeat

New York

New York

Judy Allen, N. Y. Telephone Co. operator, making her disk bow on Laurie Records . Jazz publicist John Ross off to Mexico to write . Audio Engineering Society holding its 10th annual convention at the Hotel New Yorker Sept. 29-Oct. 3 . Evans Bradshaw Trio held over at the Village Vanguard . Tommy Mara inked to GAC . Connie Francis, MGM thrush, pacted to a plc deal by 20th-Fox. Currently touring the British Isles, she'll make her film bow in a musical with Mantovani . Johnny Conquet's Latin-American Trio now appearing at Montauk Manor, Montauk Point, L. I. Israeli singer Shoshama Damari begins an engagement at the Cafe Sahbra, tomorrow (Thurs.).

Patti Page in from the Coast yes-

PEGGY ANNE **ELLIS**

Show," is prepping a jazz program for Oct. 29. Already on tap is Gene

Singing The 'ORIGINAL' JOURNAL RECORD

MY MY HOW THE TIME GOES BY

b/w CUERNAVACA #3552

NEVER LOVE A STRANGER

LEO FEIST, INC

Krupa. Mills is now dickering with Dave Brubeck.

Jerry Simon will handle New York deejay promotion for the Warner Bros. label . . Frank Devol, Columbia's Coast a&r head, on a nationwide tour plugging his Irving Berlin package as well as other Col product . . Jerry Vale, Columbia crooner, also on a plugging trek for his "I Rember Russ" LP.

Hollywood

Hollywood

Ronnie Deauville inked by Imperial Records . . . Connie Francis will dub singing voice for Jayne Manstield in 20th-Fox' "The Sheriff of Fractured Jaw" . . . The Vogues junketing through east to hally their Dot recording, "Love Is a Funny Little Game" . . . George Shearing penning lyrics for Nicholas Brodzsky's "Never Again," to be waxed by Dakota Staton for Capitol Records . . Rod McKuen signed with High Fidelity Records . . . Paul Weston rejoined Capitol Records as album artist after eight-year absence . . Frances Faye cut her first album for Imperial, "Generation With a Beat," under new three-year pact.

Chicago

Jo Jones group to the Sutherland Hotel here Sept. 17 . Pat Moran trio, ensconced for many months at the old Cloister Inn, has opened a stand at the Flame Restaurant, Duluth . . Charles Drake trio set for the Cincy Netherland-Hilton Sept. 12 . Doodlers, new vocal foursome out of Texas, current at the Elmwood, wimdsor, and set for two weeks at the Park Lane, Denver, Oct. 8.

London

London

Songstress Marion Ryan will once again be a regular attraction in Granada-TV's "Spot The Tune," when the show takes the air again on Sept. 17 . . Alma Cogan lined up for a session of one night stands in Ireland next month . Colored pianist Winifred Atwell starts a 26-week 15-minute series on Radio Luxembourg on Sept. 14.

San Francisco

San Francisco

Max Roach Quintet into the Blackhawk for two weeks, starting Sept. 16, and will be followed by Billie Holiday... Patachou opens Thursday (4) at the Fairmont's Venetian Room... new Kid Ory band includes Charlie Odin, Cedric Haywood, Thomas Jefferson, Bobby Osiban and Bill Shay... Dave Brubeck will play a new composition by brother Howard Brubeck Oct. 5 at the Monterey Jazz Festival... Turk Murphy band departs Easy Street Thursday (4) for an eastern swing, with Louis Armstrong All-Stars moving in for a forfnight... Joy Bryan's new singer at the lowercase hungry i

Philadelphia

Philadelphia

Fall lineup at the Showboat includes Lester Young, Aug. 25-30, Miles Davis, Art Blakey, Anita O'Day, Dakota Staton, Horace Silver with one week bookings in Sept., Ray Charles, Oct. 6-11. Les and Larry Elgart into Sunnybrook Ballroom, Sept. 3. . En Rancho Club opens with Lynn Hope, Sept. 3. . Tony Martin added to roster of stars at the Hero Scholarship Fund Show, Sept. 5. . Frank Diodati, young Yeadon, Pa., vocalist, makes his show biz debut, by taking over Al Alberts lead spot with the Four Aces. Alberts leaves to work as a single, and for publishing and managerial chores.

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International Musical Humorist

NORMA SMITH

The Little Girl With The Big Voice

Currently Completing

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RETAIL SHEET BEST SELLERS

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VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

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4	3	*If Dr'ms Came True (Korwin)	3	٠.	5	٠.	4				1	5		1	47
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6	7.	*A Certain Smile (Miller)		3	8	4	10	8	٠.		3	6	5	10	42
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Kid Ory

Continued from page 43 Continued from page 43 — that the chances of collecting from the two French promoters are dim, and feels the AFM has simply acknowledged by its action that musicians have no union protection while on foreign tours. He also claims that the AFM allowed MCA to keep \$6,750 in commissions—nine weeks at \$750 a week—to which MCA was not entitled, says his master contract with MCA says his master contract with MCA says his master contract with MCA provides that MCA should be responsible for collecting all money owed him.

That's why he's taking the case to Federal court.

Executive board's decision came shortly before Ory opened his new Frisco jazz spot, On the Levee. This opening, too, hit the 72-year-old Dixieland bandleader in the old Dixieland bandleader in the pocket because last week, two days before nightclub's opening, AFM Local 6, Frisco, put the bite on Ory for \$378 which it claimed was due the Marty Marsala Band, last group to play at On the Levee, Nightclub, formerly named "The Tin Angel" and owned by Peggy Tolk-Watkins, went broke last spring and Ory bought tangible assets, making \$4,000 deposit to Frisco Board of Trade to pay off creditors.

creditors.

But it wasn't until late last week that Local 6, through leverage on Jim Crow Local 669, brought to Ory's attention the fact that Marsala was supposed to have had three days left on two-week control.

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Result was that Ory and his wife had to sign note promising to pay Marsala and five sidemen within two weeks. Note provides that as Board of Trade pays off Miss Tolk-Watkins' debts, the Orys will collect the money they are paying Marsala Band.

WB's New Twist

Continued from page 43 :

numbers are included with each

numbers are included with each listing.
On Ira Ironstrings' "Music For People With \$3.98" this legend is added to the liner note, "In the opinion of the Society, there's no music quite like this album available elsewhere. The editors therefore make no recommendation of other products," Latter statement is apparently part of the Conkling-Cook plan to make WB "a label with a sense of humor."
The Warner Bros. label pulled a stunt on Columbia and Capitol dissumed to the control of the

The Warner Bros. label pulled a stunt on Columbia and Capitol distributors in the promotion of its Ira Ironstrings LP. The WB boys launched a teaser campaign on the package sending out stickers reading "Who Is Ira Ironstrings" to the Cap and Col distributors signing it with a vague "National Sales Manager" tag.

Columbia and Capitol distributors, thinking the sticker was for one of their company's upcoming promotions, posted the stickers in the windows of their local retail-

ers. When word got out that it was a WB stunt, there was beacoup activity to remove the Ira Ironstrings plugs. Sidebar to l'affaire Ironstrings and the Col-Cap promotion for a WB product, is that the Warner diskery execs, prexy James B. Conkling, and veepee-sales manager Hal Cook, both served stints with Columbia and Capitol.

UA's Youngstein Continued from page 43 =

"moderate investment" and its staff has learned a lot about the disk industry. He pointed out, however, that the accomplishments of the label were not negligible. Over 50 singles were released with 26 LP's due by the end of the year. Youngstein also declared that UA plans to acquire or build a classical line for an across-the-board representation.

Youngstein put a special accent on the jazz market as providing the main arena for expansion at the current time. Whereas the longhair companies have virtually exhausted the repertory, the jazz artists, he pointed out, are still turning out fresh material with good market potential for the long run.

Kay. who manages the Modern

run.
Kay, who manages the Modern
Jazz Quartet and Chris Connor, has
already cut three LP's for UA.
These will feature highlights from
the Great South Bay Festival, held
a couple of weeks ago on Long
Island. These sets will he issued
both in monaural and stereo form

Biz Surges Continued from page 43

seen affecting sales negatively in a process related to the recession. Firstly, the kids who buy rock 'n' roll no longer were given the coin so freely by their parents for disk purchasing. Moreover, the he avy accent on rock 'n' roll on virtually all radio stations with the "Top 40" format is regarded as detrimental to disk sales. Instead of buying portable phonographs, the kids now seem to be going for the small transistor radios on which they can head the top hits any time they want to twirl the dial.

While the pop single market has been rough, the package field has continued to hold up strongly and has provided the main momentum of the industry's surge back this month. The big push of albums in the fall campaigns of all majors indicates the industry's feelings that the full potential of the pakaged market is still to be tapped.

Herb Wise Going O'seas

Herb Wise, exec of the Ashley Music combine which recently bought the late Tommy Dorsey music publishing firm, is heading Sept. 3 for a European trip which will also include a trek behind the Iron Curtain into Russia, Poland and Czechoslovakia. While abroad. he intends to cut an LP of tunes from the Dorsey music catalog.

Joining him on the trip will be Neil Kzos, head of the educational music firm of that name in Chicago.

JOHNNY DESMOND

THE HOT-CHA-CHA

FAMOUS MUSIC CORPORATION

Exciting New Renditions of STRAIGHTEN UP

FLY RIGHT

De John Sisters

ALL MY LOVE

Caterina Valente

MILLS MUSIC, INC.

THE OLD MAN AND THE SEA DIMITRI TIOMKIN COLUMBIA

BAISEZ-MOI (KISS ME) TEDDY KING

IT'S ALL IN THE GAME

TOMMY EDWARDS MUSIC PUBLISHERS HOLDING CORPORATION

and WILLIAM URAI created "B.B."

a plano suite in six movements:

4. B.B.'s Brazilian Music Box 5. B.B.'s Song With Gong 6. B.B.'s Dance

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new automobile models approach- D'Lugoff Bows Nitery ing, the automotive manufacturers are going in for heavy campaigns to incite enthusiasm among distributors and dealers for the new lines. The auto-dealers, therefore, are comparatively easy audience. They want so much to like the new cars. They should be pushover aucars. They should be pushover audiences for facts and figures ably presented and with a modicum of entertainment. However, in an industrial show, they want the opus to get on with it. Great gobs of entertainment have to be integrated with the product, and the respites are only for the purpose of giving the viewers time to savor and digest the points made.

The present Cadillac Show, presented Thursday (28) at the Wal-

Cadillac Show

Cadillac Show
Cadillac Motors presentation of
"Cadillac & Juliet" with Lee
Kreiger, Boris Aplon, Ann Amouri,
Peter Hanley, Margie Walker, Sonya Wilde, Jim Russell, William
Griffis, Bob Kennedy, Peter Harmon, William Linton, Patty Ann
Jackson, Susan Terry, Produced by
Lou Walters Enterprises, Cass
Franklin managing director; written & directed, Edward Reveaux;
music & lyrics, Tom Joerder; choreorgraphy, Jim Russell, scenery, costumes, Paul Morrison; production
coordinator, Richard F. Pierce;
agency, McManus, John & Adams.
At Waldorf-Astoria Grand Ballroom, N.Y., Aug. 28, '58.

dorf-Astoria, N . Y. Grand Ballroom, has a lot of problems that
other shows are not presented
with. The show hits distribs of
great areas with one showing, and
then moves on. Thus it has to be
presented in large halls which are
not designed primarily for musical
comedies or other sustained theatrical presentations. The sets have
to be mobile, the costumes lighter
and without too many changes.
However, because the show isn't
sure of the type structure it will
be housed, the bulk of the pres.ntation has to be made on broad
visual lines, told more in terms of
song and dance which can carry in
a large hall, and minimize the
book.

a large hall, and minimize the book.

The current Caddy layout fails in this respect, primarily because of the bulky book. When the show gets on the song and dance items it creditably combines entertainment with enlightenment. However, the lengthy book permits comparatively few such excursions. The Caddy layout lasts almost two hours, of which more than 30 minutes could have been sliced with great benefit to the proceedings. There are long stretches of dialog, and it's at least 10 minutes before the first mention of Cadillac takes place. Another fault with the book is the fact that long stretches of dialog by the chief character, not too appealing a gent at that, are done in Russian dialect, which makes it more difficult to follow. Why a purely American product has to be plugged with a European (Continued on page 54)

More Names in D.C.; Cafe Paree Resumes

Washington is getting to be a washington is getting to be a more important talent centre this year. Latest nitery to renew oper-ations with a bid for names is the Cafe Paree which will open Sept. 8 with Jackie Miles and Teddi King

8 with Jackie Miles and Teddi King topping the bill. The Four Aces are inked for Oct. 6 and Perez Prado Orch is set for Oct. 6. The Cafe Paree is the third nitery to go in for bigtime bookings. The Shoreham Hotel has already tied up a series of headliners, and the Casino Royal gets top nomes whenever available.

Tom Ball Signs Kim Sis

Tokyo, Sept. 2.

U.S. nitery producer Tom Ball signed the Kim Sisters of Korea to a sixmonth contract with options after a two-day o.o. in frozen Chosen. Trio will open at the Thunderbird Hotel in Las Vegas in October as part of the China Doll Revue. Although billed as singers, trio also play two or three instruments with some dance steps too in fine products of the Cocoamut Chosen and the Cocoamut Chosen Chosen China Doll Kevue. Although billed as singers, trio also play two or three instruments with some dance steps too in fine products of the University of the Cocoamut Chosen Chos

In Greenwich Village

Art D'Lugoff, who promoted calypso concerts at Carnegie Hall, calypso concerts at Carnegie Hail, N.Y., and elsewhere, is the latest addition to the roster of Manhattan bonifaces. He's preeming The Village Gate, starting tomorrow (Thurs.) with a show including the Gateway Singers, long a fixture at the hungry l, San Francisco, and Gate of Horn, Chicago, and Elly Stone.

Gate of Horn, Chicago,
Stone.
Other activities by D'Lugoff included sponsorship of concerts by
Mahalia Jackson, Carlos Montoya,
Dave Brubeck, Count Basie, Billie
Holiday among others.

France's Tourist Biz Off Sharply

Paris, Aug. 26.

The people most directly concerned with tourism, especially of the Yank variety, owners of restaurants, revues, top hotels, etc., are of the opinion that tourism has fallen drastically this season. People are coming but staying only a short time, because of high prices. They leave quietly for other more reasonably priced centres like Spain, Austria and Italy.

Hotel directors have found that many long reservations are cut down to a few days quite often. Specialists here feel that general rates for the essentials of shelter and food are reasonable but that "Paree-By-Night" costs are exorbitant.

and food are reasonable but that "Paree-By-Night" costs are exorbitant.

Chip-on-the-shoulder attitude of many incoming U.S. visitors, who feel everybody is out to gyp them, does not help either. But the sly rackets are much the same as in any top tourist spot. The lack of true comfort in many smaller hotels here also sends Yanks off earlier. Though there are plenty of visitors swarming over Paris, it is felt this year will be way under '57.

Last year, about 1,576,555 tourists hit Paris. This year it is about 10% under last year's early returns. If it does not pick up that may be the general falloff this year. There were over 350,000 Yanks last year but many are falling out this time to hit the Brussels World's Fair.

According to welcome centers, Yanks utilize "Paris By Night" bus tours freely and invariably hit Pigalle, and the Lido and the Crazy Horse Saloon niteries. Those who stay longer hit the Versailles-Fontainblue-Chartres route.

Paris remains the gateway to the Continent and the Bureau De Tourism is trying to find some way of holding the incoming hordes a little longer because tourism is one of the top Parisian income sources for hard currency.

Resort Chain Picks Up

Resort Chain Picks Up 'South Pacific' Locale

'South Pacific' Locale
Honolulu, Sept. 2.
Island Holidays chain of resort hotels has purchased the Idyllic Kauai island land that was the setting for "South Pacific." Eighteenacre estate, which fronts Hanalei bay, was acquired from Miranda Birkmyre, whose home appears in several scenes in the picture. The property, once part of a pioneer plantation, has been owned by the Birkmyre family for 50 years.
Capitalizing on the fourist inter-

Capitalizing on the tourist interest being reflected on Kauai since film was released, Island Holidays plans prompt development of up to 75 rooms in the initial project.

Soph Set For '59

Sophie Tucker is well on her way to filling up 1959 with bookings. Among Soph's projects for the upcoming year is a three-weeker at the Sahara Hotel, Las Vegas, a shift from El Rancho, where she previously worked in

Miss Tucker has also lined up the Cocoanut Grove of the Am-bassador Hotel and is also set for the Beverly Hills, Cincinnett, May 8 of navivear

Ice Cold House

Salisbury Beach, Mass., Sept. 2.

A contingent of the audience didn't seem to like her act, exotic dancer Winifred R. Fountas felt during her show at The Barn here Friday (29). They turned out to be a group of State Police and they arrested the stripper on a charge of participating in an immoral show.

Also nabled was the manager of Salisbury Beach, Mass., Sept. 2.

Also nabbed was the manager of the nitery, George T. Kattar, on a charge of permitting an immoral show to be held. Both the dancer and the manager were balled in \$200 for appearance in Amesbury District Court Sept. 15.

GM Motorama Resumes In Oct.

General Motors will resume its General Motors will resume its Motorama this year with Maurice Evans producing. June Taylor will do the choreography with initial presentation set for the Hotel Waldorf-Astoria, N.Y., for Oct. 15. The Motorama has been one of the most expensive industrial shows produced, and have been given for a number of years prior to its discontinuance last season.

continuance last season.

The resumption of the Motorama is another indication of the increased drive by General Motors as well as other automotive manufacturers, of the expensive selling campaigns that will be prevalent throughout the field.

General Motors divisions such as Oldsmobile and Cadillac have already sent out shows for dealers. The Motorama is the big bid for consumer relations. It's also set for a tour of Boston.

College Glee Club

Under Glaser Aegis

The North Carolina State University will be sending out a 35-voice glee Club for a series of onevoice give clin for a series of observables. The group will be booked by Joe Glaser's Associated Book-ing Corp.

First dates will start during the forthcoming terms.

Promoter-Politico Hot for Making Austin-San Antonio a Twin Stop

Dismiss Rap in Balto

Baltimore, Sept. 2.
Blues singer Dinah Washington
was cleared of charges of disorderly conduct and of consuming
alcoholic beverages after hours in
the Comedy Club after she and five
others were arrested at 5 s.m.
there.

the comedy club arter she and aver others were arrested at 5 s.m. there.

The charges against her were dismissed by a police court magis-trate who told the singer he was taking into consideration fact that she was a performer and had her professional standing to consider. She closed her engagement at the spot on Friday (22).

Ky. Fair Rides With Name Dates

Louisville, Sept. 2.

Kentucky State Fair, which a opens Thursday (4) for a 10-day run, is making a splurge with show biz names, plus sport features which have been played up heavily publicity-wise. Roy Rogers show, with Dale Evans and Sons of the Pioneers, are set for Sept. 5-7. Bob Crosby show, with Dagmar featured, and the Pomi Tails, will show Sept. 10-12. Fats Domina heads a rock 'n' roll frolie Sept. 6-7. Vaughn Monroe and a variety show which includes the Mills Bros. will do a night performance Sept. 9, admish free to fairgoers. Latin-American groups, Quincheros from Santiago, Chile; Eduardo Lopez and Chichita Bacquero from Cuba, and Monte de Oca, will perform twice daily. In addition a number of radio and ty shows from local stations will originate from the Kentucky Fair and Exposition Center. Arthur Godfrey and his horse Goldie will appear at the State Fair Horse Show Sept. 8-13.

Smiss Rap in Balto
Vs. Dinah Washington
Baltimore, Sept. 2.
Lues singer Dinah Washington
cleared of charges of disorcleared of charges of disorcleared of charges of disorcleared of charges of disorcleared of charges of disorcemer cemer.

Autonium, saccus of Austin's 4,000-seat Coliseum has helped keep Austin off the beaten track in entertainment bookings. But upcoming all-purpose auditiorium with 89-foot proscenium and seating capacity starting at 4,600 and ranging up to 5,500 via folding chairs, bids to put the capital city on the agentry map.

Rising to the impresario occasion is C. T. Johnson, ambitious show bix novice who ran a headined campaign for lieutenant governor in 1956. Johnson has blanketed artists' reps with news of impending auditorium and offers to book in same. His previous booking experience consists of bringing evangelists Billy Graham and Oral Roberts to city. He counts on business acumen and requisite financial underpinnings to see him through new venture, which has strong profit prospect. Field is virtually open at this time.

What puts interesting complexion to Johnson's undertaking from artists' and reps' angle, is his tandem deal: whenever possible, he proposes to book an attraction at both Austin and in city's metropolitan neighbor 75 miles away. San Antonio, using adjacent dates, He figures to interest costly acts that might not profit sufficiently by playing Austin alone. Estimated population of metropolitan San Antonio's Municipal Auditorium Oct. 8. He hopes the National Symphony of Mexico in Austin for Oct. 7 (at Collseum) ninto San Antonio.

Johnson reports he has booked the Singing Boys of Mexico in Austin for Oct. 8. He hopes the new Austin plant will be open Dec. 5, the date scheduled for the National Symphony of Mexico heresymphony, to swing through the U. S. for first time on return from Brussels World's Fair, has been pacted by Johnson for Dec. 3 in San Antonio.

Johnson says the San Antonio gate is scaled to yield a \$17,100 maximum net, with tickets at the 7,500-seat municipal hall going for \$4.80, \$3.60 and \$2.40. He is figuring on a \$14,000 maximum net in Austin, selling 5,000 seats at the San Antonio scale.

Johnson lists violinist Mischa Elman, making his first Texas appearance, as a Feb. 27 attraction

Vaude, Cafe Dates

New York

New York

Benny Frieds to be given a night
at the Friars Club, Oct. 5... Carolina & Belen and Concert Strings
conducted by George Cardini start
at the Viennese Lantern, Sept. 8
... Tina Robin goes to the Eddys,
Kansas City, Oct. 5... Pat O'Day
opens at that spot Friday (5)...
Le Cupidon bows Sept. 5 with
Ethel Smith, headlining ... Vic
Damone pacted for Harrah's, Lake
Tahoe, Sept. 29... Bon Soir also
preems Friday with a show headed
by Larry Storeh, Mae Barnes, Bobo
Lewis, Jimmie Daniels, Three
Flames and Murray Grand.

Chicago

Chicago

John Bromfeld set for the Boston Gardens rodeo Oct. 16 . . .
Fran Warren does a fortnight at the Houston Shamrock Sept 4
Marie McDonald set for the Statler, Dallas, Oct. 2. Then to Montreal's El Morocco, and the Montelaone, New Orleans, Nov. 4 . .
Sophie Tucker laumches her first Kansas City date, a two-weeker, at the Muehlebach Nov. 21 . . Jackie Kahane came into Chi's Black Orallen Drake, who went to Vegas with Tony Martin instead . . . Roberta Sherwood opens at the Houston Shamrock Nov. 27 for a pair . . Meg Myles opens at the Cloister here Sept. 30.

Vegas, Oct. 21 for 10 weeks . . . Lorrie and Larry Collins headline West Texas Fair, Abilene, Sept. 19-20 . . Billy Daniels' engagement at Las Vegas Stardust Hotel lounge extended from Sept. 2 to Jan. 2 . . Johnny Cash to star at Wiscon-sin State Fair, Madison, Sept. 1-4.

St. Louis

Gene Austin slated to open Sept. 19 at the Sheraton-Jefferson Boulevard Room, which has been minus floor shows for several years. Nelson Eddy also booked for an early fall appearance. Nadja and her snakes plus comedian Bill Dodsen current attraction at the Tic Toc Tap. Japanese songstress Teal Joy ringing down the curtain tonight on a week's engagement at the Chase Starlight Roof. Planist-songstress Beverly White in the limelight at the brand new 41 Supper Club. Tura Satana packing em in at the Star Dust Room. Be Be Love and Peggy Frost sharing the exotic spotlight at the Ford Plaza Lounge.

Kansas City

Kansas City

Kansas City

Kansas City

Kansas City

Kansas City

Kansas City

Kansas City

Bobby Breen closes at Eddys'

Restaurant Sept. 4, opens at Magic

Inn. Seattle, Sept. 9 for two weeks,

Follows that with a night club date in John City. To the Cloister here Sept. 30.

Hollywood

Judy Garland opens at Orchestra

Hail, Chi, tomorrow (Thurs.).

Singer Bob Anthony Joined Doodles

Weaver nitery troupe for appearances this Fall... Bruce Yarnell signed to three-month contract to appear at Frank Sennes' Moulling Rouge ... Martinez Cheda orch will be featured monday nights for next six weeks at Interlude's week, y mambo sessions ... John Bromfield will topbill annual rodeo in Boston Arena for two weeks, starting Sept. 28... Elleen Christy will be guest soloist at Irvine Bowl Pops Concert, Laguna Beach, Sept. 13... Comic Roy Goman, Smith Twins into Ben Blue's ... Marty

Kaye Trio return to Sahara, Las

Kansas City

Restaurant Sept. 4, opens at Eddys'

Restaurant Sept. 4, opens at Magic

Re

Chi Fete Back in Black As Bob Hope Waives Fee

Chicago, Sept. 2.
Chiefly because Bob Hope asked
no fee for headlining this year,
since the proceeds go to charity,
the Tribune's 28th annual Chicago land Festival will probably show a net for the first time in three

years.
Al fresco program, held a week ago at Soldiers Field, grossed around \$80,000 this year playing to. 72,000 spectators. Show cost \$65-\$70,000 to mount, with Herb Shriner, Miyoshi Umeki, Jimmie Rodgers, Buddy Weed, Paul Whiteman orch and a dozen other acts supporting Hope, who waived his fee.

supporting Hope, who waived his fee.

In the first 25 years of the newspaper's festival it has raised more than \$100,000 for Tribune Charities. It stopped being a black ink affair in 1956. Final tally is still several weeks away.

Guy Mitchell Heading Mineola Mustang Show

Milheola Mustang Shiuw Guy Mitchell has been signed as headliner for the Mineola Fair's Rodeo & Wild West Show which will run from Saturday (6) through Sunday Sept. 16 at the Roosevelt Raceway, Westbury, L. 1. Mitchell will also participate in several of the rodeo events.

ARENA HIGHBROWS' ARCH B.O.

Bill Miller, Chi Operators Eyeing MOP UP, DRAW Teamsters Union 'Arm' on Circuses Takeover of Defunct Cafe de Paris

With the advent of the new cafeseason, the Cafe de Paris, N.Y., which was opened in May by Lou Walters, and closed a short time thereafter in one of the most expensive cafe foldos ever to take place in New York, is attracting several prospective bonifaces.

several prospective bonifaces.

Among them is Bill Miller, onetime operator of the Riviera, Ft.
Lee, N.J., who is interested in
opening the nitery. He feels that
the spot can get started with a
capitalization of \$100,000, inasmuch
as the previous corporations would
have no claim on a new operation.
The original Cafe de Paris corporate entity is now under jurisdiction of the Federal Court in New
York because of its filing a Chapter
XI plea shortly after its opening.
Also reported seeking the property is a pair of Chicago operators who have been conferring on
a possible takeover. Names weren't
revealed.

revealed.

For an operator with an angle, the Cafe de Paris property is said to be a good deal. Original cost to transform the Arcadia Ballroom into a cafe is said to be anywhere from \$250,000 to \$350,000. The investments of many who bought stock in the original venture have been wiped out, with little chance for any salvage. Walters as well as some of the other investors signed away their holdings to a new corporation which was operated by Sy Pollack.

Miller, should he acquire the

ated by Sy Pollack.

Miller, should he acquire the cafe would most likely open with a Negro revue, a type of nitery show that New York hasn't had in several years. The last major exponent of that type of show biz was the Zanzibar which was operated by Joe Howard and Carl Erbe. The Latin Quarter, incidentally, was the homebase of the Cotton Club when the famed Harlem nitery moved downtown.

Miller, incidentally, is also in-

Miller, incidentally, is also involved in the building of the Monte Carlo Hotel, Havana. He is also the booker for the Deauville Hotel, Miami Beach, and had been a booker and operator of the Las Vegas hotels.

RICKY NELSON WOWS 'EM IN D. C.; GROSSES 34G

Washington, Sept. 2.

Washington, Sept. 2.

Ricky Nelson brought down the curtain on a weather-beset Carter Barron Amphitheatre season with an SRO gross estimated at \$34,750 for the three-day run. Only performer to ever equal the absolute capacity stint of the teenage singer was Jerry Lewis, who chalked up \$80,987 for his seven-day run at the government-owned ozoner last \$eason.

Other season sell-outs, though not as overwhelming as Nelson, were Louis Armstrong, heading a show with Ella Fitzgerald, and Johnny Mathis.

A.C. Record Atlantic City, Sept. 2. Ricky Nelson hit a record \$44,211 at the Steel Pier here over Labor Day weekend.

Previous high was Frank Sina-tra's \$41,000 in 1950.

Baron to Lord It Over Sheraton-East Cafe Op

The Sheraton-East Hotel, N.Y., (nee Ambassador) has recruited nobility to take charge of its cafe operations. Baron Theo von Roth Schreckenstein, member of an old Austrian family who served with British intelligence during World War II, has been appointed manager and social director of its Embassy Club and the adjoining Knight Box.

Henri Tisserand.

Henri Tisserand, a former assistant headwaiter at the Cotillion Room of the Pierre Hotel, N.Y., will be the headwaiter in these

Fire Club 216 Manager In Cleveland Vice Case

Cleveland, Sept. 2.

Cleveland, Sept. 2.

Myron (Mike) Ryan, manager of
Hotel Hollenden's Club 216, was
found guilty of vice charges last
week. Ryan, formerly a professional nitery singer, was sentenced
to one month in prison and a fine
of \$500. He is appealing the case
while out on \$500 bail. The police
action involved "mixing" with
femmes for patrons.

Ryan was immediately fired by

Ryan was immediately fired by Robert Joyce, the - Hollenden's managing director, who blasted him as well as the inferred vice charges against the hotel.

Hollenden's brass denounced Ryan as an "irresponsible employee" whose actions did not reflect hotel policy in any way.

Kaye's 210G **Tops in Greek** Theatre Peak Yr.

Los Angeles, Sept. 2. Greek Theatre wound up a nineek season Sunday night with an alltime high gross of \$703,700. Jerry Lewis, in seven performances for an extra week in addition to al fresco spot's regular season, chalked up a lush \$85,000 or better for final stanza.

for final stanza.

Highlight of season was Danny Kaye, who snapped up a towering \$210,500 for his two-week stand, setting a house record in process with \$103,700 scored for first round and \$106,800 for second, each a new record. Runner-up was Maurice Chevaller in his one-man show, who opened season and ran up a sizzling \$104,000 for eight performances.

Managing director James -A. Doolittle also brought in an operetta, "La Perichole" starring Cyril Ritchard, which did a fine \$87,900 in 11 shows. Jose Greco and his troupe, a regular every year, was responsible for torrid \$76,500 for six appearances. Pair of ballet presentations likewise registered hefty returns, "Les Ballets de Paris," with Jeanmaire and Roland Petit, \$72,800 in six performances, and "Giselle," with Alicia Alonso and Igor Youskevitch, \$67,100 also in six.

Cleve. Zephyr Sale Held Up By 17G U.S. Tax Lien

Cleveland, Sept. 2.

Cleveland, Sept. 2.
Bankruptcy sale of Morris Lightman's nitery, the Zephyr Room,
was temporarily held up last week
by U.S. lien of more than \$17,000
for delinquent cabaret taxes.
Plushy spot was auctioned off to
its former owner, Al Naiman, for
\$5,000. Sale was about to be approved by Federal bankruptcy referee Carl D. Friebolin when Naiman's attorney, Morris R. Blane,
heard about the government claim.

heard about the government ciaim.
Blane said his client was willing
to assume the Zephyr's debts but
not the cabaret tax rap. Federal
officials charge that Lightman collected \$17,000 as 20% amusement
tax from customers and failed to
turn it over to government.
Bid of \$5,000 puts the club under

Boston, Sept 2.

Hub's famous Old Howard, shuttered for past several years, faces demolition by the City of Boston. Once home of burlesque and his son, Jack. They are taking responsibility for almost \$50,000 in mortgage and state sales tax obligations incurred by Lightman during his poperations for about seven months. After reorganizing the Naimans plan to reopen it with a new entertainment and food policy.

Attempt to attract new audiences to arenas has paid off for members of the Arena Managers Assn. A couple of years ago several arena members of the group embarked on a policy of trying to attract new audiences to its houses. It was felt that the arenas and audiforiums should expand its clientele even if it booked egghead attractions at a loss. As a result, several members, including Toronto, Montreal, Philadelphia and other arenas, proceeded to ink such touring shows as offered by S. Hurok, the concert impresario. Among them were the Sadler's Wells Ballet, the Scots Guards and it was even doubtful for a while whether the Moiseyev Ballet would pull for them. Fortunately, all were the strongest boxoffice payoffs in arena history.

The arenas had taken the stance long ago that they had to expend

offs in arena history.

The arenas had taken the stance long ago that they had to expend the types of audience it catered to. Having sensed that, except for cafes, arenas were the only outlet for live show business in many towns, they would have to get the audiences from every economic and IQ bracket as well in order to take advantage of the new situation. Thus, it had to transform its clientele from mainly sports and family trade to encompass the concert level as well. The early bookings in this field were regarded as investments that would pay off in the long run. However, these ventures turned into bonanzas, and the arenas are still to take their first major loss in the longhair realm. The arena operators are eager to get offbeat bookings that would solidfy their hold on the carriage trade, which they originally thought wouldn't deign to go into an arena unless it was for a tony horse or dog show.

At the same time, the arena men are turning down bookings that could possibly alienate what audiences come out regularly for their shows. There was some mention of a nude show such as Le Lido, cur-

ences come out regularly for their shows. There was some mention of a nude show such as Le Lido, current at the Stardust, Las Vegas, could pull a hefty amount of business into these kingsized showshops. However, this proposition was nixed on the ground that this booking would tend to alienate the family audiences which come for "Ice Capades," "Ice Follies," and other of the regular tourers that play this route.

Pact Vallee to Relight Boston's Bradford Roof

Boston, Sept. 2.

Rudy Vallee has been booked to open the Bradford Roof Sept. 24, and Sammy Eisen has been lnked to lead the house orch.

The Bradford was shuttered last season while a downstairs Carousel Room went on a calypso kick. Al Taxier will again boniface the club atop the Bradford Hotel.

Vallee last played the 400-seater two years ago and was held over. Present booking is for a week with

Present booking is for a week with

options,
Format for the Bradford Roof
this trip will be spotting of big
names "capable of doing 40-60
minutes," Taxier said. Previous
format was dance team, femme singer and name and semi-name comics and singers.

OLD HOWARD SPRINGS LEAK

Once Harvard's Flight-From-Lofty-Thought May Sink Fast

Spotlighted in D.C. Probe; AGVA Role

N.Y. Latin Otr. to Close For One-Day Facelift

The Latin Quarter, N.Y., is slated to close Oct. 22 for one day in order to change sets and make some minor alterations on the stage for its new show which will preem Oct. 24. New show will be headlined by Jane Russell with Anna Maria Alberghetti coming in Nov. 6. Spot has also set Betty Grable for an April date at the spot.

Graple for an April date at the spot.

Donn Arden will do the new display with rehearsals slated to start late next month or at the beginning of October. After this show is completed, Arden will go to work on the Florida edition of the Latin Quarter revue.

Fla. Playing It **Cozy on Talent; Big & Little Coin**

The top spots in Miami Beach are trying for the extremes in booking. For example, Ben Novak of the Fontainebleau Hotel has made a trek to the Coast for the purpose of signing such names as Judy Garland, Red Skelton, Dinah Shore and a few others of that stripe. Whether he'll be successful cannot be foreseen at the moment. At the same time, the Americana Hotel is aiming for a revue format, but one in which names can be superimposed should the lack of business warrant it. Inn has pacted Sid Kuller and Selma Marlowe to do the show which will start Dec. 20 for four weeks and options. Its format will be similiar to those of the Las Vegas niteries. However, the inn will be in a position to spot a name should the grosses of the revue format be below par.

The advantage of this type of planning lies in the possibility that the disastrous weather of last year may repeat, and thus kill off all business. With a revue, the nut is down considerably. Kuller, incidentally, produced legit shows at the now defunct Royal Neyada, Las Vegas.

Another possibility for name shows is the Singapore, a new hofel

Vegas.

Another possibility for name shows is the Singapore, a new hotel currently being built. Just what the talent plans are for this inn aren't known yet, but should they enter the talent sweepstakes, the percenteries will have a rough time allocating acts to all which require them

them.

Among the new Miami Beach inns, the Diplomat has already indicated that it's in the market for names, having put in a bid for Tony Martin.

Rollins to Produce Shows At the Depths

Jack Rollins, onetime manager of Harry Belafonte, has been signed to produce the shows Down in the Depths, at the Hotel Duane, N.Y. The room will be hosted by Ed Leipzig.

Preem bill, starting Sept. 10, will comprise David Allen, Bob Keefe and Jo March with Al Shackman Trio for the music.

Cliburn's Dallas Sellout

CHOUTH S DAILAS DEHOUT

Dallas, Sept. 2.

Dallas Symphony Orchestra cansee "Sell Out" looming ahead for the Van Cliburn concert here on Nov. 29 at the State Fair Music Hall with Paul Kletzki conducting the orchestra. There are only 200 seats remaining unsold in the plus 4,000 seat Music Hall—and over the counter sales had not been scheduled to start until Sept. 1.

Sale of tickets until present has all been by mail.

Washington, Sept. 2 If tent shows are a thing of the past, then at least part of the plame for the end of a great Amercan institution must be placed at the doorstep of the giant Team-sters Union. Even the daddy of them all, Ringling Bros. and Bar-num & Bailey, had to bow to the organizational pressures of James Hoffa's boys and abandon the big top.

Hoffa's boys and abandon the big top.

So charged Robert Kennedy, counsel for the Senate Labor Rackets Committee, in a preamble to "circus and carnival day" on Captol Hill. And he was constantly backed up by indignant outbursts from committee chairman John McClellan (D., Ark.) and Sen. Carl Curtis (R., Neb.), the only solons present at last week's probe.

Even the sworn statement by John Ringling North, currently in Europe, that the circus closed "primarily for economic reasons," and "not because of labor troubles,"

marily for economic reasons," and "not because of labor troubles," failed to convince the committee that the complicated maneuvers of labor organizer Harry Karsh and Teamster v.p. Harold Gibbons were not a major factor in the demise of the "greatest show on earth." Kennedy insisted that North's affedavit "implied" that labor problems were a "major point" in the decision to take the show off the road.

decision to take the show off the road.

Highlight of the day, and adding complications to the tarnished side of the gilded circus life, was witness stint of Jackie Bright, administrative secretary of the American Guild of Variety Artists. Bright's testimony centered on the trouble beset 1958 Ringling season, its last one under canvas. Appearing as voluntary witness, and introduced with kudos by Kennedy for his all-out cooperation, the dapper AGVA topper nevertheless brought forth exclamations of amazement from the committee counsel as he told about the abortive attempt of his union to run a competing circus in Boston.

At one point Kennedy queried, "Isn't this an unusual way to organize—to set up a competitive (Continued on page 63)

(Continued on page 63)

EARLY PACTS PAY OFF AT CINCY'S BEVHILLS

Cincinnati, Sept. 2.

Riding a winner on names through the sultry summer season, John Croft, talent booker for beverly Hills, is pursuing his gamble of year-ahead engagements at Greater Cincy's ace nitery.

Jane Morgan, the Mills Bros., and Ted Lewis have been more important than airconditioning in drawing heavy attendance to the 800-seat room during muggy July and August. Miss Morgan was brought back hurriedly after a smash intro, and Mills quartet and Lewis dates were changed from their accustomed cold weather retheir accustomed cold weather re-

Standbys Nelson Eddy and Helen

Standbys Nelson Eddy and Helen Traubėl are due for early fortnight stays with Joe E. Lewis a couple of sessions behind.
Distant hookings include Carmel Quinn, March 27; Tony Bennett, April 10; Xavier Cugat and Abbe Lane, April 24; Sophie Tucker, May 8, her first repeat in six years; Johnnie Ray, May 22; Carol Channing, June 5, and Roberta Sherwood, June 19 for four weeks.

Landis Buys 100% Of Largo, Coast Nitery

Largo, Loast Milery
Hollywood, Sept. 2.
Chuck Landis, owner-operator of
the Largo, Sunset Strip nitery,
bought out his two partners, M.
Martin and D. Van Grove, over
holiday weekend and now is sole
owner. He will immediately start
remodelling cocktail lounge at
cost of \$12,000.
New show opens late this week,
following The Novelites, who
wound engagement Sunday.
Fields Story," yill be produced by

Burlesque's Bardot Takes Off

keep me awake. Corman ordered everybody off the set but the crew Scott and me. Nobody left, except

Scott and me. Nobody left, except, a young bitplayer, though what she was about to miss could hardly have been news to her.

Then Lili appeared again, but this time she had on a more attractive robe. The tub was filled for a bubble bath. She reclined in a chaise longue, or chaise lounge as the copyreaders prefer to mangle it. Then she took off the robe. Her breasts were covered to mangle it. Then she took off the robe. Her breasts were covered with patches of skin-colored gauze. She also wore a pair of skin-colored panties, which were too tight be-cause they made her thighs bulge below them.

Where Was Studio Cop?

Thus attired, she walked around to the back of the tub and put on that diaphanous, gold-threaded drape she wears in her act and



Ior and can presumably ask such things without getting his face slapped assured us she would come out of that tub as une femme nue, and no kidding. Scott rushed out to phone his office to hold everything. I yawned. Being a 9 o'clock fella in a 10 o'clock town, that figured.

Alperson ordered sandwiches and a 7-Up spiked with bourbon to keep me awake. Corman ordered some covering shots, and ordered some covering shots, and rordered some covering

the curtains on the far side of the tub.

Once in the tub, Lili, the Minneapolis mermaid, began sloshing around and soaping her long and not too slender gams. Her breasts were as bare as old Mother Hubbard's cupboard. This sloshing routine went on so long it's surprising she didn't wear her skin off. I noticed she has freckles on her shoulders. shoulders

As the hot breath of midnight began breathing down my neck, began to get sleepy and rather than be caught snoring during the moment when history was made in Hollywood, I got up and went outside for some fresh air. I must be getting absentminded because I never came back, but the next morning I was invited to see the rushes as proof that she actually did get out of that tub stark naked.

UP's Black Mark As the hot breath of midnight

UP's Black Mark

As no woman has ever got out of a tub stark naked, I suppose this was a unique event in world history. But I didn't see the rushes, either. I am taking Vernon Scott's word for it, though I have been leery of the UP's word ever since Roy Howard broke that false armistice story in 1918. Scott swore Lill was covered with nothing but exposed film.

Lili herself wasn't around for the rushes. She had hopped off for a date in Bakersfield, Calif. Booked into Maison Jassaud, it is quite possible she had become absentininded, too, and thought she was still on the sound stage in that tub. still on the sound stage in that tub. Her act, booked for two weeks, was yanked in three days because Bakersfield church people told Martin Jassaud they would picket the joint if he didn't close her. "It's costing me a lot of money

but I paid off," he said.

The storms of protest blowing

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VING MERLIN

down from Vegas may have indicated Nevada was no longer a haven for an All American Strip-per. But around L.A. strip saloons are more numerous than hambur-ger joints.

Lili has made claims to topping all strippers for 20 years. Her fee is \$3,000 a week, and she got \$1,000 for the one day's "work" in "I Mobster."

in "I Mobster."

What Messrs. Alperson, Corman and les freres Skouras will do with what she did and what will happen to them if they dare to Include it in the final prints is in the lap of the future. They hope to get the whole sexsational nonsense in the foreign negative, which will hardly cause a sensation abroad but might be defended as a sort of reprisal for what America has had to take by way of sexy imports.

The last picture Lill worked in

The last picture Lili worked in before this bit in "I Mobster" was "The Naked and the Dead." This thing is getting monotonous.

Chi Niteries

Continued from page 1 being most recent such additions to the near north landscape.

Another theory of intime popularity credits television. This one holds that the night people seek ty's parlor intimacy in their salooning. The preference may be subconscious, but it's generously catered to in most instance by furnishings that include divans and table chairs that bespeak a homelike appeal.

Liquor charges generally are commensurate with the "exclusive" image, meaning they're a buck and up, with the Gaslight posting the top tariff - an across-the-board top tariff — an across-the-board \$1.35 for anything (but water) that pours. A keyboard is still the most popular divertissement (apart from seantily-clad femmes at some situations), though a jazz trio is show-cased at Pigalle and singer-guitarist Frank D'Rone (a Godfrey "Talent Scouts" winner) is ensconced at Dante's Inferno.

ent Scouts" winner) is ensconced at Dante's Inferno.

It's hard to say how much, if at all, these prestigious spots have cut into cafe business. Nitery bonifaces generally feel they're being helped, on the familiar reasoning that more traffic means more biz for everyone; and while there may be some validity to this, it doesn't square with the cafe biz pattern. Apart from the hotel posheries, the cash registers still clatter per the same stimuli as six months or a year ago. In short, names are still mandatory at the Chez Paree and Black Orchid, while Mister Kelly's, with its strong intellectual identity, ropes 'em almost no matter what. And they're queued around 'the block for such acts as Sarah Vaughn, Ella Fitzgerald and Mort Sahl.

Latest entry in the small nitery.

Ella Fitzgerald and Mort Sahl.

Latest entry in the small nitery sweepstakes is the 200-seat New Cloister on Rush St., with new decor and a name policy to move booze only. Preem layout, with comic Lenny Bruce and jazz thrush Lurlean Hunter, has brought good patronage so far, and the outlook appears fine for the Mickey Shaughnessy-Sheila Guyse bill due to follow. The customer wooing at that time will be fierce—and maybe that's all to the good—with Sahl at Kelly's, up the street, and the Treniers at the Orchid, down the street. the street.

That's how the Windy City's live nitertainment shapes — complete with psychological overtones.

Inside Stuff—Vaude

Hildegarde addibbed out of a spot during her last night of a recent two-week date at Salle Boneventure in Queen Elizabeth Hotel, Montreal. For the past 18 months, she's been doing a song "You Remind Me Of Someone I Used to Know," by Paul A. Gardner, Ottawa composer, mag freelancer and Variery correspondent, which she's going to record in a Design album. She intro's it by saying to a ringsider, "Haven't I met you some place?" A ringsider she spoke to replied, "Yes, we met at the Statler in Dertoit last year." Quickly Hildegarde said, "Oh yes, of course. Well, you still remind me of someone I used to know!" That drew a laugh, then she went into the song—later getting him and ringsiders to hum a few notes of it. They all hum it offkey, because her pianist, Martin Freed, gives them the wrong notes as a gag. the wrong notes as a gag.

British TV and vaude performers are rallying to appear in a concert for Albert Whelan, veteran vaude entertainer who is back in harness after having a leg amputated. The concert, to be staged by George Elrick in conjunction with the Grand Order of Water Rats, is set for Sept. 28 at the Victoria Palace in London.

Max Bygraves, Ted Ray, the Max Jaffa Trio, Yana, Tommy Trinder, the Beverely Sisters, Anne Shelton, Wilfred Pickles, Charlie Chester, Dickle Henderson, Ben Warris, Audrey Jeans, Frankie Vaughan, Clarkson Rose, the Three Monarchs and the Luton Girls' Choir are among the artists who have already promised to appear in the show.

Bobby Charles, who was arrested in Fall River, Mass., along with stripper Julie Gibson, for an alledged obscene show, has taken it up with the American Guild of Variety Artists. "The union should do something in cases of this sort," Charles declared. "An emce or comedian merely introduces the act. He has nothing to do with the dance and most of the time he's offstage, not even watching it. The musicians who play for the dancer are more responsible, but the cops always grab the emcee. There ought to be a law."

Negotiations will be begun at an early date with George A. Hamid, New York showman (GAC-Hamid), for his abandonment of a cantract for nine years more of use of the racetrack at the Greensboro (N.C.) War Memorial Auditorium site. W. H. Sullivan Sr., chairman of the memorial fund commission, W. M. York and Charles T. Hagan Jr. were authorized by the commission to contact Hamid on the matter. Hamid has indicated willingness to abandon the racetrack in favor of putting parking in the area.

Anita Peers, executive assistant to John Finley, coordinator of "Holiday on Ice," has retired to private life. She had been with the organization for about 10 years. Miss Peers was replaced by Lucille Miller, who was a performer in the "Holiday" troupe some years ago.

Saranac Lake By Happy Benway

Saranac Lake, Sept. 2. Saranac Lake, Sept. 2.

Bob Cosgrove, Columbia Picture staffer who was hit by a virus and emergencied into the Will Rogers hospital, showing progress that's away above par.

Lambert Schroeder, American Broadcasting Co. staffer, registered in for the usual o.o. rest and observation period.

Lee Klimick, formerly with Loew Circuit, back here following a relapse.

Alice Farley, nitery entertainer,

a relapse.

Alice Farley, nitery entertainer, back into the Will Rogers back taking the rest routine.

Kitty Bernard wife of the late Mike Bernard, oldtime ragtime piano player, hit with pneumonia, she would like to hear from friends. She resides at 121 W. Saugamon Ave., Rantoul, Ill.

Joe Shambaugh, of Republic Pictures, has at last broken the jinks. His recent report rates him with a top progress.

Write to those who are ill.

Gene Krupa trio open a twoweek stand at Colonial Tavern, Toronto, Friday (5).

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Opening September 8th at Elmwood Casino, Windsor, Canada



Personal Managements

BILLY J. CREEDON

AMES BROTHERS

Star in Sahara Congo Room Show Ability,

CH which legerde-ne seats

nihers, Fd. Gene, Vic and Joe, currently are playing to capa-la a Stan Irwin presentation that features Mr. Railantine haren Dancers in Saw-Hitchcock productions and Louis HIGH ANES. — The amiable Ames Broubers, Pd. (re-cit) audiegres nightly at Roiel Sabara is a Stan Irei and the lamed singing group. The Sabarem Dancers Basil and his erchestra background the fact-moving

s Brothers Star in Sahara Congo Room

REPRODUCED FROM THE FULL TEXT PAGE OF THE LAS VEGAS **REVIEW JOURNAL** (July 18, 1958)

Personal Manager:

BILL FICKS

1619 Broadway, New York, N.Y.

Talent Nightly

Somewhere in this crazy mixed-up whirling world, re may be a singing group that will outsparkle Ames Brothers

But, if this highly inuprobable supposition exists, the mythical group still awaits discovery, and it's a dead cinch that several million dollars worth of talent would have to be uncovered if this recording company's dream could be a reality. there may he a sir the Ames Brothers.

In the meantime, the amiable Brothers Ames hold

B place alone in entertainment Americana, where their
brilliant melodic magic has earned them unchallenged
brilliant melodic magic has earned them unchallenged

a piace atone in entertainment Americana, where their hrilliant melodic macic has earned them unchallenged leadership

Headining in the current Stan Irwin presentage.

Headining in the current Stan Irwin presentage of the standard of the

The solo spotlight revolves to Joe Ames for his stricing treatment of "fild Man River," which the four voral artists follow with "Stay." "Jamaica Farewell" and the haunting "Melody d'Amour."

and the haunting "Melody d'Amour."

As further evidence of their polished versatility, the Ames Brothers mut through a series of satirical the Ames Brothers mut through a Laine. Billy Eck-impressions that include Frankie Laine. Billy Eck-impressions that include Frankie Laine. Melodies "Cole. Arthur Godfrey. Lawrence impressions." Nat. "Cole. Arthur Godfrey. Lawrence impressions." The Ink Spots and the hlend-will be and the Moon." The Moon. The Moon.

ing of four Vaughn Monroes "Kacing For the Moon."

For the finale at the Sahara, the professional production artistry of Sonia Shaw and Bill Hitchcock are the colorful scene for the Ames "South Pacific medley with their original "Hu-La-Ca-Lyp-So-Chamedley which musically charts the invasion of the Hamiltonian Islands by West Indian Calysso and Cha-Chawaiian Islands by West Indian Calysso and Chawaiian Islands by West Indian Calysso and Chawaiian Islands by West Indian Calys

Danarem Dancers and vocalist DICK Dummers.

In the SP medley, the artful Ames touch their combined individual talents to all the hit songs that paced this record breaking Broadway production before being joined at the bow off by the Saharem Dancer.

fore being joined at the now of the state of the part of the next-to-closing slot, is the amazing Mr. Ballanne. This World's Greatest Magician, an admitted latine. This World's Greatest Magician, the ability to fruid who has mastered only one trick, the has mastered only one trick with the property of
quantities, he has nothing up his sleeve hut laughs, and appearing in tails — If this act dies, I'm dressed for it'— the pseudo magician displays scintillating wit and expert comedy delivery developing out instruction for the audience, whose response led him to routine for the audience, whose response led him to sax. "I don't have audiences like you often. I don't sax will don't have audiences have response to the work much. In the opening spot, the agile Amin Brothers, the World's Greatest Risley Act, and with this pair of tremendous performer't the hilling is for real, electrify the work much their daring display of fracture flaunting crowds with their daring display of fracture flaunting acrobatics and speciacular halancing.

Opening the Sahara offering, masterfully backed

Opening the Sahara offering, masterfully hacked by Louis Basil and his orchestra, is another Shaw-Hitchcock original. "It's a Beautiful Night, featuring the Saharem Dancers, solicits Virginia Shaw and Pattick O'Gorman and the singing Summers.

With delivery of this delightfully diversified pack-with delivery of this delightfully diversified pack-age. Stan Irwin scores with a well-rounded crowd-pleasing production that has got to mean capacity husiness during its three frames.

RETURNING Feb. 10th and July 7th 1959



VARIETY BILLS

WEEK OF SEPTEMBER 3 Numerals in connection with bills below indicate opening day of the

NEW YORK CITY

MUSIC HALL 4 Lileen O'Dare

Raphael & Model Corps de Ballet Rockettes R. Paige Orc.

AUSTRALIA

MILBOURNE
Tivell
Merry Macs
Susanne & Escorts
Max & Cherie
Monin
Margo Glancy
Kuban Cossek Co.
John Broadway
Sally Richardson
June Burke

BRITAIN

ASTON
Hippodrame
Maple Leaf 4
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Jill Summers
Mitt' Martell
Lane Sis
Brooks & Harvey
Del Orro & Rikki
Cycloonies

Cycloonies
BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Hayes 4 Hayes 4
Ron Parry
N & P Delring
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.

George Carden Co.
BrRMINGHAM
Hippodrome
Robert Earl
James Co.
Maureen Gabriel
S & M Harrison
Mike Coyne
Dennis Peters
Carina & Rostando
FinsBury Park
Marty Wilde & Co.
Embassy Girls
Chas, McDevitt Co.
Roy Mack

Embassy GLAS
Chas. McDevitt
Roy Mack
Nancy Whiskey
Revel & Fields
Jean Rhodes
GLASGOW
Empire
Glen Mason
A & V Shelley

Blue Angel Shai K. Ophir Nichols & May Randy Sparks Jimmy Lyon 3 Bart Howard

Bart Howard
Chafeau Madrid
Laureanne Lemay
Marques & Alba
Raiph Font Orc
Panchito Orc
Candi Cortez

Candi Cortez
Copacabana
Jill Corey
Gene Baylos
Bev & Jack Palmer
Joni Roth
Ronnie Hall
Downstairs
Room
Alice Ghostley
Don Evans

Cabaret Bills

NEW YORK CITY

LAS VEGAS Riviera "L'il Abaer" Sheck's Grease Billy Williams Bay Shatra Ore Victor Borge Louis Basil Ord Louis Prima— Recley Smith Beachcombers w Natalle Art Engler Jewis Vernal Lewis

Desert Inn.
Jimmy Durante
Eadh Jackson
Sonny King
Art Johnson
Donn Arden Durce
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Murray Reisco
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Art Engler
Latt Engler
Series Series
Francis Brunn
Texas Copa Girls
Antonio Morelli Ore
Shires Series
Garr Nelson
Showboat Girls
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MIAMI-MIAMI BEACH

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Shirle & Fielding
B & Markonyot
Mick Lundon & P.
Jones & Arnold
Winters & Fielding
B & Markonyot
Mick Lundon & P.
Jones & Billy. O'Sullivan
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Josephine Anne
Bill Glies
Pat Rosa
Hersell Bellet
Johner Charle
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Corbett Monica
St. Leon Troups
Gena Genarde
Martha Errolle
Quett Clavejo
Jo Lombas Gro
B Barore
Ethel Smith
Infernational
Phil Footer
Mac Pollack ore
D'Aquin S V P
Mabelle Mercer
Savoy Hilten
Emiles Petti Ore
Vienesse Lantern
Neila Le
Ernest Schoen Ore
Paul Marm
Bell Marcer
Sent Marcel
Le Corbett

Maral Fabeegas
Pepe Segundo
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HAVANA

Mituoke & Roberto
Miguel Berrero
South Force
Calvet Orc
Los Romeros
Faultian Manada
J. Moreno Ore
Fajardo Orc
Los Romeros
Faultian Manada
Celeste Mendoza
Guna Romand
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc

Riviera
Carmen Amaya
Feitr Guerrer Ore.
Casino Guerrer Ore.
Casino Guerrer
Sonny Block
Coralairs
Gloria Rolando
Victor Alverex
La Serie Ore
Creega Ore
Tropicana
Liusa Fernanda
Henry Boyer rela
Baniel Riolobos
Tropicana Ballet
S Suarez Orq
Romeu Orq

Ronnie Hall Downstairs Room Downstairs Room Allo Gandley Downstairs Room Allo Gandley No. 1 Fifth Ave. Bob Downey Harold Fonville Joan Bishop Hotel Room Hotel Taff Vincent Lopez Ore Hotel Taff Vincent Lopez Ore Hotel St. Regis Julie Wilson Marshall Go Ore Bart Ore Latin Quarter Roberta Sherwood Paul Barm Villiage Barn Belle Carroll Tex Fletcher Facher Fach Thorsell Mickey O'Malley Bobby Meyers Ore Villiage Vanguard Norman Simmons 3 Evans Bradshaw 3 Waldorf-Astoria Glenn Miller Ore Ray McKimley Bobb Babai Oro Bols Babai Oro

Black Orchid
Treniers
Joe Farmeno CO
Farmeno CO
Soborne Smith
Anita Del Rio
Amo Astra
Ann Shelton
Lord Christo
Blue Note
Lond Hamfton
John Chez Paree
John Chez Acrables
Contact
Lorde Hilton
Lorde Christo
Lorde Hilton
Gen Cook Orc.
Lorde Acrables
Lorden Hilton
Lorden Hilton
Conrad Hilton
Glenn & Colen Menchassys Drake ne Morgan may Blade Ore Gate of Horn Jane Mo Stan Wilson
Juan Sastre
Maria Alba
Jose Marques
Chinin de Triana Chinin de Trians
London House
Joe Bushkin (4)
Mister Keily's
Peggy King
Jorie Remus
Marty Rubinstein 8
Marx & Frigo
Palmer House
Billy De Wolfa
Gogti Grant
Ben Arden Orc

CHICAGO

LOS ANGELES

Avant Garde Avaint Garee

Avaint Garee

Pari Southerm

Page Cavanaugh 3

Dave Ketchum

Band Box

Billy Band Box

Billy Band Box

Ben Lessy

Ben Lessy

Ben Blue

Band Box

Ben Lessy

Ben Blue

Ben Lessy

Ben Blue

Brand Garto Trio

Moulin Rouge

Marillyn Maxwell

Dick Barnis

Dick Barnis

Charles Vespla

Sammy Wolf

Dick Bernie

Richard Canno

Richard Canno

Rouge

Marillyn Maxwell

Dick Stabile Oro

Stabile Oro

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Stab Jeri Southern

Crescende
Frances Faye
Jack Costanzo
881 Club
Matt Dennis
Interlude
Farl Grant

SAN FRANCISCO SAN FRANCISCO

446 Club
Larry Winters
Geneva Vallier
Leon Blackhowk
Cal Tiader
Easy Street
Louis Armstrong
Joan Fack's
Mel Young
Skip Staniey
Tommy Conine
Fairmont Hofel
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RENO

Golden
Freddie Edi
Joaquid Garay
Peggy Taylor
Celebrities
Harolds Club
Joann Miller
Twi Trines
Harrah's Club
Joe Newman
Benls & Rogers
Bob Scobey
Hollday
Nick Lucas
Gaylords Townaires
Windsors
Strollers
Noblemen
Signatures
Mapes
Gypsy Rose Les
Buddy Lester
Kay Martin
Skylets
E Fitzpatrick Orc.
Lilo Lilo Riverside
Lilo Chase & Mitchell
Billy Reilly
Starlets
Bill Clifford Ore
Bob Braman 3

LAKE TAHOE

Cal-Neva
Gordon McRae
Sheila Stephens
W. Osborne Orc.
Harrah's Club
Frankie Laine
Sue Carson
Mary Kaye 3
Harry Stevens

Del Courtney Ore Nevada Lodge Phyllis Inez Nockabouts Pros & Connle Wason Wheel Frank Moore Bob Braman Meri Ellen

Uncle Sam Booking 'Em Solid on Tax Circuit

Boston, Sept. 2. Fun spots, amusement centres and resorts in Massachusetts are being checked by a special squad of investigators for possible evasion of income, social security and other tax requirements.

Frank J. Cavanagh, district director of U.S. Internal Revenus, said: 'We like to look around, because after Labor Day some of these seasonal employers just vanish from the scene. This is an annual routine investigation. We expect to come across tax delinquencies of all descriptions."

House Reviews

Fex, B'Myr
Alan Freed's "Big Beat Show"
with Bill Haley & Comets (7),
Chuck Berry, Frankie Avalon, Elegants (5), Kalin Twins, Danleers
(5), Larry Williams Orch (6), Poni
Tails (2), Jimmy Clanton, Teddy
Randazzo, Jack Scott, Bo Diddley
Royal Teens (5), Dunne Eddy,
Jo-Ann Campbell, Ed Townsend,
Cleftones (4), Bobby Freeman,
Bobby Hamilton, Gino & Gina,
Olympics (4), Freed's Coral Band
elaturing Sam (The Man) Taylor,
King Curtis, Georgie Auld, "Tank
Force" (Col).

A little past the midway mark in the more than two-hour program of the pounding beat, deejay Alan Freed interrupted the program to deliver a commercial for rock'n' roll. Said he, "A little more than four years ago we brought our first rock'n'roll show to the Brooklyn Paramount. The critics said rock 'n' roll will be over in six months. (The audience broke in here with loud and long shouts of 'Never! Never!') Well, here we are four years later. And we'll be back four years from now."

The pied piper of r'n'r had spoken and the jeaners in the aud spoken and the jeaners in the aud went wild over the prediction of the beat's longevity. Their enthusiastic response was nipped somewhat, however, by the 16 special patrolman on detail throughout the house. In fact the boys in blue rate a nod for keeping the kiddies under control without raising their ire. They moved quickly to halt any terping exhibition in the aisles and subdued the youl and shrieks by panning their flashlights over the noisy areas in the darkened house.

Once again Freed showed that

the noisy areas in the darkened house.

Once again Freed showed that he knows what to give the young disk fans. At \$2 a head for the morning and matinee shows and \$2.50 for the evening performances, he's got to be right. And the formula for rightness in any rhr' display is to get as many chart-makers as possible on the bill, have 'em whip through their disclick, and maybe an extra, and get 'em off fast before audience ennul sets in. It's a pattern that defies an appraisal of any particular act's show values of an evaluation of any potential for work outside the r'n'r package areas. It's the current record that counts and the kids eat it up. It's also fare pegged strictly for the teener set. For adults whose deejay tastes are centered around mood music, showtunes, pop ballads, Freed's big beat becomes a big bore.

The teeners weren't all in the audience, either. The majority of the acts on the bill were below the 20-year mark and in that group most were in their early teens.

But unlike the show biz era of the past when youngsters broke in on the "live" circuit after being "born in a trunk," the current crop was "born in a recording studio" and have demonstrated in the four year history of Freed's "Big Beat Show" that they seldom develop as show biz entities and are headed for oblivion as soon as their disk gets off the charts and off the deejays' spinning table. Only a few have managed to last the four years from now, as he says, they'll undoubtedly be a new batch around making the same kind of frantic sound in a different lyric setting.

In this current layout, Freed has a couple of pros who have managed Once again Freed showed that

setting.

In this current layout, Freed has a couple of pros who have managed to hold up in the shaky disk picture. Foremost is Bill Haley & His Comets, who is credited with start-(Continued on page 63) | charm. New Acts

CORBETT MONICA Comedy 15 Mins. Latin Quarter, N. Y.

18 Miss.
Latin Quarter, N. T.
Corbett Menica has been around, but is now for the first time testing his strength in the bigtime. Monica looks like his apprenticeship has been well spent and is quite ready. He's a likeable comedian who charms his way into audience favor. He states his case quietly, letting the laughs sneak up on the audience at times, and when he does reach for laughs it does it subtiy.

Monica has a good assortment of material, which inevitably contains a few lines that have been around. However, these familiar provides him with an opportunity to demonstrate differences in treatment. One of his bits is a series of gag impressions, which provides him with a good getaway.

Monica's manner gives him a strong case for work in hotels and video. His easy manner coaxes laughs gently and surely and carries favor with virtually any kind of audience.

Jose

LUCIE GUANNEL
Songs
25 Mins.
La Tour Eiffel, Montreal
Lucie Guannel, handsome colored thrush from Martinique, is exactly right for this attractive downstairs eatery. Firmly established as one of the best food spots in Montreal, La Tour Eiffel has added to its rep over the past few years with the quality of informal entertainment in the lower lounge. Miss Guannel, who comes to Montreal via the Katherine Dunham dancers and cafe stints in London where she started singing and playing piano and guitar, does much to enhance overall atmosphere. Entertainment is almost a secondary item in this particular bistro, but with someone such as songstress Guannel the place picks up even more prestige.

Of medium height, Miss Guannel concentrates for the most part on

more prestige.

Of medium height, Miss Guannel concentrates for the most part on songs from her native country. These range from the dramatic bits to the froth and comedy of the calypso. Moving easily from the plano, to guitar to tomtoms, femme commands and gets solid attention both from the patrons lining the bar to those dining. Piping is strong enough to carry to all corners of this rectangular room and approach to a song is informal enough to keep the listeners with her and still keep it a one-person show. Costume changes are varied during songalog but singer is most theatrical in a form-clinging, black outfit of slacks and blouse.

An okay single in any of the better class lounges and cafes with a plus on the visual side of any medium.

RAY PETERSON

RAY PETERSON
Songs
16 Mins.
Chaudiere. Ottawa
Ray Peterson is a young chanter
with a fine set of pipes used in a
routine which, if properly pushed,
could well do for him what a wiggle did for Presley. Stint is
strictly rock 'n' roll, drawing on
several w.k. chanters for style and
using, as a gimmick, a falsetto that
sounds at times like Tarzan's victory screech. But the falsetto is
never overdone. Peterson sells
hard and big throughout and shows
evidence of sound training in
showmanship. Serious flaw is a
strained persistent reach for dramatic heights by roughing-up his
breathing-in. More control of this
would strengthen the stanza.
Boy is clicko for all sound media.

LOS INDIOS (4)

LOS INDIOS (4)

Songs
25 Mins.

Colony Restaurant, London
There is a refreshing quality to this act which should make Los Indios a welcome attraction in most cafe situations. The quartet from Paraguay comprises three imen and a girl, three of whom play the guitar and the fourth a harp wille they sing in Spanish. Their sense of rhythm is impeccable, but in their presentation is kept to a micely restrained key.

The emphasis throughout their 25-minutes stint is on providing a relaxed entertainment, and even a Paraguayan interpretation of rock or ir old hardly changes the mood. The best known entry in their routine, "Madrid," is given a flamboyant treatment, while other numbers are sung in gay spirit. Essentitelly, it's an unsophisticated entertielly, it's an unsophisticated entertielly and the production numbers came of patry Ann Jackson & Jim Russel (latter did the choreography); Margie Walker, Lee Kreiger and a couple of others did valiantly.

Myro.

JOAN MURRAY Comedy 16 Mins. Fack's II, San Francisco

This girl is alim without being bony, chic without being high-style, witty without being knockabout, exudes sex appeal, but hasn't quite found her show business niche—yet.

She comes on with a stick number about the trials and tribula-tions of breaking into films, opera, etc., then goes into a long series of funny variations on TV pitches.

This is the whole act, and at times it is very effective, and audience responds well.

ence responds well.

She has a good singing voice, seems to be able to dance a bit, has fairly good presence and satisfactory timing. But she still needs experience and possibly needs to learn not to strive too hard for the offbeat gag. It is possible, in fact, that she is not so much a night-club comedienne as a musical conductivity of the property of the strip of t edy singer or dancer, a la Shirley MacLaine. Whichever she is, she is biologically kinetic, possesses a rare personality and is in civing need of proper exploitation.

Stef.

MARIA & KIKO Dances
14 Mins.
Chaudiere, Ottawa

Chaudiere, Ottawa

So many Latin terp groups go through their routines with dour expressions and downright serious "get-the-job-done" styling. Maria & Kiko are different—they're happy all the way. Their Latin terp stint is a cheerful item that rubs its cheer off on the customers and gets them into hig mitting at auss as cneer on on the customers and gets them into big mitting at every turn. Even in a sexy bit the brightness shines. Pair's ability is socko, staging is good and includes a gimmick cha-cha-cha does with filled glasses of water atop duo's scalps.

This is a solid item for niteries and television.

EARL HUMPHREYS Songs, Comedy 15 Mins. Club 3525, Dallas

15 Mins.
Club 3525, Dallas
Personable singer is overdue for the big plusheries. Youngster (who bears an amazing resemblance to Bob Hope, which may be a handicap) is a local fave. He sang for 15 months at the University Club, midtown privetery, where he easily welded a fan following. Interim stint included Arthur Godfrey's CBS-TV showcasing in July, 1957, but nothing happened. And it should.

Now he's singing emcee-host at the swanky Club 3525, and he makes it tough for the headline act to be remembered. In two shows nightly, Humphreys easily clinches the patrons with his pleasant manner; first, his fine vocals—emphasizing ballads—and, but not stressed, his genial "throw-away" ad libbed gags. He doesn't press with his comic lines; instead, his spontaneous inserts are meant to reap audience rapport, and he press with his comic lines; instead, his spontaneous inserts are meant to reap audience rapport, and he succeeds there, as well as in the singing stints.

Bark.

Caddy Show

Continued from page 50

accent in a purely American setting stretches logic somewhat.

The major selling jobs are done through slides and the song and dance numbers. The music has a light and lively touch and it's even possible to remember a number or two upon leaving. The points of stress in this presentation include such items as customer processing, the class character of the car and the appurtenances found in no other make.

Moulin Rouge, H'wood

Hollywood, Aug. 26.
Marilyn Maxwell, Dave Barry,
Donn Arden Revue, Dick Stabile
Orch (12); \$5.50 package,

There's little that's down to earth about Marilyn Maxwell except her obvious charm, all else being on an exciting plane that carries through her current Moulin Rouge act. The vigor that she projects is fine for the animated tunes and routines, but on opening night it was compounded by a full-volumed p.a. system that was rather hard on the change-of-pace and subtleties the vocalist needs to

night it was compounded by a fullvolumed p.a. system that was
rather hard on the change-of-pace
and subtleties the vocalist needs to
round out her stint.

In sequined white, Miss Maxwell
does well with "I Like Everybody,"
"The Lady Is a Tramp" and a
highly humorous "It-Girl" version
of "Dancing at the Moying Picture
Ball." She has a good feeling for
humor and likely would please just
as much with the blues and the
lilting "Dormi, Dormi, Dormi" if
there were less forte and more
pianissimo in the big hall.

Sharing the bill is comedian
Dave Barry whose standup delivery
is the best and most polished of
the current laughmaker crop. Some
of the lines are old, but it really
doesn't seem to matter because he
does them so well. As for the original material—and there's plenty
of it—its funny and well-timed.
Barry makes good use of his voice
both in sound effects and impersonations, with his Arthur Godfrey
mimicking a show-stopper. His
discussion of the wiles of the womenfolk, though it's most certainly
not for first-graders, is, by all
standards, first class.

Rounding out the show for
Frank Sennes is Donn Arden's
"Pariscope" revue, a colorful fastmoving expensive ribhon for wrapping the star package, Dick Stabile
and his orch back soundly, and
Harry Froman is proficient in
88ing for Miss Maxwell.

The 90-minute shows continue at
least through Sept. 7. Ron.

Desert Inn, Las Vegas

Jimmy Drante, Eddie Jackson, Sonny King, Jack Roth, Jules Buffano, Sally Davis, Ben Wrigley, Stan Kramer & Co., Donn Arden Dancers (12), Carlton Hayes Orch (14); production numbers by Donn Arden. arrangements by Phil Arden, arrangements by Phil Moody, lyrics by Pony Sherrell; \$3

Jimmy Durante, always a blockbuster attraction here—and good
for the casino because he pulls in
the players—again unleashes his
stock company to dandy effect.
Turn is embellished with some
topical bits which register for big
yocks; and include references to
Van Cliburn and Las Vegas nudity.
Sonny King gives a strong assist
to the goings-on, Durante being
generous in sharing the spotlight
with him and vet partner Eddie
Jackson. Trio scores with the w.k.
zoot-suit skit, King's high-pitched
singing voice serving as an interesting balance to the distinctive
styling of Jackson and Durante.
Rotund Sally Davis, and rubbernecked Ben Wrigley add laughs to
the festivities, as do drummer Jack
Roth and 88'er Jules Buffano.
Stan Kramer & Co., with its
first-class puppetry, is a solid act
which serves as the show's warmup. A lavish holdover production
number featuring the Donn Arden Dancers and the voice of Art
Johnson complete the four-week
skedded bill, competently backed
by the Carlton Hayes orch.

Purapside* **Rome**

Riverside, Reno

Reno, Aug. 26.
Lilo, Dick Chase & Bud Mitchell,
Starlets (8), Bill Clifford Orch
(10); \$3 minimum.

For the lack of heavy advance billing, and because her name per se is not a strong draw on the Reno nitery circuit, the current Riverside show, with talented and delightful Lilo of "Can Can" fame as headliner, will probably fall short on b.o. returns. Firstnighters, despite the holiday at hand, were scattered in number. But enthusiastic.

thusiastic.
Lilo, shapely and pretty, scores heaviest, and most effectively, on her French bits. In gold lame brief, them with skirt added, she makes entree to "Can Can" musical back and effortlessly wins endorsement with a "For The Price of a Balloon" offering—while gifting stage-siders with souvenir balloons.

ing stage-siders with souvenir bai-loons.
Thrush emotes expressively on "I Won't Care"—part in French, part in English. She plays much of the turn with mike in hand and relies heavy on audience intima-cies with the male gender, some-times over done. Lilo shows posi-tive command with well-received

"I Love Paris." Reaction indicates strong approval of the 30-minute

strong approval of the 30-minute turn.

Sharing one-hour turn are Dick Chase & Bud Mitchell, comic team with potential. Chase opens spot with "A Man Has Got To Sing," then moves into due bit with the Mitchell heckling from audience, in person of waiter. Boys show good with impreshes and some terping. Older lines could be dropped with no loss of patronage. Bracketing the show are the Starlets, smartly costumed and well-practiced in the choreog. Bill Clifford and musticlans back entire bill, slated for Sept. 10 closing date.

Queen Elizabeth, Mont'l Montreal, Aug. 27. Darryl Stewart, Mattison Trio, Denny Vaughan Orch (12), Louis Pannet Trio; \$2.50.\$3 cover.

Pannet Trio; \$2.50.\$3 cover.

An indifferent series of summer bookings in the elegant Salle Bonaventure of the Hilton-managed Queen Elizabeth Hotel is capped with current layout which is one of best offered since this inn opened several months ago.

Honors are well divided on bill between singer Darryl Stewart and the Mattison trio. Latter is made up of pert, blonde Dorothy Matchews with Guy Tanno and Dean Diggins, Both males are former Georgie Tapp hoofers and femme is a Paul Draper pupil. Accent throughout session is on the balletap items and tempos are on the upbeat at all times. Opener with distaffer in a skintight, sequinned leopard outfit is surefire for attention and ably choreographed. A quick change brings on a flamenco arrangement and boff is their Rodgers & Hammerstein medley which includes major songs from duos various musicals with costumes to match. All three shows solid terp training and talent plus originality and draw fine reception from customers.

training and taient plus originality and draw fine reception from customers.

Tenor Darryl Stewart, from Australia, shows standout promises. An affable youngster, Stewart exhibits lots a savvy. Boyish manner appeals to distaffers around ringside as he directs a ballad at them and he keeps the male elements with him as he belts the standards in a voice, for the most part, devoid of any vocal tricks. On night caught, Stewart's desire to please took him almost over the limit; trimming and a slight rein on the casual approach wouldn't hurt offering.

As a Saturday (30), Denny Vaughan hows out as orch leader with Don Warner from Halifax taking over. Warner, a newcomer to Montreal will baton much the same style of band as Vaughan originated for this room which has been a big part of the Salle Bonaventure's popularity. With a new maitre d', Pietre, in charge, room will revert to two shows a night in September. Present layout is in until Sept. 13 with Jaye. P. Morgan opening Sept. 15. Neut.

Black Orchid, Chi

Chicago, Aug. 21.
Sam Cooke (with Cliff White)
Jackie Kahane, Joe Parnello Trio; \$1.50 cover.

This intime smart spot, with a demonstrated, need for names, will have to count largely on external factors for the fortnight the layout's in, per the wide open spaces at the opener (21). Sam Cooke's disk stature is of very uncertain value here, and Jackie Kahane is a virtual unknown hereabouts, albeit he did a night's subbing at the Orchid three years ago.

Cooke brings a nice beat and authoritative piping and manner to a smart catalog that includes "You Send Me" (a big disk for him), "Someday," "Running Wild," "Sentimental Reasons" and for his best reaction, "Lonesome Road," In all, a. 12-tune 30-minute turn that's well-paced. For all his technique, singer needs more vocal sincerity for outfront focus. As they play now, pipes are a bit too mechanical to really rouse tablers. Talk is minimal, his patter limited to some brief intros, and spoken without show bizzy flavor. Guitarist Cliff White Joins Joe Parnello's house threesome for savvy accompaniment.

Jackie Kahane is low pressure

threesome for savvy accompaniment.

Jackie Kahane is low pressure with a substance of paris."

Jackie Kahane is low pressure with grade. He's gold an okay bit on Paree, "where the other woman is your wife," and ropes good response musing on parents vs. kids. His card-filled wallet comes out for a funny tune-and-yakker that illumines his existence, and a twice-told serio-comic soliloquy lader with double entendre also registers. Comic, however, could profit radio soap operas—a plus to those in the first powers and generally needs to better addiosers and generally needs to better synchronize his stuff with his delivery.

Hazlett, a carbon copy in voice intertaction for a framiliar with his delivery.

It's a triple threat combination is rited from the sewers of Paris." On a previous stand the takeoff was on "Fair Lady." Rough as it was on "Fair Lady." was on "Fair Lady." Rough as it w

Latin Quarter, N. Y. (FOLLOWUP)

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(FOLLOWUP)

The Latin Quarter change of headliners produces a bill which should provide holiday strength on the Stem. The current pairing represents a wide diversity in types of projection. Roberta Sherwood, belts with the oldtime fervor, and Corbett Monica (New Acts) understates his case. However, the pair come out in complete control of the situation.

Miss Sherwood, who came up via the Florida lounges and tremendous personal publicity in the Walter Winchell column, is no stranger to New York having played previously at the Copacabana about two years ago. This Florida matron punches out a tune with a zealousness. She's on for no less than 40 minutes, trotting out virtually every one in the book, presumably to test for effect in the room. During that time, she beats out such durables as "Lazy River" with her own cymbal accompaniment, and also her trademarked "You're Nobody" along with "Wreck of Old 97" a hymn, and what have you, and the clientele cheers her on. For added measure she brought out her oldest son who chimed in with "Girl of My Dreams." Probably, she's trying to build up a dynasty like Crosby. She did excellently in this crowd. Accompanying her are planist Walter De Lorenzo and guitarist Red Newmark, who give her a solid base.

The other new act is the Marinex Description of them keeps plates spinning on a table and on sticks simultaneously.

The rest of the show holds. Since it's opening, this Donn Arden Revue has demonstrated its

on a table and on sucas shuureactously.

The rest of the show holds. Since it's opening, this Donn Arden Revue has demonstrated its ability to entertain through repeat visits. Included are Queti Clavijo, flamencoist; singers Gina Genardi, Martha Errolle and John Juliano, and a well costumed and excellently drilled line. Jo Lombardi is able to endow the acts with additional confidence with his strong musical support and Buddy Harlowe provides the dance relief.

Jose.

Eddys', K. C.

Kansas City, Aug. 22. Bobby Breen, Wally Brown, Tony DiPardo Orch (8); \$1-\$1.50 cover.

The Eddy Restaurant for the current two weeks has a combo of singer Bobby Breen and comic Wally Brown, mild on marquee strength but deep enough in entertainment. The opening show of 52 minutes had fine efforts by both acts and all well received by the house.

Brown has a store of chatter and

Brown has a store of chatter and songs, fooling around with the language and making the best use of the power of suggestion to pry out the laughs. Rounding out 20 minutes, he tackles a song or two, "Love Them While You're Young," Breen is making his first appearance in Eddys," and keeps his 32 minutes brimful of songs, some standards, some hit paraders and some from his past motion pictures. He also takes a turn at the piano, turning in a creditable "Fantasy Impromptu," but it's the songs the customers come to hear. Among others, he gives them "Nearness of You," "Volare," "Shadrach" and "Rainbow on the River," and he left them wanting more.

Slate Bros., L. A.

Los Angeles, Aug. 24.
Dick Havilland, Duke Hazlett,
erry Gibbs Four; \$2 minimum.

The Slate Bros. latest offering at their La Clenega nitery is enough of a show to please everyne—even the tv cult that gave up salooning for tube gazing. Per usual, the Slates have tapped three different acts, comic Dick Haviland, singer Duke Hazlett, and a jazz combo, The Terry Gibbs Four. It's a triple threat combination that will keep word-of-mouth buzzing all over town, and should bring the nitery a merry cash-register

and looks of Frank Sinatra, clicks with a round up of tunes already associated with the Thin One. He first comes on mike a la Sinatra-doodle bug hat perched on his head, drink in hand and singing "Witcheraft" in a finger snapping tempo. The Sinatra type voice runs through such tunes as "All the Way," "That Old Black Magic," "Come Fly With Me," and he even does an imitation of Dean Martin, also with drink in hand.

The Terry Gibbs Four, a young progressive jazz group, is also making its first local stop here. It's one of the best new jazz combo's to hit this area in some time. With Gibbs on vibes; Claude Williamson on piano, Scotty Le Faro on bass, and Gary Frommer on drums, the group keeps the place swingin' throughout—enough so that it gives one the urge to sit around longer. Henry Slate continues holding down emcee chores while his brothers look after the spenders.

Colony, London

London, Aug. 29. Toni Carroll, Felix King and Santiago Lopez Orchs; \$6 minimum.

Carroll is an attractive

Toni Carroll is an attractive, straightforward singer of light songs who registers well at this plush cafe. She has a style which, at first, seems brittle but during her 25 minutes act settles down persuasively. She tends to talk a little too much in linking her songs and patter is obviously not Miss Carroll's line.

She does "Only Have Eyes For You" and then a witty number in which she imagines herself as Lorelei. Switching style, she sings "Falling Leaves." perhaps the best entry in her repertoire, and then "I Want You To Know," in which she employs a customer for effect. There follows "If I Could Be With You," which she then parodies as if sung by a flapper of the 20s. Then comes a further parody, this time of "The Lady Is A Tramp" which leads into a med. y on the art of getting a man through his stomach. Act winds effectively with "I Love All of You."

Miss Carroll is a friendly and lively personality but the blend of the program is not, as yet, right. Felix King's orch gives smooth backing despite the absence of King on vacation. Tommy McGowan stands in for him on piano and Albert Torrance on sax heads the combo.

Band Box, L.A.

Los Angeles, Aug. 22. Billy Gray, Ben Lessy, Patti Moore, Bert Gordon, Leo Diamond, Bob Bailey Trio; \$3 minimum.

Moore, Bert Gordon, Leo Diamond, Bob Bailey Trio; \$3 minimum.

If it's for laughs and you can't wangle any ducats to "Auntie Mame," your next best is the show that Billy Gray is flooring at the Band Box. That Gray and his hilarious henchmen have been missed since the room's shutdown some months ago is best attested by an overflow at his first show (21) Thursday night and hordes waiting outside around midnight to catch the second round of the lustiest and rowdiest show in town.

In 16 years at the Box, the antics of Gray and his old standbys, Ben Lessy and Patti Moore, have been seen by more rounders than anyther act on the nitery circuit. To those let it be said that this issue is entirely new in the broad sweeps of gusty humor and the show's anchor, Gray's monolog. To know a smattering of Yiddish is helpful but he only occasionally lapses in this dialectic idiom. It's laughloaded and storms up the evening's heaviest fallout of yocks.

Bert Gordon, now mad at nobody and his cranial foliage trimmed, is an added starter along the laugh line and Leo Diamond, harmonica virtuoso, gives the show some semblance of sanity with his mouth organs and slides of Parisian life. The Lido babes with their uppers exposed show up as big as life on the oversized screen.

Sid Kuller, a seasoned hand at writing club sketches, gave the mummers a broad burlesque of "Gigi," described as "naughty Murietta from the sewers of Paris." On a previous stand the takeoff was on "Fair Lady". Rough as it ws on the opening, it was daffy and delirious and should be a solid prop for the full long run of this edition of the Gray menagerie. The floopping ambulations of Ben Lessy and the giddy cavortings of Patti Moore are always howlers and their harmonizing of old songs gives the show its only melodic interlude.

Bob Balley's instrumental trio is helpful and the backing with record.

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 26. Frankie Laine, Sue Carson, Del Courtney Orch (12); \$2 minimum. Del

Frankle Laine, back for another stand in Lake Tahoe demonstrates top form in a 13-title songalog that includes many of his hit tunes. From opener "Lonesome Road" to last note of "Jezebel" the powerful voice holds positive attention. Top league is mike-in-hand stage-side stroll with "Granada" and effective offering of "I Believe" done with piano-only, Winning plaudits are "Old Rockin' Chair," "Jeal-ousy," "That's My Deside," and "Mule Train."
Solid backing for Laine is by Al

Mule Train."

Solid backing for Laine is by Al
Lerner, conducting and on piano,
Stanley Kay on drums, and Joe
Sinacore on guitar.

Sue Carson, debuting at Harrah's, wins complete approval with
distinctive brand of laugh-getters
and has and demanding encores at
end on 30-minute turn.

end on 30-minute turn.

She scores heavy with impreshes of Pearl Bailey and Teresa Brewer and topical material. Her "primitive culture" jungle princess routine goes over big. She fails in only one way: she never allows auditors a listen to a full song in natural voice.

Del Courtney and orah provides

Del Courtney and orch prove first-rate show musicians in backing for the one-hour bill. Show stays to Sept. 7. Long.

Hotel Muchlebach, K. C.

Kansas City, Aug. 29. ita Sierra, Danny Fergu-Margarita Sierra Orch (8); \$1-\$1.50 cover

The Terrace Grill of the Muehle-The Terrace Grill of the Muehle-bach holds to a one act bill for the current two weeks with Margarita Sierra in for her first stand in the room and in town. The petit Span-ish charmer comes off with a neat-ly paced and spirited half hour reaching the audience for unusual appreciation from a foreign lan-guage singer.

guage singer.

To a generous amount of Castilian beauty in so small a package is added a voice of considerable polish. While most of her songs are in Spanish, she gives them a vitality that sends them home regardless of the lyrics. She is alternately dramatic in the song about, the endearment of Spain, almost flippant in a light ballad of carnations, fully vocal in "Malaguena," light hearted over the song of the water jug.

water jug.

Her lone English entry, "In the Still of the Night," registers, but no more so than the Spanish vocals, which indicates she meets the challenge that puts the song up to the singer to get it across. Miss Sierra has both voice and delivery, and her work drew a rapt and responsive house. She holds through Sept. 11, to be followed by Wibur Evans and Estelle Sloan. Quin. and Estelle Sloan,

Largo, Hollywood

Hollywood, Aug. 22. The Novelites, Fay DeWitt, George DeCarl Orch (5); \$1.50 cover.

George DeCarl Orch (5); \$1.50 cover.

What uproarlously must be the zaniest, most laugh-provoking show to trip the strip in some time has unsettled down at the Largo. It's a staggering combination of the Novelites and Fay DeWitt—a pairing that has been booked for two weeks with options. If Los Angeles is in a laughing mood, the options will be the most exercised items since Charles Atlas.

It's a return engagement for the Novelites, who opened the Largo last October, and the three nitwits—Frankie Carr, Joe Mayer and Dino Natali—don't leave a funny-bone untickled. Whether they're impersonating the Marx Bros. or playing havoc with an accordion, bass and guitar, their runs scored are earned. Carr is a natural comedian, funny in impression and expression; Mayer is a top middle man and flicks the most exciting hass; and Natali hops up with skilled impersonations. Rousing from beginning to end, the group lass; and Natali hops up with skilled impersonations. Rousing from beginning to end, the group lass; and Natali hops up with skilled impersonations. Rousing from beginning to end, the group hass; and Natali hops up with skilled impersonations. Rousing from beginning to end, the group hass; and Natali hops up with skilled impersonations. Rousing from heginning to end, the group hass; and not propos, faces and lightning-quick one-liners that, on opening night, left emgasping for more than the breakneck 40 minutes they got.

Second-billed but of first-rate talent is Fay DeWitt whose 35 minutes before the Novelites is original, clever and entertaining. A pretty blonde, Miss DeWitt handles herself with finesse and is masterful at the ad lib. She sings well—at one point amazingly impersonating Yma Sumac—amusingly satirizes tranquilizers and moo goo gai pan and makes it very clear she's a remarkably effervescent.

George DeCarl orch backstops both acts with skill and that's not

she's a remarkably effervescent performer.

George DeCarl orch backstops both acts with skill and that's not easy, and provides danceable strains between shows.

Ron.

Stock Review

A Frenzy of Peace And
Quiet

New Hope, Pa., Aug. 29.
Michael Fills production of the Comment of siartha Compton Victor Holbrook Buzz Kadowski Gen. Tooker Jimmy Blaine Herbert Sebestian Mr. Gilmore

Producer Michael Ellis pokes fun at his Bucks County Playhouse hera and summer theatres generally in the quaintix titled "A Frenzy of Peace and Quiet." The whole thing is a hilarious joke for the producer and his friend, playwright John D. Hess, and perhaps for playgoers at the playhouse and the artsy-crafty town of New Hope. But the play seems to have insufficient general appeal.

The comedy does have funny moments, even for the uninitiated. However, the writing is too thin for any but a stock presentation.

The comedy does have funny moments, even for the uninitiated. However, the writing is too thin for any but a stock presentation. There's not much attempt to disguise the fact that the Silver Springs Playhouse, on the quiet Pentatonic River, is patterned after the Bucks County Playhouse, on the Delaware. Both theatres have the same capacity, 432. Both once were mills.

Chester Morris is cast as the producer who finds "a frenzy of peace and quiet" in the country. Signe Hasso plays his actress friend who wants te lure him back to Broadway, where he had three straight flops. Both seem to enjoy themselves and the audience likes them.

Hess spoofs himself by picturing the playwright in the play, ably portrayed by Herbert Schastian, as a humorous drunk. The comedy has a little bit of everything in situations, including a disastrous flood (much like the one which inundated the New Hope area in 1955), a fibbling apprentice, desightfully played by Jessica Walter, and a shapely and talented apprentice, as well as a wise-cracking stage manager, expertly portrayed by Leon Janney.

John Cromwell's direction doesn't provide much movement, Scenic designer. W. Broderick Hackett's multi-level set shows taste, but doesn't leave the players much room in which to perform. Hackett gets around the flood problem nicely. The cast includes Geoffrey Lumb as a hammy leading man, Frederick Tozere as Miss Walter's pompous Army general-father and George Ives as a super-efficient business manager.

Cyrano

Williamstown, Mass., Aug. 29.
Williamstown Mass., Aug. 29.
Williamstown Summer Theatre presentation of two-act muscal comedy, based on Edmond Rostand's "Cyrano de Bergerac"; book and Iyrics, Richard Malthy gerac's book and Iyrics, Richard Malthy Jay Brown State of the Charles of the Company of the Charles of the Company of the Charles
John Cunningham
Elizabeth Hubbard
Ted van Griethuysen
Sus Ann Gliffillan
Carrie-Nys McGeoy
Richard Cavett
Bex Robbins
Richard Maithy Jr.
Linda Urmy mobbins
Linda Urmy
Bobert Mathews
John Brachita
Tony Stout

Garbon John Frachits Garbon John Hrachits Giet Tony Stout

The Edmond Rostand classic of 17th century France should be the basis for an unusual musical, but this version doesn't realize the possibilities. The work was premiered last May by the Yale Univ. drama school and later presented at the American Shakespeare Festival Theatre, Stratford, Conn., and the Phoenix Theatre, N. Y.

It's difficult to judge from this production by the Williamstown Summer Theatre's young resident company, with three from the original Yale cast in important roles and another recruit in a lead, how much revision would be necessary for Broadway presentation. Some revisions have already been made by co-adaptors Richard Maltby Jr. and David Shire, both Yale seniors. The show would obviously be much improved by bigger voices, more solid comedians, better orchestra and fuller chorus, while greater sweep and livelier pace would also help. As it is, the show goes down hill and grows heavy in the second act, as does the original play.

Although the Rostand classic is

Dance Review

Feliks Parnell's Ballet From Poland

London, Aug. 14.

Sadier's Wells Theatre presentation to arrangement with Jan Cobel of Feligrareness with Jan Cobel of Religraterity Ballet from Poland. Features Maria Lapinska, Wilodninert Traceword Edward Pokross and ensemble (17); musical director, Ludo Philipp. At Sadier's Wells Theatre, London, Aug. 11, '58.

Edward Fokross and ensemble (17); mustcal director. Ludo Fhilipp. At Sadier's
Wells Theetre, London Aug. II. '25.

After many of the successful
dance companies to come from
Eastern Europe, the appearance of
this Folish troupe is a disappointment. Feliks Parnell's Ballet is
one of the dullest groups to come
from behind the Iron Curtain, and
appears a dubious b.o. prospect for
its four weeks' booking.

Although the actual terping
standard is acceptable enough, the
choreography is old-fashioned and
uninspired, and there is a boring
repetitiousness. The whole of the
first portion, for example, is taken
up with a seven-scene "Peasan
Wedding," which is an unimaginative and drawn-out demonstration
of folk dances, giving little scope
either to the principals or the ensemble.

There is some attempt to vary
the style in the second and third
sections, but there is always too
much emphasis on the folk routines.
There is one particularly interesting item, "Good and Evil," in
which Parnell represents good and
Traczewski evil. Skillful lighting
and polished dancing combine to
make this item an impressive entry.

Myro.

Bob Ardrey to London Then Paris, U.S., Africa

Robert Ardrey, whose "Shadows of Heroes" will open Oct. 7 at the Piccadilly Theatre, London, planed to England last Sunday (31) after a couple of days in New York en route from his Beverly Hills home for confabs with his agent, Harold Freedman. Peter Hall will stage the play and co-produce with Toby Rowland, with a cast including Emlyn Williams, Peggy Ashcroft and Alan Web.

A French translation of Ardrey's eve-of-World War III drama. Thun-

A French translation of Ardrey's eve-of-World War II drama, Thunder Rock," is to open Sept. 24 at the Bouffes-Parisiens Theatre, Paris. It will star and be produced by Jean Mercure, who recently acquired the theatre on a longterm lease. It will be the play's first performance in French, although it was done on Broadway in the fall of 1939 and was a hit in London the following spring. It was later filmed with Michael Redgrave as star.

Ardrey expects to be book to

Ardrey expects to be back in the U.S. in December, but then leaves for Africa to gather material and do writing on a book to be titted "African Genesis." He has an article on Africa due in a forthcoming issue of The Reporter mag.

Hardwicke, Miner, Hewett, Baker To Stage Productions for Tour

Several established directors will Several established directors will stage plays to be presented by the American Academy of Dramatic Arts Repertory Players during its planned fall tour. The trek, which will cover community centers, civic organizations and schools in the New York area, will run for four weeks from Nov. 10-Dec. 6.

The directors, with the plays they're slated to stage listed paren-thetically, include Sir Cedric Hardthetically, include Sir Cedric Hard-wicke ("Apollo of Bellac"), Worth-ington Miner ("Happy Journey") and Christopher Hewett ("Toblas and the Angel"). Word Baker, cur-rently presented off-Broadway as director of "The Crucible," is also scheduled to stage one of the re-pertory offerings.

Frances Fuller is president of the Academy, while Marcella Cis-ney is executive director of the Repertory Players, comprised of AADA students. It's a non-Equity

DuBois' Falcon's Shadow,' Legit Backstage Novel, Doesn't Seem Authentic

In "The Falcon's Shadow" by In "The Falcon's Shadow" by William DuBois (Putnam; \$3.75), author claims to be "dealing accurately in fiction" with the theatre. His claim is not substantiated by his text, which follows a play from typewriter to Time Square opening. Elmer Rice, in his novel, "The Show Must Go On," and Mary Orr in "Dlamond in the Sky," mary Orr in Diamond in the sky, performed the same task with greater 'accuracy; and theatre novels like Clemence Dane's "Broome Stages" and Fitzroy Davis' "Quicksilver," held brighter mirrors to the nature of dramatic show hiz

DuBois' mistakes include the no DuBois' mistakes include the no-tion that a stage manager may act in production he supervises (con-trary to Equity rules, which were waived only once, in the instance of the stage manager of the cur-rent "Say, Darling"). Author's fictional play is virtually a spec-tacular, but he indicates it could be produced for \$80,000 A girl under-study is allowed access to prompt scripts which would not be coun-tenanced. tenanced.

The description of rehear-sals, conducted on a "ground cloth." ignores custom of taping acting areas in practice sessions. Director lets his stage manager put actors through their paces in early rehearsals. Play is rehearsed piecemeal, act by act, with actors trying to create roles without see-ing a complete script. Function of stagehands at first tryout with an invited audience is misconstrued.

At the New Haven opening, just before curtain time, director informs his stage manager that he informs his stage manager that he will run the show, and sends the s.m. out front to watch. At such a point, no one not completely familiar with cueing a show could possibly function short of disaster.

"Falcon" in title is an imagin-ary Manhattan playhouse, slightly resembling the Belasco. DuBois' characters a stock company selec-tion, only faintly resemble theatre people. Book does not ring true.

people. Book does not ring true.
(DuBois has had three plays pro-(DuBois has had three pluys produced on Broadway: "Pagan Lady," with Lenore Ulric, 1930-31 (152 performances); "Haiti," produced by James R. Ullman for WPA Federal Theatre, 1937-38 (82 performances), and "Michael performances), Drops In, 19 ances).—Ed.) 1938-39 (8 perform-Rodo.

Touring Shows

(Sept. 1-14)
Grand (tryout) (Paul Muni).
F. (1-13) (Reviewed in VARI9, '58).
Mame (Eve Arden).—Biltmore, (Sept. 1-14)
At the Grand Cryout) Gaul Muni)—
Curran, S. F. (1-13) Gaviewed in VARIETY, July 9, 55).
Auntie Mame (Eve Arden)—Biltmore,
L. A. (1-13).
Auntie Mame (Constance Bennett)—
Erlanger, Cli (3-12),
Auntie Mame (Syvia Eldney)—Locust,
Fully (1-13),
Fully (1-13) 99 (tryout) (mogens Coca,
Peggy Wood)—Flayhouse, Wilmington
(9-13). Peggy Wood)—Playhouse, w. (9-13).

Goldliocks (tryout)—Erlanger, Philly ondful of Fire (tryout) (Roddy Mc-all, James Daly)—National, Wash,

chestra and fuller chorus, while greater sweep and livelier pace would also help. As it is, the show goes down hill and grows heavy in the second act, as does the original play.

An off-Broadway presentation of Chekhov's "Ivanov" is scheduled for adicial alteration, the juxtaposition of more comedy the juxtaposition of more comedy with the poignant story might be quist). William G. Ball will direct, Botton (11:18).

As Critics Grow Mellower

"For some reason, August always seems to me the shortest month of the year . . . But then, all the months somehow appear to be getting shorter," observed Richard Watts Jr., drama critic of the N.Y. Post, last week in one of his "Random Notes on This and That" columns.

Several years ago, John Chapman, N.Y. News critic, remarked in a Sunday column that the chorus girls of today are better trained and more versatile than those of a generation ago. He deplored the change, expressing preference for the old days when chorus girls tended to be pretty rather than talented.

Chapman's attitude is probably in contrast with the experience of most men, who find that with the advancing (or is it declining?) years chorus girls, and indeed all girls, keep getting prettier. Perhaps there's some sort of compensation, especially for critics, that as the years become shorter the girls seem prettier.

Shows Abroad

Brouhaha

Brouhaha

London, Aug. 28.

International Playwrights' Theatre and Robert L. Joseph & Lester Osterman presentation of three-act comedy by George Taboris staged by Peter Hall Aldwych Theatre, London, Aug. 27, '58: \$2.80 top.

Sultan Peter Sellers Sultans Bandana Das Guyta Jean Dickson Wall Jean Dickson Wall Jean Dickson Unun Hugh Dicks

O. Tyepkin Mr. Alma Kregis Diddle ... Roberta Huby

"Brouhaha" is French for rumpus, and George Tabori's comic strip of an entertainment certainly justifies the title. It's crazy satire will appeal only to addicts of the type of humor served up by the Marx Bros. This limits its boxoffice potential.

Advance bookings are sound, and the play's success in London will probably depend on how loyally to see their favorite Goom. Careful casting would likely be needed for a Broadway presentation, because the comedy has been re-written and tailored to suit the particular requirements of Sellers.

The star plays a college-educated Sultan of Huwayat, formerly a British protectorate and now peaceful but bankrupt. The ruler and a debt collector arrival concoct a revolution, leading the U.S. and Russia to shower money on the tiny spot, and England to send a fleet.

This thinnish idea hardly stands up for a whole evening, but when

tiny spot, and England to send a fleet.

This thinnish idea hardly stands up for a whole evening, but when interest lags Sellers or director Peter Hall provide some fresh burst of inspired goofiness, such as the offstage explosion of a car or the star making hilarious love to the shapely American ambassadress. Making his debut as a straight actor. Sellers shows fine comic versatillity and a knack of parody. His ingratiating portrait of an opportunist Sultan is a comic gem.

gem. U.S. actor Jules Mushin is a splendid foil as the partner in skullduggery, Leon McKern gives a ripe performance as a Russian diplomat, Roberta Huby is a stunning American ambassadress and Lionel Jeffries a joy as a pompous British resident.

Hall's direction is fast moving and inventive, and the Andre Francois decor fits the general air of lunacy.

Ariadne

Ariadne

Aris Theatre Club presentation of fouract drams by Gabriel Marcel. English
British British Gardine Marcel. English
Hills Bretter Statish.
Hills British Gardine Marcel. English
Hills British Gardine Marcel. English
Hills British Gardine Marcel. English
Helen Cherry, Pauline Yates. At Arts
Helen Cherry, Pauline Yates. At Arts
Helen Cherry, Pauline Yates.
Helen Lindsay
Bassigny
Hamilyn Banson
Haled Ward
Ariadna Lepreur
Micholas British
Hills Varet
Micholas British
Maroussia Frank
Suranne Franchard
Bernadette Milnes
Clarissa Varet
Denyse De Mauny

Any French play imported to Britain is almost certain to deal with sex; few have made the subject as deadly dull as "Ariadne." Any interest is bogged down by incessant, incredible, pseudo-psychological palayer.

ressant, incredible, pseudo-psychological palaver.

The drama, translated by Rosalind Heywood from Gabriel Marcel's original, involves a beautiful, mixed-up young woman married to a weakling who had homosexual tendencies before marriage. She is either an invalid or a hypochondriac, and he is having an affair with a young violinist, with his wife's knowledge and consent. Consciences are bared, remorse plays its part, but the title-heroine remains undecided whether she should live or die.

The cast struggles unevenly against unequal odds. Helen

Cherry is beautifully polsed and knowing as Ariadne, and Pauline Yates brings a sharp intensity to the role of the mistress. The rest of the acting is better forgotten, however, except for Hamlyn Benson, who plays a lecherous impresario with rare good humor, although the part is contrived and not interestingly developed.

Milo Sperber's direction is flat-footed, but Paul Mayo's settings have taste.

Show Out of Town

Handful of Fire

Handful of Fire

Washington, Sept. 1.

David Susskind and Playwrights Co.
presentation of two-act drama by N.
Richard Nash. Staged by Robert Lewiss
scenery, and lighting, Jo Miekinerr. cosscenery, and lighting, Jo Miekinerr. coslight of the Common Co

Maria Joan Carpeland Carnellia Joan Carpeland Carnellia Myriam Acevedo Trudy Cathlean Neal Young Man Neal Neal Young Man Neal Neal Young Man Neal Neal Young Man Neal

SCHEDULED N.Y. OPENINGS (Theatres Set)

(Theatres Set)

BROADWAY

Hewle, 46th 8t. 69.17.50,
Swim in See, Lyceum (9-30-35),
Handful of Fire, Beck (10-1-35),
Tuck of the Peer, Hayes (10-2-35),
Seidliecke, Lunt-Fontanne (10-3-35),
Geirl in 397, Belasco (10-15-35),
Makes as Millieny, Flayhouse (10-16-35),
Makes as Millieny, Flayhouse (10-16-35),
Pleasure of His Ce, Lougaire (10-23-35),
Pleasure of His Ce, Lougaire (10-23-35),
Patrix, Miller (10-23-35),
Mar in Des Suit, Coronet (10-20-35),
Mar in Des Suit, Coronet (10-20-35),
Mar in Des Suit, Coronet (10-20-35),
Flower Drum Sens, St. James (1-37-35),
George Dillion, Golden (11-4-35),
George Dillow, Golden (11-4-35),
Flower Drum Sens, St. James (11-37-35),
Flower Drum Sens, St. James (11-37-35),
Flower Drum Sens, St. James (11-3-35),
Flower Drum Sens, St. James (11-3-35),
Flower Drum Sens, St. James (11-3-35),
Flower Drum Sens, St. James (13-7-35),
Flower Drum Sens,

OFF-BROADWAY
Young Provincials, Crichet (9-8-59).
Chaparrai, Sheridan Sq. (9-9-58).
Ess and i, Jan Hus (9-10-58).
Streetcar, Carnegte (9-17-58).
Janktonier, Royac-18-58.
Jacktonier, Royac-18-58.
Golden Six, York (10-13-58).
Salad Days, Earbiton-Plaza (11-11-58).
Man Whe Never Died, Jan Hus (11-19-58).

B'WAY OKAY IN '57-'58: CRITICS

New Tax Law May Revolutionize Legit Angeling, Top CPA Opines COMEDY, IMPORTS

Editor, VARIETY:

Editor, Variety:
Congress has just passed a new tax law that; in my opinion will revolutionize the way shows are financed. Up to now, money is raised through a limited partnership. In that way, if the show is a flop the backer can take his loss as a regular deduction. On the other hand, if the show is a hit, he has to pick up his share of profits as ordinary income in his top brackets. He can possibly ball out at a capital gain if he finds a buyer for his interest in the partnership, but the sale of partnership interest is not too esay unless there is a sure-fire show.

The new law makes it possible

less there is a sure-fire show.

The new law makes it possible to have a much better arrangement through a corporation. Thus far, corporations have been avoided because if the show is a flop the backers' loss on his stock would not be fully deductible but be treated as a capital loss which has only restricted tax value. A special provision has now been made in the law whereby backers will be able to take their losses in full, up to \$25,000 for each individual, or \$50,000 if the individual is married and files a joint return (Continued on page 60) (Continued on page 60)

Dayton Stock Operation Folding 3 Weeks Early; Kenley to Return in 59?

Renley to Return in 59?

Dayton, O., Sept. 2.

John Kenley, who initiated a summer stock policy at the Memorial Hall here last season, may take over the spot again next year. He wanted to continue operation of the auditorium this summer, but was turned down by Montgomery. County Commissioners in favor of Paul Winston, who ran the house in conjunction with a Columbus operation.

Winston folded the Columbus setup a few weeks ago, and the local showcase was taken over by Dayton Productions, Inc. The new management intended playing out the scheduled 14-week season, but closed three weeks early.

George L. Flanagan, Dayton Productions president, says the move was made because it appeared impossible to book "high calibre" entertainment for the balance of the season. He also asserted that his group is planning to operate the auditorium next year. The weekly rental for the spot is \$1,750, with the payment for two of the final three weeks posted by Winston earlier in the season. Dayton Productions will cover the final week's payment.

Although the Dayton manage-

ductions will cover the final week's payment.

Although the Dayton management intends resuming at the Hall next season, Kenley, who moved his activities this summer to the Packard Music Hall, Warren, O., has expressed interest in running the Dayton spot in tandem with his current setup. However, he insists he will not take the Hall on a one-year lease basis, as he had before. He has a three-year lease on the Packard, with an option for two more years.

George Smith Resigns As Wing Exec Director

As Wing Exec Director

George Alan Smith resigned last
week as executive director of the
American Theatre Wing, a jost he
had held since June, 1957. He had
been with the Wing almost 12
years. He doubles as off-Broadway reviewer for Variety.
Smith's departure is the third
administrative resignation at the
Wing this year, Louis M. Simon
having exited in January as director of the Professional Training
Center and Joy Howden in April
as director of the Community
Plays project.
Helen Menken is Wing president, having succeeded Mrs. Martin Beck about a year ago.

Playing Stock in Hotel After Strawhat Burns

Toronto, Sept. 2.

Toronto, Sept. 2.

The company of the Garden Center Theatre, Vineland, Ont., destroyed by fire Aug. 12, finished the season in the ballroom of the Garden Center Hotel. The establishment is owned by John Prudhomme, who also had the theatre. Productions at the hotel will be done arena-style.

The estimated \$100,000 damage involved in the loss of the theatre is covered by insurance and Prudhomme intends to rebuild the house for use next summer.

Touring Season Coming to Life

Road activity, which has been picking up gradually in recent weeks after the usual summer slow-down, is now moving into full swing. Regular tryout towns are beginning to get pre-Broadway entries, with three having opened this week. Another 11 New York-targeted productions are scheduled to begin warm-up tours this month.

targeted productions are scheduled to begin warm-up tours this month. Besides the tryouts, three shows are scheduled to launch road tours in the next three weeks. Two, "Look Back in Anger" and "Romanoff and Juliet," will move to the hinterlands following Broadway runs. The other, a concert vision of "Candide," precedes a one-niter trek with a week's stand at the Bucks County Playhouse, New Hope, Pa., beginning Sept. 22. This week's preems are "Handful of Fire," "Goldilocks" and "Howie," plus "Touch of the Poet," scheduled to open next Saturday (6). Next week's openings include "Girls in 509" and "World of Suzie Wong." Slated for the following frame are "Drink to Me Only," "Swim in the Sea," "Once More With Feeling" and the London Old Vic Co., which begins, a pre Broadway hike on the Coast.

Two entries, "Patate" and "Maka a Million" are skedded to get underway during the week of Sept. 22, and two more, "Man in the Dog Suit" and "Marriage Go-Round," are slated to bow the following stanza. Besides the three shows opening this week, there are currently six touring productions and two pre-Broadway tryouts,

OPEN BOSTON SEASON WITH 'HOWIE' BREAK-IN

WITH 'HOWIE' BREAK-IN

Boston, Sept. 2.

The local legit season opens to might (Tues.) at the Wilbur Theatre with a two-week tryout of "Howie." In Phoebe Ephron comedy then goes directly into New York.

The Phoebe Ephron comedy then goes directly into New York.

The Phoebe Ephron comedy then goes directly into New York.

The early start of the regular legit season finds local strawhatters still operating. Lee Falk of pened "Third Best Sport," with Celeste Holm, last night (Mon.) and the Carousel Theatre in nearby Framingham opened "Fanny," with Anna Maria Alberghetti, same night. Group 20 Players in Wellesley is holding over "Pygmalion" for a fourth week, and North Shore Music Theatre, Beverly, has "Damn Yankees" for a second week.

Next in sight on the regular legit scene is "The World of Suzie Wong," preeming Sept. 11 at the Shobert Theatre. The Colonial dopens next Monday (15) with "A Touch of the Poet," as the first Theatre Guild show of the season, in for two weeks. Another tryout, "Drink To Me Only," is due Sept. 122 at the Wilbur, also for a forty night.

First musical of the season is "Goldilocks," booked for two weeks at the Shubert starting Sept. 23.

SPLIT VIEWS ON

good—even the critics agree. Replying to VARIETY'S annual questionaire, the New York first-stringers rated the 1957-58 semester from "above average" to "best in years."

Brooks Atkinson, of the Times, was one of the restrained enthusiasts, along with Walter Kerr, of the Herald Tribune, and Jack Gaver, of United Press International. More bullish were Richard Cooke of the Wall Street Journal ("it had variety and vitality"); Ethel Colby, Journal of Commerce ("best in years"); Emory Lewis, Cue mag "The Fabulous Invalid is looking much better"); Robert Coleman, Mirror ("best in 15 years") and Henry Hewes, Saturday Review ("the most memorable in many years").

In many years").

Kerr qualified his favorable opinion with the statement, "I don't think I was startled very often, perhaps only by 'Look Back in Anger,' The Visit' and 'The Music Man.' To be memorable, a season probably needs a succession of shocks." Thomas Dash, of Women's Wear Daily commented, "Had there been no 'Look Homeward, Angel" both the Pulitzer. Prize and the N.Y. Critics Circle Award could have gone to either 'The Dark at the Top of the Stairs' (Continued on page 60)

Plan New 'Old Chelsea' With Kenneth McKellar; Anyone Recall the Old?

(Continued on page 60)

Glasgow, Sept. 2.

Glasgow, Sept. 2.

"Old Chelsea," done in London in 1943, is being modernized and streamlined for production Dec 15 at the King's Theatre. Kenneth McKellar will star, singing "My Heart and I," which the late Richard Tauber popularized in the original London production.

Stewart Cruikshank will present the operetta for Howard & Wyndham Ltd., with Dick Hurran staging. The new production will be larger than the original, with a ballet and a cast of 46, including a singing and dancing ensemble of 30.

The book for the musical of

of 30.

The book for the musical of 18th-tentury London is being partly rewritten, giving McKellar two additional songs. Decor and costumes will be stylized.

"Old Chelsea" was first presented at the Princes Theatre, London, Feb. 17, 1943. After its Glasgow break-in, the new production will tour the U.K., with dates in Aberdeen, Edinburgh, Newcastle, Manchester and other key English cities. A London presentation is possible.

(There is no card for a show

N. Y. Critics Pan Stage Censorship; Atkinson Prefers Miss Britannia

Nouveau Monde Troupe Skeds Tour of Canada

Sheas 10ur of Calidua

Stratford, Ont., Sept. 2.

Le Theatre du Nouveau Monde, which ended a two-week stand at the Avon Theatre here last Saturdy (30), will embark on a Canadian tour Sept. 15. The bi-lingual Montreal group recently returned to Canada after playing New York, Paris, Antwerp and Brussels.

The tour will get underway in Valleyfield, Quebec, with the company offering a repertoire of Moliere's "Three Farces" in French and Marcel Dube's "Time of the

Marcel Dube's "Time of these" in French and English.

Once More' Has

"Once More, with Feeling," the Martin Gabel-Henry Margolis production due to open Oct. 21 at the National Theatre, N. Y., has a heavy operating setup, reflecting its strong boxoffice combination of costars Joseph Cotten and Arlene Francis. The show is capitalized at \$110,000, with provision for 10% overcall.

According to the limited partner-

overcall.

According to the limited partnership papers, Harry Kurnitz will get a straight 10% of the gross royalty as author. Cotten find Miss Francis (the latter is Gabel's wife) have identical deals, each getting 7½% of the gross for the tryout tour and first 10 weeks on Broadway, then 10%, with \$1,500 guarantee. George Axelrod will get 3% of the gross as director, plus 5% of the profits, to be deducted before the management-investor split.

Assuming that the theatre deal calls for a straight 30% rental, the show stands to keep only 42% of the gross above break-even until the production cost is recouped, and 37% thereafter. Although that's lower than usual, the comedy should have heavy theatre alvance, so it's a likely prospect for run. On that basis, the management is gambling on the potent b.o. draw to overcome the stiff operating hookup.

L'VILLE TUNER SEASON **WENT \$54,000 IN RED**

WENT \$54,000 IN RED

Louisville, Sept. 2.

Iroquois Amphitheatre went in the hole \$54,000 in the five-week season just closed. That was the biggest deficit in the 20-year history of the alfresco shows. A ruinous 20 days of rain in July was blamed by George Gans, Louisville Park Theatrical Assn. prez.

Local firms and individuals which belong to the association and act as guarantors, will be called upon to put up \$45,000 for the deficit, or about 97% of their total guarantee. The \$9,000 needed to make up the balance of the loss will come from a reserve fund created from profits of past seasons. In spite of the loss this year, Gans has no doubts that the Amphitheatre shows will be resumed next year, but with a different format. Attendance was estimated to be down about 25% from last year.

Only two of the season's 35 performances were completely rained

be down about 25% from last year.
Only two of the season's 35 performances were completely rained out, but threatening clouds and rain earlier in the day kept patrons away from the open air spot. Amphitheatre productions stayed within their budget of \$163,000 this year, but only \$108,000 was taken in at the wicket. Amphitheatre's second greatest loss, \$44,358, occurred in 1956.

The New York drama critics generally disapprove of censorship per set. That's the almost unanimous opinion as expressed in answer to one of the queries in VARENTY's annual poil of critical estimate of various aspects of the Brandway assents.

Stratford, Ont., Sept. 2.
Theatre du Nouveau Monde, ended a two-week stand at von Theatre here last Satur), will embark on a Canadian tept. 15. The bi-lingual Montgroup recently returned to a after playing New York, Antwerp and Brussels. tour will get underway in rifield, Quebec, with the comoffering a repertoire of More Three Farces' in French farcel Dube's "Time of the "in French and English."

The More Has Heavy Hookup are More, with Feeling," the Gabel-Henry Margolis produce to open Oct. 21 at the nal Theatre, N. Y., has a operating setup, reflecting to me to make to open box office combination of the wall Street Journal, of the Times, "Everything that I saw of Miss Britannia looked better to me than any part of a censor."

The License Commissioner asked for their attitude on the action of the N. Y. License Commissioner "the N. Y. License Commissioner of a few lines of dialog in "The Entertainer" and requiring the deletion of a few lines of dialog in "The Kinsteiner" and requiring the deletion of a few lines of dialog in "The Kinsteiner" and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the deletion of a few lines of dialog in "The Kinsteiner" and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the few lines of dialog in "The Entertainer" and requiring the Miss Britannia nude in the same show to wear a bra and other strainer's and requiring the few lines of dialog in "The Entertainer" and requiring the Miss Britannia nude in the same show to wear a bra and requiring the Miss britannia nude in the same show to wear a bra and requiring the few lies twi

sor."
The License Commissioner's action was "presumptuous," declared Thomas Dash, of Women's Wear Daily, and "Nonsensical and insignificant," according to Henry Daily, and "Nonsensical and insignificant," according to Henry Hewes, of the Saturday Review. "Unnecessary," declared Jack Gaver, of United Press International. "A word, a phrase, a bare chest are not going to corrupt theatregoers."

goers."
"Censorship should never interfere with art or the arts," asserted Ethel Colby, of the Journal of Commerce, and Emory Lewis, of

(Continued on page 60)

British Equity Hassle Over Bard Recordings **Ended After Apologies**

Linucu Arter Apologica

London, Aug. 26.
A threat by British Actors
Equity to bar professionals from
working on a project sponsored
by the British Council to record
the complete works of Shakespeare has led to a climb down by
the government-backed propaganda organization

peare has led to a climb down by the government-backed propagand or regarization.

Originally, the British Council published a brochure in which it apparently was implied that amateurs were being used for the recordings because they were more efficient than professionals. That led to a protest resolution at the Equity annual meeting. Publication of that brochure was followed by the resignation of Equity prexy Felix Aylmer from the British Council's advisory committee.

Subsequently, the brochure was rewritten, and, says Equity, adequate apologies were received from those responsible for the original version. The new publication has clarified the situation, and had the union been aware of the full facts in the first place, it wouldn't have threatened to impose a band. More than three-quarters of the leading parts in the initial six recordings have been filled by professionals, and this proportion may even be increased in future. The disks are being made by the Argo Record Co.

Gerald Croasdell New British Equity Gen'l Sec.

within their budget of \$163,000 this year, but only \$108,000 was taken in at the wicket. Amphitheatre's second greatest loss, \$44,358, occurred in 1956.

Choreographer Ron Fletcher left New York last Saturday (30) for Milan, where he'll stage the musical numbers and create the dances for an untitled Italian tuner, which Italian comedian Dapporto is producing. It's scheduled to open Oct. 5 at the Lirico Theatre, Milan,

B'way Up; 'Story' \$49,900, 'Say' 33G, 'Jamaica' \$44,200, 'Homeward' 25½G, 'Campobello' \$36,800, Lunts \$26,300

Broadway climbed last week with most shows registering sub-stantial increases over the previ-ous frame. Only three entries failed to go along with the upward

LEGITIMATE

"Music Man" and "My Fair Lady" were again the sole sellouts in the 15-show lineup. Estimates for Last Week

in the 15-show lineup.

Restimates for Last Week
Keys: C (Comedy, D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opeta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is of Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars.

Price includes 10% Federal and 5% City tax, but grosses are net (e., exclusive of faxes.

Bells Are Ringing, Shubert (MC) (89th wk; 708 p) (83.05; 1453; \$58.101) (Judy Holliday). Almost \$53.300. Previous week, \$50,300.

Dark At the Top of the Stairs, Music Box (D) (39th wk; 308 p) (\$5.75.86.90; 1,010; \$33,000). Nearly \$22,100. Previous week, \$21,000.

Jamaica, Imperial (MC) (38th wk; 300 p) (\$8.35; 1.427; \$63,000). Unen Horne, Ricardo Montaban). Almost \$44,200. Previous week, \$38,600.

Aimost \$44,200.

\$38,600.

Look Back in Anger, Golden (D) (48th wk; 383 p) (\$5,75; 800; \$25,-152). Over \$14,500 on twofers. Previous week, \$14,000 on twofers. Previous new 20 to four.

Exits Sept. 20, to tour.

Look Homeward, Angel, Barrymore (D) (40th wk; 316 p) (\$6.90;
1,076; \$40,716) (Miriam Hopkins).

Over \$25,500. Previous week, 1,0. Over 500.

\$22,500.

Music Man, Majestic (MC) (37th wk; 292 p) (\$8.05; 1,626; \$68,658) (Robert Preston). Another \$69,-

\$68.210).

1.062: \$36.625).

twofers. Previous week. \$17,900 on twofers. Exits Sept. 13 to tour. Say, Darling, ANTA (MD) (22d wk; 172 p) (\$7.50; 1,185; \$50,460) (David Wayne). Almost \$33,000. Previous week, \$31,700. Sunrise at Campobello, Cort (D) (31st wk; 244 p) (\$6.90; 1,155; \$37,500) (Ralph Bellamy). Nearly \$36,800. Previous week, \$36,000. Two for the Seesaw, Booth (CD) (33d wk; 260 p) (\$6.90; 780; \$31,700) (Dama Andrews). Over \$29,700. Previous week, \$30,100. Visit, Morosco (D) (11th wk; 85 p) (\$6.90; 946; \$37,500) (Alfred Lunt, Lynn Fontanne). Nearly \$26,300. Previous week, \$17,700 for five performances. West Side Story, Winter Garden (MD) (49th wk; 388 p) (\$8.05; 1,404; \$63,203). Over \$49,900. Previous, \$46,200.

ous, \$46,200.
Closed Last Week
Auntie Mame, City Center (C)
3d wk; 24 p) (\$3.80; 3,090; \$61,812)
(Sylvia Sidney). Nearly \$26,800.
Previous week, \$30,000. Ended limited three-week stand last Saturday (30); resumes tour.

Saturusy 607, 121 Saturusy 107, 1280; Who Was That Lady, Beck (D) (26th Wk; 208 p) (\$6.90; 1,280; \$47,000) (Peter Lind Hayes, Mary Healy). Over \$27,800. Previous week, \$37,000. Closed last Saturday (30) at estimated loss of \$40,000 on a \$137,000 investment.

Off-Broadway Shows

OIT-Broadway Shows
Blood Weddins, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1,2558).
Children of Darkness, Circle in
the Square (2-28-58).
Comic Strip, Barbizon Plaza
(5-14-58).

Crucible, Martinique (3-11-58). Guests of Nation, Marquee (6-

Ionesco Plays, Sullivan St. (6-3-

58).
Playboy of the Western World,
Tara (5-8-58). My Fair Lady, Hellinger (MC)
29th wk; 1,027 p) (\$8.05; 1,551;
38,210). Steady at \$69,400.
Romanoff and Juliet, Plymouth
(47th wk; 372 p) (\$5.75-\$6.25;
062; \$36,625). Over \$18,300 on

Another Touring Jump; 'Music' Big \$75,700, L.A.; Bennett-'Mame' 41G, Det.

Road boxoffices began to bubble a bit last week with the finale of the summer season and the impending autumn boom. As detailed in a separate story, the surge of touring shows has already started, including both tryouts and post-Broadway treks, and attendance has anticipated the seasonal upturn.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated Broadway, except that hypheratea T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

SAN FRANCISCO

SAN FRANCISCO

At the Grand, Curran (MD-T)
(3d wk) (\$6.40-\$5.50; 1,758; \$58,000)
(Paul Muni). Almost \$55.000 on
Civic Light Opera subscription.
Previous week, \$55,200. Closes
Sont 12. Previous Sept. 13.

Sépt. 13.

Mask and Gown, Geary (R-RS)
(6th wk) (\$4.95-\$4.40; 1.550; \$42,000). (T. C. Jones). About \$12,000.
Previous week, \$12,500. Exited
last Saturday (30) for Los Angeles.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (3d wk) \$5.50-\$4.40; 1,636; \$51,609) (Eve Arden). Another house record at nearly \$51,600. Previous week, \$51,500. Continues through Oct. 4, then plays Frisco.

Music Man, Philharmonic Aud (MC-RS) (2d wk) (\$6.40-\$5.90; 2,670; \$75,500). Over capacity at nearly \$75,700 on Civic Light Opera sub-scription. Previous week, \$75,200. Continues through Sept. 30, then moves to Frisco.

CHICAGO

My Fair Lady, Shubert (MC-RS)
(43d wk) \$7; 2,100; \$72,979). Almost
\$70,000. Previous week, \$64,900.
Continues indefinitely.

DETROIT
Auntie Mame, Shubert (C-RS)
(\$4.0; 2,050; \$51,000) (Constance
Bennett). Over \$41,000. Previous
week, \$41,700 at National Theatre,
Washington. Exited last Saturday
(30) for Chicago.

JOURNAL-EVERY-EVE.

"Miss Chaney left no brimstone un-turned in digging from the role everything it had to offer. Not in acting spirit, voice, or stage move-ment could her filing at "Whatever Lola Wants . . . have been improved upon."

Wilmington, Dela.

LOCAL NEWS.

West Chester, Pa.

B.O. Perky as Most Barns Shutter; Celeste Holm Smash 17G, Westport

Business was generally up in the Affairs of State (Constance Moore, rural stock field last week as the Connie Lembke). summer season ended for most spots. The improved attendance in Hinsdale Summer Theatre (\$3.50; spots. The improved attendance in recent weeks has in some cases been enough to offset the early-summer doldrums. For a few barns the overall gross for the season was the best ever, including the Corning (N. Y. Summer Theatre; the Spa Theatre, Saratoga, N. Y. and the Adams Memorial Theatre, Williamstown, Mass.

Estimates for Last Week Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production. Engagements are for spots. The imprecent weeks

Production. Engagements are for single week unless otherwise noted.

Outdoor

KANSAS CITY
Starlight Theatre (\$4: 7.600; \$70,000). Most Happy Fella (MD-LP) (2d wk), season finale, about \$40,000. Previous week: same show, \$47,000.

ST. LOUIS

Municipal Opera (\$4; 11,937; \$95,000). Okiahoma (MD-LP) (2d wk) (Helen Gallagher), season finale, estimated \$48,000. Previous week: same show, \$37,000.

Tents

CHICAGO

Edgewater Beach Playhouse
(\$3.95; 950; \$22,500). Uncle Willie
(C-TS) (2d wk) (Menasha Skulnik),
season finale, about \$19,300. Previous week: same show, house record at \$23,083.
Highland Dark Static Matteria

ord at \$23,083. Highland Park Music Theatre (\$3.90; 1,500; \$31,500). Boy Friend (MC-LP) (2d wk), season finale, over \$21,000. Previous week: same show, \$18,600.

Tenthouse Theatre (\$3; 1,400; \$21,750). Papa Is All (C-LP), season finale, around \$7,000. Previous week: Hole in the Head (Hal March), \$12,800.

DETROIT

Music Circle (\$3.30; 1,686; \$31,-400). Where's Charley (MC-LP)
(1st wk), about \$10,600. Previous week: Most Happy Fella, \$11,300. Current: Where's Charley, season finale.

PHILADELPHIA

Piathouse in the Park (\$3; 1,436; \$26,000). Hole in the Head (C-TS) (Hal March), over \$15,800. Previous week, Middle of the Night (Sam Levene), \$22,100. Current: September Tide (Ann Harding, Gig Young), season finale.

WALLINGFORD, CONN.
Oakdale Musical Theatre (\$4.80;
2,150; \$47,000). Burlesque (CD-TS)
(Dan Dailey) (2d wk), about \$31,000. Previous week: same show,
\$30,100. Current: Oh Captain
(Denise Darcel). \$30,100. Currer (Denise Darcel).

Large Hardtops

DALLAS
State Fair Music Hall (\$3.75;
2,120; \$73,500). King and I (MD-LP) (2d wk) (Jan Clayton), season finale, estimated \$39,000. Previous week, same show, \$37,800.

DETROIT
Northland Playhouse (\$3.85:
1,000; \$21,000). Visit to a Small
Planet (C-TS) (Bert Lahr), about
\$9,000. Previous week; Tonight at
8:30, \$13,500. Current: Spider's
Web (Jan Sterling).

HARRISBURG
Playhouse of the Stars (\$3; 1,200; \$18,000). Cat on a Hot Tin Roof (D-TS) (Diana Barrymore), house record, \$14,895.

STRATFORD, CONN.
Shakespeare Festival (\$5; 1,453; \$45,000). Hamlet - Midsummer Night's Dream-Winter's Tale (Rep-vious week: same repertory, \$43,-100. Current: same; season ends Sept. 14.

STRATFORD, ONT.
Shakespeare Festival (\$5; 2,196; \$61,912). Henry IV-Much Ado About Nothing-Winter's Tale (Reptivous week: same repertory, \$54,-500. Current; same, season ends Sept. 13.

SMALLER HARDTOPS

CHICAGO
Drury Lane Theatre (\$3.50; 485; \$9,800). Oh Men, Oh Women (C. TS) (2d wk), about \$7,900. Previous week, same show, \$8,700. Current:

Hinsdale Summer Theatre (\$3.50; 838; \$15,000). Waltz of the Toreadors (C-TS) (1st wk) (Claude Dauphin, Lili Darvas), about \$4,800. Previous week: Light Up the Sky (Denise Darcel), \$8,800. Current: Waltz of the Toreadors, season finale.

CORNING, N.Y.

Corning Summer Theatre (\$3; 611; \$10,500). Boy Friend (MC-LP), season finale, over \$8,000. Previous week: Champagne Complex, \$4,500. Season's total gross topped \$55,000, best ever.

EPHRATA, PA.

Legion Star Playhouse (\$2.50; 490; \$7,000). All About Love (C-T-TS) (Wendie Barrie), season finale, about .\$5,000. Previous week: Inherit the Wind (Walter Abel), \$5,500.

IVORYTON, CONN. Ivorton Playhouse (\$4.40; 650; \$15,500. Happiest Millionaire (C.LP) (Conrad Nagel), season finale, nearly \$8.500. Previous week Might Must Fall (Van Johnson), \$10,800.

MILLBURN, N. J. MILLBURN, N. J.
Paper Mill Flayhouse (\$3.90; 972;
\$18,500). Separate Tables (D-TS)
(3d wk) (Basil Rathbone, Geraldine
Page), almost \$13,500. Previous
week: same show, \$11,700. Current: same show.

NEW HOPE, PA.

Bucks County Playhouse (\$2.50;
432; \$7,818). Frenzy of Peace and
Quiet (C-T-LP) (1st wk) (Chester
Morris, Signe Hasso), nearly \$7,300.
Previous week: Boston Love Story
Gulia Meade), house record at
\$8,080. Current: Frenzy of Peace
and Quiet. and Quiet.

OLNEY, MD.
Olney Theatre (\$3.50; 650; \$10,-000). The Enchanted (D-LP) (2d wk), season finale, \$6,700. Previous week: same show, \$5,900.

SARATOGA, N.Y.
Spa Theatre (\$3.85; 594; \$11,500). Holiday for Lovers (C-TS)
(Don Ameche), season finale, over
\$9,900. Previous week: Third
Best Sport (Celeste Holm), \$10,700.
Season's total gross about 5% over

TRAVERSE CITY, MICH.
Cherry County Playhouse (\$2.85;
646; \$9.000. Matchmaker (C-TS)
(Lyle Talbot, Ann B. Davis) over
\$8.000. Previous week: Visit to a
Small Planet (Stuart Erwin), nearly

WESTPORT, CONN.
Country Playhouse (\$4.40; 761; \$17,500). Third Best Sport (C-T-TS) (Celeste Holm), estimated over \$17,000. Previous week: Inspector Calls (Cedric Hardwicke, Melville Cooper), \$13,000. Current: Sweet and Sour (Melvyn Douglas).

WILLIAMSTOWN, MASS.
Adams Memorial Theatre (\$3;
479; \$6,000). Cyrano (MD-LP),
season finale, about \$3,700. Previous week: Bus Stop, \$3,800.

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With a pair of gams that
must make Marlene Dietrich
feel a little wobbly on her
throne... Now we know how
Georgia felt when Sherman
marched through it." "This Lola is a blonde dynamo named Jan Chaney, a peppy Brigitte Bardot without the pout, who wriggles, slinks and tosses sex around like confetti;.. She is an electrifying spectacle."

BROOKHOUSER EVE. BULLETIN. Phila.

"Blonde, baby-eyed, doll face Jan Chaney slings some fancy Jan Chaney slings some fancy curves as the deyil's charmer. She will give the great MM a run for her money. Not only is she blessed with an abundance of good looks, but she has talent and charm as well."

DAILY COURIER. Bristol, Pa.

"Jan Chaney is a luscious she-devil. Her song and dance "What Lola Wants . . . is literally a bloodtingler."

MORNING NEWS.

"Jan Chaney is wonderful as Lola, the devil's sidekick. She sings well, she acts well, and she dances in a manner that is devilish indeed."

GAZETTE. Bucks County, Pa. "Blonde, curvaceous Jan Chaney is a future bet for Broadway marquee lights. We predict you'll be seeing her name in big letters on a main stem program before too long."

ROBERT COLEMAN, New York Mirror "From her first appearance in a yellow dress, with her high heels clicking, until her last scene where she is as demure as a secretary at a Christmas partly, Jan Chaney is something one must see to believe. When she sings 'Whatever Lola Wants...', Joe Hardy, the magical baseball player just sits looking stunned. That was the way the audience watched—stunned.

EVENING PRESS. Asbury Park, N. J.

JAN CHANEY now Starring THRU SEPT. 14 as LOLA in "DAMN

YANKEES" at St. John Terrell's Music Circus, Lambertville, N.J.

HOWARD HOYT ingalis & Hoyt Agency MAX EISEN Publicity

The Ocean City Sentinel-Ledger

Ovation Greets Playhouse Cast

Myerson & Company Superb in Drama

By KAY BOWEN

By KAY BOWEN

"Tea and Sympathy," a great
dramatic production touching on
dramatic production of a full
aby presented, opened to a full
aby presented, opened to a full
house Tuesday evening at the Gatehouse Tuesday evening at the Gateman held the audience and and brought a well earned round
and brought a well earned round
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and plause and repeat curtain
of applause and repeat curtain
and seems of a boys
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better so it requires the characters
have and understanding.

In this Myerson is a lovels Americal
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ican and the touching performance of Miss Myerson is the reangle of Miss Myerson is the reangle of Miss Myerson is the re-

Adding to the touching performance of Miss Myerson is the remarkable acting

Greater Atlantic City Reporter

Bess Myerson Adds Laurels To Career With Tea & Sympathy' Role

Office for her charm and hearing orite for her charm and hearing as a former Miss America, for her pleasing, personality as MC for pleasing, personality as MC with a ber dramatic aspirations laurels to her dramatic aspirations laurels to her dramatic aspirations with a warm and tender portrayal with a warm and tender portrayal in "Tea and Sympathy", this week's provocative drama at the Gateway Playhouse.

in "Tea and Sympathy," this week's provocative drama at the Gateway Playhouse.

Miss Myerson, making her only Miss Myerson, making her only suppearance in summer stock this appearance in summer one area because it has a memorable great because it has a memorable grade and made new ones as friends Not coatent to simply dish out not coatent to simply dish out not coatent to simply dish out net and a little sympathy" to her tea and a little sympathy" to her tea and a little sympathy" to her tea and a little sympathy to nest sensitive youth accused of being sensitive youth accused of being a homosexual, Queen Bess displays a homosexual, Queen Bess displays a homosexual, Queen Bess displays a penetrating insight into this most difficult topic handled so well by author Robert Anderson.

Personally chosen by Miss Myerson to come to the Gateway and

Atlantic City Press

Bess Myerson Has Poise, Finesse In Gateway Role

Bess Myerson "delivered" in the summer stock production of "Tea and Sympathy" at the Gateway Playhouse in Somers Point last

Playhouse in Somers Point last night.

And, she brought with her all the poise and beauty of a Miss America and all the finesse of the seasoned thespian. She acted, but she understood her role, imparting to it an emotional aura of refined depth.

Hers was a role whose intensity could have easily been overplayed, Instead she maintained an easy contact with the audience, gradu-

contact with the audience, gradu-ally drawing it to an emotional

Dennis Cooney, who plays Tom Lee, the naive victim of a mis-





Thank you **BESS MYERSON**

> for the RECORD BREAKING WEEK in

"TEA and SYMPATHY"

and for the plaudits of audience and press during your week at our theatre.

> Sincerely, JONATHAN DWIGHT Producer GATEWAY THEATRE) Somers Point, N.J.

New Tax Law

= Continued from page 57 ;

with his wife. Since the average backer rarely puts in as much as \$25,000 or \$50,000, the use of a corporation will be ideally suited for theatrical productions.

The company arrangement will have values besides taxes. Under the first preferred sockhold-

LEGITIMATE

for theatrical productions.

The company arrangement will have values besides taxes. Under the limited partnership approach the producer had to be a general partner and that made him unlimitedly liable for debts of the show. With a corporation, there is no personal liability. Furthermore, under the limited partnership situation, a backer, to avoid personal liability, could have no voice in management. Such a restriction does not apply to a corporation.

The new provision has certain

The new provision has certain limitations, but they will not have any real significance in the ordinary theatrical venture. The amount any real signineance in the ordinary theatrical venture. The amount of money raised for stock must not be more than \$500,000. That figure is way above what it generally costs to put on a show. The equity capital of the company raising the money must not be more than \$1,000,000. Since shows are financed on a play-by-play basis, the company is not likely to have more equity capital than is raised for the particular show. To be entitled to the regular loss, the stock must be issued for cash or property. Stock issued for services or for securities will not qualify. The stockholder must be an individual or a partnership. Companies, estates or trusts will not be entitled to the full loss.

How it Figures

How It Figures

If the show makes money, the If the show makes money, the company will have to pay company income taxes and on the windup of the company, the stockholders will have a capital gain for what they get out in excess of their investment. To backers in brackets over 64%, this is still cheaper than over 64%, this is still cheaper than if they had to report their share of the show's income directly in their own tax returns as they must do under the limited partnership. However, any dividends paid out by the company during the run would be travel to the backers at would be taxed to the backers at full rates.

Anywhere along the line, the backer-stockholder could sell out his interest in a hit show and get capital gain. The sale of stock is easier than the sale of partnership interest. The buyer of the stock, however, would not later be sale to get the stock for the stock of the stoc able to get the \$5,000 or \$50,000 straight loss if the show should sour and result in a loss on his in-

There is another new provision in the law that has intriguing possibilities for the use of a company where there are only 10 individual where there are only 10 individual backers. (On this provision, an estate qualifies, but not a partnership). Under this provision, the size of the company is immaterial. Also, what the stock is issued for has no bearing as long as the company has only common stock and as long as there are not more than 10 stockholders, all of whom are individuals. Where this is the case, the company can, each year, elect individuals. Where this is the case, the company can, each year, elect whether to be treated as a corporation or the equivalent of a partnership. The election is to be made in the first month of each year. That means that if it is anticipated that there are going to be profits for the year and there will be less tax by having the company pay on those profits, no election need be filed. If there are going to be losses the election can be filed and the backers then each reports his share of the losses in his

ports his share of the losses in his own return.

In the case of both provisions, the losses allowable to the backers are treated as business losses. That means that if they do not personally have enough income to absorb the losses they can be applied against the income of the two previous years or the income of the succeeding five years. As a matter of fact, a company can qualify under both sets of new provisions and handle the situation in a way that gives the company and the backers the best tax break.

Since these provisions are brand

ports his share of the losses in his

backers the best tax break.

Since these provisions are brand new, it will take some maturing before their full implications are realized. I merely wanted you to know as early as possible that as I see it, they are likely to make a radical change in the financing of shows.

J. S. Seidman.

Paul Beisman, managing director of the St. Louis Municipal Theatre and the American Theatre in the same city, underwent major surgery there last Thursday (28). He's progressing satisfactorily, according to his friend and business associate John G. Cella, and will probably be hospitalized about two weeks.

Legit Bits

Reuben Rabinovitch, pressagent for producers Robert E. Griffith and Harold S. Prince, has taken a leave of absence for rest and medical care for acute fatigue and anemia. Sol Jacobson is subbing, with Lewis Harmon continuing as bits regular associate (working on

with Lewis Harmon continuing as his regular associate (working on 'West Side Story') and Helen Richards associate on the firm's new show, "A Swim in the Sea." Reuben Mamoulian was in San Francisco last week to see the musical tryout, "At the Grand," with the idea of perhaps taking over from Albert Marre as director if producer Edwin Lester decides to go through with his announced plan to revise and reopen after its scheduled fold Sept. 13. George Eckert planed to the Coast last week to

planed to the Coast last week to take over as general stage manager, succeeding Tom Turner, who is ill. Carl Fisher, general manager for Broadway producers Robert E. Griffith and Harold S. Prince, and his actress-wife Peggy Cass spent the Labor Day weekend at the home of tw-legit scenic designer John Root and his actress-wife Margaret Mullen at New Hope, Pa. The previous weekend they were at the home of barn package producer Gus Schirmer Jr. in East Hampton, L.I. Lewis Harris. treasurer of the

ducer Gus Scairmer Jr. in East Hampton, L.I. Lewis Harris, treasurer of the Ethel Barrymore Theatre, N.Y., returned last week from a worth-talking-about fishing vacation in Maine.

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Ah, Quelle Folite Wint. Gard. (6:22.58).
Apy Other Bir. Westminster (6:40-63.58).
Apy Other Bir. Westminster (6:40-63.58).
Apy Other Bir. Westminster (6:40-63.58).
Breath of Spring, Cambridge (2:26-58).
Breath of Spring, Cambridge (2:26-58).
Breath of Spring, Cambridge (2:26-58).
Breuthal, Aidwych (6:27-64-58).
Expresse Benge, Saville (4:23-58).
Five Finger Exercise, Comedy (7:46-58).
Five Finger Exercise, Comedy (7:46-58).
Five Finger Exercise, Carrick (7:10-58).
Hafful of Rain, Princes (6:11-68).
Living for Pleasure, Garrick (7:10-58).
Merry Widow, Coliseum (7:31-58).
Mousetrap, Ambassadors (1:25-52).
My Fair Lady, Drury Lane (4:30-53).
My Fair Lady, Drury Lane (4:30-53).
North the Book.
Simple Spyman, Whitehall (3:19-58).
Speaking of Murder, St. Mart. (6:4-58).
Tunnel of Leve, Majestry (12-3-57).
Scheduled Guest, Duchess (3:12-58).
Where's Charley, Palace (2:20-58).
You Can Have Body, Vic. Pal. (6:2-58).
SCHEDULED OPENINGS
Long Day's Journey, Globe (9:2-58).
Aunite Mame, Adelpht (3:10-58).
Bider Statesman, Cambridge (32-58).
Elder Statesman, Cambridge (32-58).
Blaists De Paris, Wales (4:20-57).
Rape of Bail, Picadilly (12-12-57).
Rape of Bail, Picadilly (12-12-58).

B'way Season O. K.: Critics

On question of light comedies, the reviewers revealed more of their customary divergence. Variety's questionaire asked what has become of "that standard commodity, the light comedy?" Cooke replied, "It appears to have become a casualty of the age," and Atkinson answered along similar lines, "I imagine the general mood is serious, for playwrights as well as audiences."

Somewhat narallel opinions were

so audiences."

Somewhat parallel opinions were expressed by Frank Aston, of the World-Telegram & Sun ("Light comedy choked to death on a tranquilizer while tossing on the couch"); Miss Colby ("creative people, usually super-sensitive, are more apt to reflect the aspects of the outer scene"). Hewes noted, "What is disappearing is the upperclass light comedy, the intrigues between counts and countesses, or even debs and social registerites. With the present theatre economies such plays cannot attract enough people to pay."

Kerr retorted, "What has be-

people to pay."

Kerr retorted, "What has become of the light comedy? Well, Who Was That Lady I Saw You With?' and 'Say, Darling' have become of it. They didn't turn up until late, so the season seemed particularly devoid of comedy, but they did come and they were fun. Do you normally get more than two er three good ones?" Lewis offered a similar thought, naming "Romanoff and Juliet," "Times Remembered" and "Who Was That Lady?" as examples.

Coleman disagreed. "The light

Coleman disagreed, "The light Coleman disagreed. "The fight comedy appears to have vanished in the gloom that is pervading our theatre nowadays," he declared. "Judging by my mall, readers are getting fed up with the recent dege of smutty, cynical, sadisti, morbid and neurotic plays."

morbid and neurotic plays."

On the related subject of a possible relation between influx of foreign plays and surrealist, defeatist plays, Atkinson commented, "Europeans feel worse than we do," and Aston predicted, "The mental hypochondria afflicting most European playwrights will continue to infect native dramatists. We are in for an epidemic of onstage whining."

ing."
Miss Colby could see no rela-Miss Colby could see no relationship, "merely the growing attempt to place novelty on the boards," and Emory asserted, "Defeatism has no special nationality, and to label it foreign is rather childish." Hewes believes, "We tend to select the native foreign plays for importation merely becase American audiences tend to find negative plays more stimulating." Coleman wrote, "Our young playwrights are modeling their output after the Existentialists, and they're driving customers away from the boxoffice with their sardonic tantrums."

from the boxoffice with their sardonic tantrums."

Kerr theorized, "If anything at all has a specific character these days it's the increasing pessimism (of an explicit and philosophical kind) of the most energetic European playwrights. George Ionesco is like that blank cartoon in the New Yorker recently in which matter had been eliminated by 'antiter had been eliminated by 'antiter had been eliminated by 'antiter had been eliminated by cancel out everything, so that no meaning remains (nothing man does or says has value). Samuel Beckett hasn't completely given up hope, but the view is wormy (blood, urine and sawdust)."

"Perhaps the disgust itself is the only hopeful thing in these plays," the Herald Trib critic continued. "At least they aren't happy with what they see. The philosophical tendency may reflect the actual state of the European mind at the moment, it may merely be a fashionable attitude among witers.

moment, it may merely be a fashionable attitude among writers,

or "Sunrise at Campobello' without or it may be a badfly impatience arousing a murmer of dissent."

On question of light comedies, the reviewers revealed more of their customary divergence.

VARIETY's questionaire asked what

Pan Censorship

Continued from page 57

Cue mag, said, "The ticket-buying public solves many of these censorship problems—by its own good sense and good taste, or, in other words, by its control of the box-office."

office."

On the other hand, Walter Kerr, of the Herald Tribune, theorized, "The whole censorship business is much too complicated and serious a discussion (I haven't yet much to add to a tentative little book I did a couple of years ago, so far as my own thoughts are concerned to hang on the question of Miss Britannia's breasts. I mean, the question of whether or not covering up this tootsie damaged or destroyed the esthetic integrity of "The Entertainer' doesn't seem to me to be a profitable line of argument. "Strictly speaking, there was a

a profitable line of argument.

"Strictly speaking, there was a clash of form (not Miss Britannia's) between the stylized front curtain of nudes and the sudden and isolated actual nude. But making this point of style wouldn't justify the censorship. There are at least two different philosophical approaches to the matter (political and esthetic) and if we're not careful about defining which we're using and why, we can make an awful mess without solving anything."
Robert Coleman, of the Mirror.

mess without solving anything."
Robert Coleman, of the Mirror, replied, "I found many lines of dialog in 'The Entertainer' offensive, so the ones excised must have been doubly so. I thought this dip into dirt was a black eye for Laurence Olivier, the star of the show, and for the theatre. As for censorship, I'm opposed to it, but excesses eventually bring a demand for it."

Ezra Stone will direct "A Father Once Removed," adapted by Victor Wolfson from Marc Gilbert Sauvajon's French play, "Tapage Nocturne," It's scheduled for Broadway production fext February by David Clive and Robert Herrman. The Greenwich Village site of the former Cafe Society is being converted into a new 249-seat off-Broadway theatre by David Brooks, Lee Paton and Kelsey Marcchal, who've taken a 10-year lease on the premises.

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LOS ANGELES EXAMINER:

"As Anne, Abigail Kellogg has all the sunlight and storm and freshness of an April Day,—or of a girl of 13. Her performance has a beauty in it that at times is almost unbearable."

PITTSBURGH SUN-TELEGRAPH:

"Abigail Kellogg has personal magnetism and naunting appeal, a truly remarkable young ac-

ELIOT NORTON-Boston:

"Abigail Kellogg ... acts with absolute honesty, without tricks or flourishes."

CLEVELAND NEWS:

"The authors and the spirit of Anne Frank are beholden to the enchanting young actress Abigail Kellogg."

RICHARD L. COE-Washington Post & Times Herald:

"This represents a true triumph for the relatively unknown Abigail Kellogg who took over the role after Susan Strasberg's great triumph. I found Miss Kellogg certainly as endearing, perhaps even more-so... Miss Kellogg's is a bequiful performance.

Personal Management: LEE-DRAPER Agency, 113 West 57th Street, New York 19, N.Y., JUdson 6-4180

SCULLY'S SCRAPBOOK

Hollywood, Sept. 2.

While laying down newspapers to protect the newly varnished ma-hogany floors of our Bedside Manor, I noticed in one of them that three contemporary entertainers were giving a birthday party or something to their butlers.

One of the butlers was named Harry Carey and he was the man-servant of George Gobel.

Unfortunately for this contemporary star's clothes-wrangler Harry Carey is a name not treated lightly around the Scully Circus. Dead now several years, Carey's memory lives on providing more laughs to our household than Wayne & Shuster, which in itself is a pretty statement-even for a political year.

wild statement—even for a political year.

Harry Carey was not a stage, screen or radio comic, but his private life was full of funny stuff. He actually was a western star in a day when they were manufactured at even a faster rate than they are today. Moreover, the scripts so enamored him that he became a romantic rancher in real life and joined Hoot Gibson, William S. Hart and others in settling the far reaches of the San Fernando Valley out near Newhall where gold and oil were first discovered in California. He bought himself 4,000 acres, imported Navajo Indians, set up a trading post and even got himself a postoffice named Carey. Calif.—pretty good for a boy who was born around City Island, the son of a Bronz judge, an NYU athlete and a Fordham Law man.

All he remembered of that was that he sat next to Jimmy Walker in the law classes and Walker also had his mind more on torsos than torts. In fact, Carey never really got around to the study of law-until he and Lionel Barrymore were in a Broadway turk that was folding with more plasters on it than a stucco house.

How To Lift A Plaster

How To Lift A Plaster

How To Lift A Plaster

They remembered that Griffith had offered them parts if they ever came to Hollywood and this seemed just the right moment. But process-servers were besieging their hotel. The manager said, "Well, you've been shooting square with me, so I tell you what I'm gonna do for you. I'm gonna show you a way out of this fleabag by way of the cellar which has a door to the cellar of the next building. So you guys sneak out that way and hotfoot for the ferry to New Jersey. Once across the Hudson you're safe from all'these attachments."

The two actors made it, climbed aboard a westbound train and relaxed on a quart of bourbon. All went well until the conductor announced, "Next stop Albany."

Golly, they were back in New York and no longer judgment-proof. "We spent the rest of the trip till we passed Buffalo, N.Y., locked in the men's room every time the train stopped," Carey once told me. But in Hollywood Carey did well and Barrymore did even better. Carey, however, got caught in the honeyed meshes of Uncle Carl Laemmle's iron curtain and at the same time was casting loving eyes on a 17-year-old star of the Ince dynasty. Her name was Olive Fuller Golden, the daughter of George Fuller Golden, founder of the White Rats. Around that household an actor's name was mud.

So Carey had to meet the love of his life wherever he could, and it was not in her home. On one occasion he had a fight with Uncle Carl about a salary raise and when he didn't get it, he climbed in his red racer and raced off toward the sea. He landed at Inceville and told Olive what a stinker his producer was turning out to be.

Spies That Long Ago?

The remember of the producer was turning out to be.

Spies That Long Ago?

The next morning he was summoned to finele Carl's office. Mildly admonished for quitting a conference in a huff, he couldn't understand the politeness. Uncle Carl told him this was a matter of give and take and when he said no to a salary increase, that didn't mean positively. "Tell me, what did Ince offer you?"

After Harry and Ollie married (you can see her as the housekeeper in "Mr. Adams and Eve" weekly on tv today) they bought that big ranch out beyond Newhall. Jack Ford and others lived there in some sort of cooperative enterprise. Joe Harris, an old vaude trouper, was the ranch foreman.

One day Ollie took the ranch truck and went out and bought a milk cow. She had a hard time keeping the cow in the truck and stopped in front of a shop to see if she could pick up some rope. It was a piano shop. So she bought a piano and placed it across the back of the truck to keep the cow from falling out. You see, these were very practical people when it came to the problem of ranching.

They decided not to have electricity or any other modern gimmicks on their ranch. Oil lamps were more romantic, and if they ran out of oil, bourbon burned just fine.

Progress coming to the San Francisquito canyon, telegraph poles were not far behind. When the linemen began sinking their posts on Carey's ranch they were run off the place with Winchesters. Brought to court, Carey argued that his livelihood depended on making westerns, set in an era before Morse, Field, Bell, Edison or Don Ameche, and telephone poles would mar the landscape and run him out of business. He won that one.

Is Mullholland Fountain Safe?

Is Mullholland Fountain Safe?

But one he couldn't win involved a dam built several miles above his ranch by the eminent Mullholland, immortalized in Hollywood today for Mullholland Drive, the necker's hangout. But Mullholland's San Francisquito dam was stuck together with spit. When it dried the dam broke. It drowned out 900 ranchers, including Carey's Navajo Indians and his trading post.

Indians and his trading post.

L. A. cops rushed up to protect what lives and property had not been washed to the sea. Carey's ranch on a slope above the wash was spared. Spared, that is, for the cops. They stole the surviving chickens and what Navajo rugs they could drag from the catastrophe. Carey, Calif., was buried under 30 feet of debris, the postoffice included. These losses show up in time, and that's why the postal rates were raised in August, 1958.

When he was tapped to play "Trader Horn," after a character of the same name, Carey's troubles really began. Edwina Booth, the daughter of a Pasadena physician, was picked to play the white goddess in the African epic. She was under 18 and Olive Carey who had a part in the picture was her chaperone. Duncan Renaldo played the young lead.

young lead.

As often happens on these faraway treks, players get sweet on each other, and Renaldo did on Edwina Booth. But soon after she returned to Hollywood she went down with African fever, and Metro found it-

to Hollywood she went down with African fever, and Metro found itself facing a million dollar suit.

There was a quick check to see who might be favorable witnesses to her cause. Renaldo was picked as the first. Those who fixed up his papers for the trip to Africa knew how vulnerable they had made him, and the next thing he knew he was on a one-way trip to McNeill Island on a charge of perjury and the use of a fraudulent passport. That got him out of the way.

Carey, a star, couldn't get a job in any major studio for two years. This finger was smoked out and the blacklisters were told to lay off him, or else. I think they sold him down the river to Monogram. Ultimately Jack Ford got him a part in a major studio but it wasn't M-G.

mm, or eise. I think they sold him down the fiver to Monogram. Oftimately Jack Ford got him a part in a major studio but it wasn't M-G.

Miss Booth won her suit and lost her life. Dunc Renaldo was saved from oblivion by tv and "The Cisco Kid." Carey sold his ranch, bought another one near Escondido and eventually died with his boots on from a bum ticker. Some day I'd like to see a watern around his life and will toss in the title for free: "Valiant Is the Word For Carey."

Literati Chatter

Literati Chatter

Drops 22-Year-Old Col.

Dorothy Thompson's syndicated column on international affairs, "On the Record," is being discontinued after a 22-year run. More than 150 dailies had been carrying the column, but in recent years she did not have a major Gotham outlet. The final column was published Friday (22).

Reason for suspension of the column was attributed to the death of her third husband, Maxim Kopf, the painter. She said she tried to resume the column but found she couldn't go on with it. At various periods in her journalistic career, "On the Record" appeared in the N. Y. Mirror and the N. Y. Herald Tribune.

Keenan Wynn's Memoirs
Doubleday will publish Keenan
Wynn's memoirs, "with the hearty
approval" of his famous father,
comedian Ed Wynn. Carlton Cole
agented the deal.
Item: has Wynn pere ever done
his memoirs?

Glasgow Record-Mail Shifts
Changes in Glasgow Daily Record & Sunday Mail organization
sees Clement B. Livingstone, longtime managing director, upped to
chairmanship in succession to Cecil
H. King, boss of the Daily Mirror,
London, which controls the Scot
sheets. King stays on the board
while Livingstone also joins the
board of the Sunday Pictorial,
weekly tabloid sheet of the Mirror group. ror group.

ror group.

Post of managing director of Daily Record and Sunday Mail, formerly held by Livingstone, is now filled by Fraser Anderson, editorial manager of the Daily Mirror group. Hugh Gillespie, advertisement manager of the Daily Record and Sunday Mail, joins the board of directors of that company.

It is widely rumored that the Sunday Pictorial will print an Auld Lang Syne edition shortly.

Bill Doll's Todd Book Random House's "The Nine Lives of Michael Todd," by the late Art Cohn, slated for early publica-tion, will be followed by another book on Todd.

book on Todd.

It's one that his longtime public relations counsellor, Bill Doll—still with Mike Jr. and the Mike Todd Co.—has in work. It would be his personal closeups on the producer, plus a lot of pictures. Henry Holt & Co. will publish the latter, probably not until late '59.

Diana Graves' Optimistic Payoff
Actress Diana Graves, smitten
with a lung complaint, had to quit
Britain to live and work in a sunnier climate. She chose Rome because of the upsurge of film production in Italy. Beyond one job
of rewriting a script to fit British
voices for dubbing into an Italian
picture, Miss Graves failed to find
work. But she hever lost her sense
of humor and acute power of observation. The result is that, unwittingly, she has found herself
with a new profession, writer.
In "To My Astonishment" (Arthur Barker; \$20 she tells the
amusing story of her sojourn in
search of sunshine, health and a
living. The result bristles with wit
and fun and gives a remarkable
picture of how a broke, out-ofwork actress can still rub along and
keep smiling. With an actress' incorrigible sense of the dramatic
she has no doubt exaggerated a
great deal in her sparkling narrative. So what? In this instance
Miss Graves' end justifies her
Rich.

Classical Dances, Book

Classical Dances, Book

"Classical Dances and Costumes of India" by Kay Ambrose (Macmillan; \$5), is likely the most complete volume on the subject. Ram Gopal, Indian dancer, mutch of whose work is assessed in this book, provides an introduction, and Arnold Haskell, British dance critic, supplies a foreword.

There are 53 photographs, and many drawings by the author, whose tome is at once attractive and authentic.

Down.

See Brother-In-Law Bill (CBS) Paley Interest in Whitney's Trib Takeover

Meanwhile, Trib president-editor Ogden R. (Brownie) Reid who on Thursday (28) announced Whit-ney's acquisition of control of both the N. Y. paper and its European

N. Y. Times' Trib Treatment
The John Hay (Jock) Whitney control takeover of the
N. Y. Herald Tribune was Page
1-boxed in the Trib, merely
carrying both the statements
of the U. S. Ambassador to the
Court of St. James' and those
of the Ogden and Whitelaw
Reid family. The N. Y. Times'
story was a much more comprehensive history of the Trib
from its James Gordon Bennett days.
Whitney's Plymouth Rock

nett days.
Whitney's Plymouth Rock
Publications Inc., which recently took over Parade, as
has already been reported in
VARIETY, plans expanding its
radio and ty station ownership

radio and tv station owner-ship.

Staffer unrest at the Trib
has been and continues to be
a wide-open secret if the jobhunting for press jobs with
networks, ad agencies, entertainment companies and the
like is any criterion. When the
formal statements of the Whitney takeover were read first
to the Trib staff, shortly before the outside press was
called in, there was accent on
job-security and "if anything,
staff expansion" under the
new regime. This was met with
cheers from all.

edition published in Paris remains as president and editor and chief executive officer during a "tran-sition period." He declined to clarity just how long such a period will last.

will last.

But some sources feel that Reid's tenure will be a brief one in light of the Whitney faction's efforts to come up with a journalistic "miracle man."—Rufed out is publicist Tex McCrary who Reid sald will play no active role in the paper. Certain recommendations reportedly have been made by CBS board chairman William S. Paley (Whitney's brother-in-law) and the CBS prez, Dr. Frank Stanton.

However, it's understood that no selections will be made until Whitney can make personal interviews

selections will be made until Whit-ney can make personal interviews with various candidates. Whitney, who plans to remain as Amhassa-dor to Britain until the end of his term in January, 1961, stated he would devote his "major attention" would devote his "major attention" to the Trib at a later date. But, he added, "my personal plans remain unchanged, and I intend to continue as U. S. Ambassador in the United Kingdom so long as the President desires."

Ty Angles

There was strong spaculation in

TV Angles
There was strong speculation in the trade that Whitney's close relationship with Paley may lead to greater emphasis by the Trib on radio-tv coverage. Paper long has had a Sunday tv supplement but it hasn't been considered competitive with such publications as TV Guide.

Plans to make the sheet "more

With "clear, working" control of the N. Y. Herald Tribune passing in the course of a news conference last week to sportsman-financier John Hay (Jock) Whitney, business associates of the new "owner" are already shopping around for an aggressive newspaperman to take over as editor-publisher and revitalize the long ailing newspaper.

be improved and expanded.

Shortly before newsmen were summoned to hear the announcement, the Reid family comprising Mrs. Helen Rogers Reid and her two sons, Whitelaw and Ogden, briefed a meeting of several hundred Trib staffers on the Whitney takeover. Cheers reportedly greeted their assertions that "certain staff additions would be made in order to publish a more competitive paper."

\$12,-\$15,000,000'?

'\$12.-\$15.000.000'?

"\$12,-\$15,000,000?"

Financial aspects of the transaction were cloudy. Ogden Reid refused to discuss figures since "we believe it is a private matter." Asked if Whitney paid between \$12-\$15,000,000 for controlling interest, he declined comment but pointed out that the Reid family will retain a "substantial Interest." Last October Whitney invested a sum in the paper variously reported as anywhere between \$1,200,000 and \$1,800,000.

Reid also declared, among other

and \$1,800,000.

Reid also declared, among other things, that the Trib will continue as a morning paper with the same format and political policies. This Week magazine, he added, will remain in the Herald 1ribune and there is "definitely no intention of including Parade magazine." (Latter syndicated mag was recently acquired by Whitney from Field Enterprises Inc., of which Marshall Field Jr. is president.)

Acquisition of the Trib's control

Field Jr. is president.)

Acquisition of the Trib's control as well as outright purchase of Parade for about \$7,000,000 was done through Plymointh Rock Publications Inc., a wholly owned Whitney subsidiary established last May to make investments in the broadcasting and newspaper fields. Financier also has substantial holdings in two radio stations and four two radio stations and four two radio stations and four two utlets. They're WISH and WISH-TV, Indianapolis; WANE and WANE-TV, Fort Wayne; KGUL, Houston, and KOTV, Tulsa.

New Setup

Trib's new five-man board comprises Ogden Reid, Whitelaw Reid, Samuel C. Park Jr., Howard D. Brundage and Walter A. Kernan. Park and Brundage are officers of Plymouth Rock while Kernan is a

'Tagged'

Cloak of anonymity surrounding a press delegation covering formal announcement of John Hay (Jock) Whitney's "buy" of the N. Y. Herald Tribune last week was deftly removed by Mrs. Helen Rogers Reld, widow of Ogden M. Reid president and publisher of the paper until his death in 1947. Flanked by her sons, White-

paper until his death in 1947.
Flanked by her sons, White-law and Ogden R., the 75-year-old Mrs. Reid turned to the fourth-estaters and said, "You know who we all are but I don't know who you are. I wish you all wore tags." Then, directing her attention to the nearest scribe; she asked, "Who are you?"
"I'm Robert Conway of The News," he repiled.

Whitney attorney. Whitelaw Reid Whitney attorney. Whitelaw Reid was board chairman of the old panel but for the time being, it was said, there'll be no new board topper. Original board included Mrs. Reid and her two sons along with attorney Roy E. Gasser, Robert J. Whitfield, Frank L. Taylor, Barney Cameron, Harold Reindel and A. V. Miller.

Prior to Whitney's securetical securetics.

whose work is assessed in this book, provides an introduction, and Arnold Haskell. British dane critic, supplies a foreword.
There are 53 photographs, and many drawings by the author, whose tome is at once attractive and authentic.

CHATTER

Jewish Reporter Inc. authorized to confluct a publishing business in Huntington Station, Suffolk County, The Imported Car Gold Book, Inc. empowered to carry on a printing and publishing business in Hempstead, N.Y.

Dr. Rolf Alexander, Britain's top psychic, is in New York to discuss an American reprint of his new book, "The Mind in Healing," which is being published in London Sept. 8 by Bodley Head.

Roland Gammon, whose religious publicity and writing agency from the ded Air-India International and the Council of Com-

Broadway

John J. Cunliffe, 53, veep of the Chemical Corn Exchange Bank in the Paramount Bldg., and w.k. in show biz, died suddenly in his sleep while visiting friends over the Labor Day weekend. He was a member of the Lambs and other organizations.

The Van Heflins back from Europe today (Wed.) on the S.S. Nieuw Amsterdam.

Lambs Club giving Smith & Dale a black-tie gala Oct. 11, marking the team's 60th anni in show biz. Stage and screen star Marie oro, who died Oct. 9, 1956, left 90,000 to the Actors Fund of

America.

American Ballet, opening Sept.

16 at Met Opera House, has made arrangements for tickets to be charged to Diners' Club cards.

Virginia Wicks shuttered her New York publicity office. Miss Wicks plans to reside on the Coast and will decide on future activities after a two-month vecation.

Comedian Buddy Hackett bought the slain racketeer Albert Anastasis's \$100,000 Spanish stucco home on the edge of the Palisades, Fort Lee, N.J. which had been foreclosed.

closed.

Vet showman Arthur S. Wenzel, currently at work on the California State Fair show, Sacramento, now In New York on his way to Europe, sailing Sept. 10 on S.S. Queen Elizabeth. Hichard Hauser, only 24, gets Master of Properties job backstage at Met Opera. Youngest to hold post he succeeds recently demised Ralph Edson who was "Mr. Props" from 1951.

Francis S. Levien, attorney w.k. in show biz, flew over with son Richard to join the Harry E. Goulds in Monte Carlo and returning with them this week on the SS Queen Elizabeth, following detours to Rome and Paris.

Julie Wilson's preem dinner-dance tariff tomorrow (Thurs.) night at the St. Regis is \$14 a head but when Edith Plaf makes her Waldorf debut Sept. 18 the tab will be \$35, net proceeds for benefit of the French Hospital.

Baron Theo von Roth Schreckenstein appointed manager and social director of the Sheraton East's Embassy Club and adjoining Knight Box when it opens for the season Sept. 9. Henri Tisserand will be headwaiter.

As part of that possible NBC spectacular in honor of the late Manie Sacks, for benefit of the Albert Einstein Memorial Hospital (Sacks Foundation Wing), one idea is to originate from the 12,000-capacity Auditorium, Philadelphia, and charge up to \$100-a-ticket to supplement the take.

Wall streeter J. Arthur Warner and his 18-year-old daughter, Joanne, abroad this weekend on a quickie visit with Nicholas Resini, who controls Cinerama for Europe, and will house-guest at the 1ster's Paris home. Warner is a show biz investor, with the late Mike Todd and others.

Betty and Jimmy Hart (Hotels Ambassador and Sherman, Chi) become a lady and knight of the order of the Holy Sepulchre of Jeruslem at the 8 a.m. mass at St. Patrick's Cathedral next Saurday (6), and the honor will be celebrated further with a cocktailery at the Hotel Pierre that evening.

Milton Blackstone, Grossinger's exec and Boswell of the Blini-and-claviar resort mountain time (it's no longer the borscht circuit, sezhe, clarifies longtime functions of Morty Curtis as tal celebrated further with a cocktailery at the Hotel Pierre that evening.

Milton Blackstone, Grossinger's exec and Boswell of the Blini-and-Caviar resort mountain time (it's no longer the borscht circuit, sezhe), clarifies longtime functions of Morty Curtis as talent-buyer for the class hostelry and not Jerry Weiss. Latter is director of activities and coordinator of shows but Curtis actually buys the talent.

Australia

By Eric Gorrick
(Film House, Sydney)

Big surprise here is "And God Created Woman" (Col)
"Damn Yankees" winding up soso run at Empire, Sydney,
Frank Manning quits 20th-Fox after 34 years of sales service.
Covent Garden Ballet is due here shortly for J. C. Williamson Ltd.

Homebrew vaude is coming back into suburban cinemas as biz reviver.
"Gigi" (MG) preems at Liberty, Sydney, at two dollars top on two-a-day.
"River Kwai" (Col) is now outpacing "Ten Commandments" (Par) in Sydney.
Paramount will release coast to coast Hungarian-made "Revolt Of A Generation."

Aussie exhibitors agreed not to break back into giveaway racket in a bid to boost trade.
Fun parks will introduce several top U.S. carnival ideas for new zeason next September.
William Warfield doing repeat

concert round for Australian Broadcasting Commission.

Royal Convent Garden Ballet preems at Empire, Sydney, under J. C. Williamson Ltd. banner.

Pagewood studio, only key production outfit here, has now swung over solely to tv production.

Homebrew vaude with pix has proved negative b.o. in suburbs here. Payees prefer pix straight.

Queensland exhibitors still pressing for right to reject British films on same 25% basis as American.

ican.

16mm film distributors say that teevee is not hurting their business to any marked extent pres-

ican.

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Rose Post Mason, longtime Aussie show biz identity, died August 12 after a long illness, aged 73.

Aussie show biz identity, died August 12 after a long illness, aged 73.

Aussie showmen irked at way critics attached to tv-controlled newspapers are slapping films generally.

"Ten Commandments" (Par) changes to three-a-day at Prince Edward, Sydney, after 19 weeks two-a-day.

Cinerama sending top U.S. technicians to install equipment at Hoyts' Plaza, Sydney, for November preem.

Commercial tv operators still in red here. Expect to swing into black next year as sponsorship builds via U.S. fare.

Biz bright at little theatres with "An Italian Straw Hat," "Under Milk Wood," "Titus Andronicus," "Life, Death And Sausages."

"Witness For The Prosecution" (UA) goes into seven key nabers on day-date with Regent, Sydney, Pic is surprise hit of season.

Hoyts' pic loop, plan to debut Todd-AO mid-October at Mayfair, Sydney, with "South Pacific" on two-a-day at upped admissions.

"Curley On The Rack," new Aussie drama by Ru Pullan, opened at Elizabethan theatre, Newtown, with homebrew cast.

William Osborne, Far East rep of Allied Artists, still trying to set a distribution deal with one of the U.S. majors for this territory" "30 Days" (UA) garnered \$5,000 at charity preem at Embassy, Wellington, New Zealand. Pic is currently in its 10th month at Paris, Sydney.

Eric Lamb retired as UA branch manager in Perth after 46 years

renty in its Join moint at Fairs, Sydney.

Eric Lamb retired as UA branch manager in Perth after 46 years in 'the industry. UA will hence-forth operate Perth office from Adelaide.

Vienna

By Emil W. Maass (Grosse Schiffgasse 1 A; Tel. 35-61-56)

(Grosse Schiffgasse 1 A;

Tel. 35-61-56)

First time; electronic music played in Salzburg Mozarteum. Even "lonfhair audience" said, that it sounded quite well.

Hans Lengsfelder, publisher and author, in on business and pleasure visit with old friends in Austrian capital.

"Intimate Theatre" will be opened by Otto Duerer, film producer, with a French comedy "Storks Are Everywhere" by Andre Roussin.

Baron Puthon, President of Salzburg Festival Committee, will not be a candidate for reelection in 1960. Most mentioned successor is governor of the province of Salzburg, M. Klaus.

Barcelona

Chicago

(Delaware 7-4984)
Singer Peggy Taft joined Andy
Powell band: Indie agent Paul Marr in Grant Hospital after a coronary.

Record plugger Jerry Ferber signed singer Bobby Naples to personal management.
Fred Williamson, Associated Booking Corp. agent, broke his arm at French Lick (Ind.) jazz bash.

bash.

Jack Benny and Zsa Zsa Gabor, among others, showed up at All-Chicago Citizens Committee's testimonial for Bob Hope.

Danny Goldberg now associated with Chuck Teitel in operation of both World Playhouse and Teitel's foreign film distribbery.

North Playhouse and Teners
foreign film distribbery.

Neville Black's dancers and folk
singers Ella Jenkins, Ted Johnson
and Roxanna Alsberg did a special
experimental show on educational
station WTTW.

Edgewater Beach Playhouse assured of house record for Menasha
Skulnik's two weeks in "Uncle
Willie," with theatre parties nearly every weeknight.
Frank Goldbogen (Mike Todd's
brother), his wife Pat, and pressagent Paul Montague tossed a
poolside taffy pull for the press
in remembrance of Todd. Shindig
held at Goldbogen home in Highland Park.

Ireland

Ireland

By Maxwell Sweeney
(22 Farney Pk., Dublin 684506)
P. L. Flanagan, nabe house proprietor, named prexy of Irish Clinemas Assn.

American Theatre Ballet planed in from Brussels for season at Olympia, Dublin.

Ronald Ibbs' Dublin Players will make seventh U.S. coast-to-coast tour starting early in 1959.
Playwright Denis Johnston back from U.S. visit, his "Scythe and the Sunset" still SRO at Abbey.

"Gypsy and the Gentleman" (Rank) drew "objectionable" rating from National Film Institute.

Warbler Dermot Troy signed as chief lyric tenor for Mannheim Opera House on three-year deal.
Edward Toner, director of Irish Film Society, named to membership of International Jury at Berlin Film Fest.

Sam Parker in from London as new Irish manager for British Lion Films. He succeeds Sydney Safir who has gone to company's international setup.

Atlantic City

By Joe W. Walker Eddie Roecker Garden Pier

Eddie Roecker Garden Pier soloist, Dakota Staton and Show in for week at Cotton Club. Gloria Ware headliner at Had-don Hall's Peacock Inn. Wrestling featured Saturday nights at city owned Convention Hall.

Hall.
Stanley Babin, pianist, featured at third Ventnor Summer Music Festival.
Madi Blitzstein in town to plan for "Drink To Me Only," which opens for a week at Warren.

Tokyo

Tokyo

By Dave Jampel
(Press Club — 27-0161)
Song-and-dance man Billy Banks back into this city's Copa after a month of playing to troops in the performance of the partment store ditto Bernard Gimbel here, former on business and lafter on pleasure.

Dalei dropped plans for locationer "Rome Express" because script was weighed as too thin vs. express, gompany now considering "Night in Hong Kong" on location.

Franco-Japanese co-prod "Pakatton," an anti-A-bomb film pairing Daiei and Pathe Overseas, gets to was the pair of the process of the pr

January because of Mitchum's commitments, sez Parker.

Towa veep Mrs. K. Kawakita returned from Europe and urged Japan to take advantage of other Continent fests in addition to big ones at Cannes, Berlin and Venice. She had attended fests at Berlin, Czechslovakia and San Sebastian.

Par expected to cut features "Hot Angels," "St. Louis Blues," "Colossus of New York" and "Space Children" down to 45 minutes to qualify as shorts under import quota and run as second half of twin bills since Japanese chains now demand two new features for programming.

Fire Island, N. Y.

Victor Chapin, summering here, has a new novel, "A Company of Players," due via Houghton Mif-flin. He's a grad of Carnegie Tech School of Drama and toured with legit companies in U.S. and Canada. Book concerns an American road tour with a famed European star of several years back.

Riviera

By El Quinn
(151 Blv. de l'Observatoire,
Nice; 539-98)
Francoise Sagan cruising in and
out from St. Tropez.

out from St. Tropez.
Linda Christian vacationing at Hotel Metropole, Monte Carlo.
Italian producer Angelo Rizzoli spent a few days here on board his yacht.

yacht.
Myriam Bru vacationing in
Monte Carlo after work on "Resur-rection."
Vittorio de Sica vacationing here.
Sam Spiegel yachting on his "Sea Huntress."

Sam Spiegel yachting on his "Sea Huntress."
Greta Garbo is popular guest with Sir Winston Churchill and Aristotle Onassis.
Belinda Lee spending a lot of time on the Blue Coast before returning to Paris where she will make a French film.
Disk owner Eddie Barclay at his Cannes villa has, as house guests Henri Salvador, Charles Aznavour and chanteuse Dalida.
Sidney Chaplin has denied he will shortly marry dancer Noelle Adam with whom he has been holidaying at St. Jean-Cap Ferrat.
Gilbert Becaud and Edith Piaf pulling in big crowds everywhere they appear on their one-nite stands.
Louise Cordier in Monte Carlo to wind up demised husband, race driver Peter Collins' affairs. Probably returning to the States and show biz.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)
Booker Jolly Joyce added a disk
jockey dept. to his agency.
Leon Levy and brother lke plan-

ning luxury more ...
Philly.
Russian Inn, longhair and theatrical rendezvous, to reopen for

Trocadero, town's only burlesque house, reopened with Sunday midnight show.
Liz Doubleday, nitery and operatic thrush, giving up Main Line home to establish in Hollywood.
James London, French hornist and recent Curtis Institute grad, has joined New Orleans Symphony.
National Association of Negro Musicians held its annual meeting in Philly for the first time in 32 years.

Hollywood

Fredric March in from east. Bill Srere grandfather for third

ume. Samuel Goldwyn celebrated his 76th birthday.

time.

Samuel Goldwyn celebrated his 76th birthday.

Joe Polonsky in Cedars of Lebanon with coronary.
Floyd L. Hendrickson ankled Metro after 34 years.
Douglas Crawford here to close deal on "The Rumble."
Lloyd Sando new manager of Beverly Wilshire Hotel.
Alex Brewis joined George Seamen Agency as associate.
Murray Hellman back at Masters Mart helm after heart attack.
Edward Nassour to Mexico City for his upcoming indie, "The Lost City."
Jill St. John will rep 20th-Fox at Makeup Artists' "Deb Star Ball' Sept. 26.
Charles D. Smith joined Television Programs of America as story editor.
Carl W. Dudley returned from Moscow, where he studied Soviets' three-strip process.
Leslie Nielsen changed name of his indie Leslie Productions to Brancusi Productions.
Johnny Cash being tested by Metro for title role in "Hank Williams Story" biopic.
Herbert A. "Tiny" Berman and Jimmie De Michels elected biz agents for AFM Local 47.
John Blankenhorn new exec assistant to Sherman A. Harris, v.p. of Jack Wrather Organization.
Jerry Bresler new motion picture nominating committee chairman of Screen Producers Guild.
Hollywood Foreign Press Assn. set up new Dimitri Tiomkin International Press Award, carrying cash prize of \$500.

Jack Kalcheim succeeds Ed Lowry as Coast production supervisor of USO-Camp Shows, latter resigning after 18 years in post.

Boston

By Guy Livingston
(344 Little Bidg.;
HAncock 6-8386)
Harold Robbins in for "Never
Love A Stranger," film.
Pat O'Day, Hub based singer,
Inked with Argo Records and is
set for two week stand at Eddys'
in Kansas City.
Charlene Bartley, who piped
with Al Donahue's band at the
Statler for several years, inked for
London nitery stints.
Danny White's Aquarama inked
for Topsfield and Brockton Fairs.
Mahalia Jackson in for concert
at Music Barn in Lenox.
"Separate Tables," with Basil
Rathbone, being brought back by
Lee Falk to close season at his
Boston Summer Theatre.
Carousel Music Theatre, Framingham, will be the only strawhatter to play through Sept. and
Oct. In competish with Boston
legiters this season.

Mexico City

By Pepe Romero
(25-22-54)
Actor Rodolfo Acosta flew back
to Hollywood.
Mexico City Ballet in the U.S.,
and then to Canada on a good will
tour.

Mexico City Ballet in the U.S., and then to Canada on a good will tour.

Tomas Milmo, former manager of Alameda theatre now promoting boxing in Sabinas, Coahuila.

Julio Villareal, outstanding actor of stage and screen died of cancer on August 4th at the age of 70.

First tv film series making its debut here is "Finger In The Cat" starring Sara Garcia and Luis Aragon.

Columnist Agustin Barrios Gomez, now in Europe, signed Manolo Caracol, Spanish dancer, and Paris Ballet, now appearing at the Lido in Paris, for forthcoming appearances in his "Afro" nightclub. Mexican film, "Una Tarde Sin Toros" (One Afternoon Without Bulls) in Tokyo to compete in experimental movie contest. Made by Carlos Sorenfer, using only extras and technicians, film was shot in black and white during layoff time.

Three Hollywood pictures scheduled for production at Churubusco Universal International's "Viva Gringo" with Rock Hudson and Richard Widmark in November, Columbia's "Beach Boy" in September and Robert Mitchum's "The Wonderful Country" in October.

After confirmed reports of Emilio Azcarraga's sale of Churubusco Studios to Gabriel Alarcon, head of Cadena de Orotteleat.

After confirmed reports of Emilio Azcarraga's sale of Churubusco Studios to Gabriel Alarcon, head of Cadena de Oro theatre chain for \$2,500,000, word has leaked that government called them in to say that it did not look upon transaction with favor. Cadena de Oro controls more than half of the movie houses in the country, and with purchase of Churubusco studios could easily monopolize production and distribution in Mexico.

Teamsters' Arm

Continued from page 51

business?" But Bright deftly

dodged all efforts to trace the tie-

up between the Teamsters Union. partners in the Boston enterprise. and AGVA. He stated there was

never any question of profit nor of rivalry with the mammoth Ringling outfit, but rather an effort to win sympathy and understanding for the AGVA cause in a town that was known for its pro-labor leanings. The circus, he said, fi-

nanced by \$16,000 split between AGVA and the Teamsters, was cuffo for moppets, who had to "have an alternative" to a show

boycotted by many union members because of picketing. He stated the union-sponsored circus "hurt"

Ringlings, but would not estimate how much.

Pressed by Kennedy about a speech he had made in 1956 boasting that the AGVA-Teamster cir-

cus would dog the steps of Ring-ling Bros. in its cross-country

OBITUARIES

DR. RALPH V. WILLIAMS
Dr. Ralph Vaughan Williams, 85, of known as "the Grand Old Man of British Muslc," died Aug. 26 in London. Among his best known works are the operas, "Sir John in Love," "Pilgrim's Progress" and "Hugh the Drover."
Of Williams' symphonies his Eighth and Ninth, Pastoral Symphony, London Symphony, and a Fantasia on a theme by Thomas Tallis were widely acclaimed. He lwrote much film theme music,

lies" and sang at concerts throughout the U.S. Mason won honors in numerous competitions.

His wife and brother survive.

MRS. RUDOLPH BERGER

MRS. RUDOLPH BERGER
Grace Berger, widow of Rudolph
Berger, late southern sales manager for Metro, died in Washington
Aug. 26. Mrs. Berger survived her
husband by one year, and was
buried by his side in Arlington
National Cemetery.
Berger, at time of his death,

IN MEMORIAM

Marcus Loew

September 5th, 1927

among the pictures being "49th had been retired after almost a Parallel," "Coast Command," and lifetime of activity in pix biz under "Scott of the Antarctic." He was keenly interested in English folk music, joined the New English Folk Song Society and was prexy of the Folk Dance and Song Society at his death.

Survived by his wife.\

S. D. WOOTEN JR.
S. D. Wooten Jr., 50, radio engineer prominent in Memphis and Mid-South radio circles, died Aug.
24 in Memphis after suffering a heart attack. He and his brother, Hoyt, founded WREC, CBS's Memphis affiliate. Station also has a tvoutel tinked with CBS.
Wooten, who recently went into

In fond memory of my Dear Friend

FRANK CRUMIT

who died September 7, 1943 JERRY VOGEL

the electronic and tv wholesale supply business, is survived by his wife, son, two daughters, two sis-ters and three brothers. Of the latter Hoyt is owner of WREC and WREC-TV while Hollis and Roy are with the WREC sales staff.

ELMER B. COLEMAN Elmer Bradley ("Bill") Coleman, 69, dean of Metro publicists, died Aug. 27 in Dallas. He had re-tired last January after 30 years

In Memory of

WALTER GOULD

Sept. 5, 1955

with MGM. One of the film in-dustry's top promotion men, he went to Dallas in 1928 to publicize "Trader Horn," and stayed. In 1939 he handled the world preem of "Gone With the Wind" in Atlanta Survived by his wife and two

HELEN JEROME

Helene Jerome, 50, former actress, was found murdered in her Hollywood apartment Aug. 27. Detectives found a screen torn from

With Love and Gratitude We Salute You

PHILIP LOEB

FRIENDS

GENERAL MORGAN
General Morgan, 44, Negro jazz pianist, died Aug. 20 while swimning off a Chicago beach. He went to Chi from his native Savannah, Ga., in 1942, and played in various clubs with fiddler Stuff Smith and with Red Allen's band.

regular of "Space Patrol" vidseries, died Aug. 30 at UCLA Medical Center following brain surgery. He has two upcoming pix releases, Metro's "Torpedo Run" and Allied Artists' "Firebug." tour, Bright laughingly said that was like "whistling in the grave-yard to keep my courage up," and that no such ambitious tour dat that "labor difficulties" were one that "labor difficulties" were one of the worst problems in Boston, and agreed with chairman McClellan that he had gotten "a dose of your own medicine."

AGVA's Circus Setup Bright told the committee that AGVA had a "majority" of all cir-

In Cherished Memory of Our Beloved Father and Grandfather

HERMAN BECKER

(Sept. 8, 1957)

Jean and Lewis Jacobs Lois, Jill, Gary and Randy

GLADYS O'BRIEN

Mrs. Gladys O'Brien, 52, mother of actress Margaret O'Brien and a former dancer, died of a heart at-tack Aug. 28 in Santa Monica, Cal.

HARRY C. GREENE In memory of my Reloved "Pinky" passed away a year ago today. May he rest in Peace

His Bereaved Lady Box

She guided her daughter's film career while thesp was a minor. Her daughter survives.

James Meikleichn, 65, managing

In Cherished Memory of Our Beloved Brother

HERMAN BECKER

(Sept. 8, 1957)

Ree, Ruth, Anna, Arthur and Charles

window, indicating someone forced director of the Grand Central and his way inside. A graduate of the Royal Dramatic Academy, London, she had appeared mostly in China and the Far East.

Surviving is her husband, actor pioneer Scot exhibitor.

IN LOVING REMEMBRANCE

BETTIE MacDONALD

"ZIEGFELD GIRL"

Sept. 5, 1953

Edwin Jerome, from whom she was estranged.

ALEXANDER MASON
Alexander Mason, 65, manager and member of the Ritz Quartet, a leading vocal group in 1920-1930 era, died Aug. 29 in Flushing, Queens. He organized the quartet in 1922. It appeared in numerous shows, including the "Ziegfeld Fol-

Charles C. Carlson, 58, owner and operator of radio station WJBW, New Orleans, died Aug. 23 in Hollywood. His wife survives.

Mother, 67, of Roy Duke, artist representative, died August 20 in

Wife two sons and three daugh- cus performers in its fold, but that cus performers in its fold, but, that despite this, North had refused to give the union a contract. According to North and Michael Burke, former Ringling manager, now on the CBS European staff, "less than 5%" of employees were AGVA, while none belonged to the Teamsters, so they refused to bargain with reps of either union.

Both Burke and North, in their affidavits, charged that Karsh had attempted to "organize from the top," without seeking workers' approval. Climax of these efforts came in April, 1956, during Madison Square Garden run of the circus. Much of the Bright-North-Burke testimony, centered account cus. Much of the Bright-north-Burke testimony centered around that stormy week, when picketing by both unions plagued the show. At one point, McClellan charged Karsh had attempted to organize the circus, with "hijacking opera-tions".

The name of Harry Karsh fig-ured prominently in the day's pro-ceedings, during which a parade of carnival owners told of his "exor carnival owners told of his "ex-tortion" methods in exploiting the instrinsic nature of travelling road shows by cornering them just as they were unloading for one-week stands at fairs. In all these cases, stanus at fairs. In all these cases, carny workers were not consulted on joining the union, and owners, with their backs against a wall consisting of opening deadline and "performance bonds" had to yield and sign contracts. In most cases, owners paid initial \$4 monthly dues themselves.

Karsh, himself, when called to the witness stand, took the Fifth amendment and never explained to the committee the relationship be-tween carnival workers, the Jew-elry Workers Union, under which original charter was issued, and the Teamsters. Nearest the baffled committee ever get to an explana-

ise," including watches and jew-elry. The Jewelry Union's charter was revoked in 1952 and Team-sters charter issued in its place.

Other witnesses of the day in-cluded Magador (Paul) Cristiani, general agent for the circus he runs with his six brothers. Witness runs with his six brothers. Witness who proudly stated Cristiani Bros. is now the biggest show of its kind in the country, testified that he signed up with Karsh in the spring of '56. He stated that the organizer had talked to one of his brothers about "some form of pressure," but said that no threats were made to him. He did state that Karsh told him labor troubles had cost the Rinefling circus about a quarthe Ringling circus about a quar-ter of a million dollars.

ter of a million dollars.

Vernon Korhn, head of the Carnival and Allied Workers Local 447 of St. Louis, even though he lives in Tampa, Fla., was questioned on the Teamsters election in which the votes of the carny workers threw the vice presidency to Gibbons. According to Kennedy, the officers of the local were ineligible to vote because they had paid dues only six months of the year. vear.

House Reviews

Continued from page 54

ing the whole thing in the U.S. and Europe with "Rock Around The Clock." There's a professional savvy in this group that sticks out in this surrounding of novices. "When The Saints Go Rolling In," "Rudy's Rock" and "Shake, Rattle and Roll" is a demonstration of the beat at its most exciting. An-

and Roll" is a demonstration of the beat at its most exciting. Another standout is Chuck Berry, who breaks it up "Carol," "School Days" and "Go, Johnny, Go."

In the field of newcomers are The Clefitones with "She's So File," Jimmy Clanton with "Just A Dream," The Kalin Twins with "When." Bobby Hamilton with "I've Got Crazy Eyes For You," Bobby Freeman with "Do You Wanna Dance," The Pony Tails with "Born Too Late," Duane Eddy with "Gine & Gina with "It's Been A Long Time," Jack There," Jack The Joyan Market Day House, "File Olympics with "Western Movies," Teddy Randazzo with "Little Serenade," The Royal Teens with "Harvey's Got A Girl Friend," The Danleers with "One Summer Night," Frankie Avalon with "Ginger Bread," The Elegants with "Harvey's Got A Girl Friend," The Danleers with "One Summer Night," Frankie Avalon with "Ginger Bread," The Elegants with "Hotchy-Koo" and Jo Ann Camphell with "Tim Nobody's Baby."

The aforementioned reads like a loaded jukebox and that's what it sounds like. Gros.

Greek Theatre, L. A.

Greek Theatre, L. A.
Los Angeles, Aug. 29.
Jerry Lewis with Dick Humphreys, Hal Bell; Wiere Bros., Skylarks, Amazing Mr. Ballantine, Nig.
& Pepi; Greek Theatre Orch (21)
conducted by Lou Brown; produced by Ernest Glucksman; special stania ha Nich Castle. cial staging by Nick Castle.

Jerry Lewis transferred his nitery act to the open air Greek Theatre for seven performances (closed Sun., Aug. 31) and it-proved as durable an entertainment package in the clear evening air as it ever has in the over-heated ozone of the bistros. Lewis backed himself with a solid supporting company, which made up the first act of the two-part program. Lewis' turn, the whole second act, runs about To those who have seen the

Lewis routines before, it sometimes seemed that opening night was a little casual in certain spots, that perhaps by over-famili-arity with his material, he anticipated his climaxes and occasionally blunted them. He works hard, no doubt of it. He does his impressions of entertainment trends: hillbilly singer, Spanish dancer, elry Workers Union, under which original charter was issued, and the Teamsters. Nearest the baffled committee ever got to an explanation of issuance of the Carnival hese classic Lewis routines were received enthusiastically by the Workers' charter by the Jewelry union was the weak one from Hyman Powell, latter's secretary-treasurer, that the union hoped to put pressure on the carnivals which sell or give away annually "bout scale or less sharp and pointed than \$100,000,000 worth of merchand-they might, it is obvious that the deal.

Lewis' mugging and mimicry is what is wanted.

Lewis' mugging and mimicry is what is wanted.

Lewis' appearance at the Greek stirred up a flurry of press comment on one aspect of the evening. On opening night, after concluding "Dormi" and exiting from the darkened stage, Lewis bounced back as some members of the audience were beginning the usual rush for the exits. What happened then caused more comment than Lewis' entire repertoire up to that point. Swinging the hand mike from its cord like a slingshot, Lewis shouted at the crowd to resume its seats. Some halted, others continued to push out. Whatspirit he said it, what he wanted was to get the attention of the audience so he could give the customary courtesy credits to conductor Lou Brown and the orchestra. Lewis later maintained his remarks were intended to be in fun. Some felt the harague was too sharp and in questionable taste. Others sided with Lewis, and most of the audience seemed to take his remarks in the joëular spirit he says was his aim.

As for the main part of the show, it got away to a fast star with a brief acrobatic turn by Nita & Pepi, a young and athletic couple obviously determined to be not just an "opener." They do an exciting act with some unique features. The Amazing Mr. Ballantine, the harried, hapless and hopelessly incompetent magician, brought roars from the crowd, and the harmonizing Skylarks were obviously favorites with younger members of the audience. The three Wieres, whose comedy is precise in every detail, were an unqualified delight.

Lou Brown gave his customary sharp musical backing to the production, which was supervised by Ernest Glucksman with Nick Castle contributing special staging.

Lewis' engagement, incidentally, was a "special," meaning it was not included in the season ticket subscription series. Powr.

MARRIAGES

Adrienne Scott to Gordon Bendon, London, Aug. 23. Bride is a film actress.

film actress.

Lee Bennett to George Jay, Las Vegas, Aug. 22. He is head of the Hollywood record promotion firm bearing his name; bride was his secretary.

Jean Morris to Dr. Paul C. Boomsliter, Albany, recently. Bride is daughter of Seymour L. Morris, director of publicity and exploitation for the Schine Circuit.

Andra Martin to Ty Hardin,
Hollywood, Aug. 30. She's a film
actress; he's a tv actor.
Carol Ann Pelli to Edward Salmaggi, Brooklyn, Aug. 30. He's the
son of opera producer Alfredo
Salmaggi.

Donna Elaine Heineman to Andrew Hugh Little, Pelham Manor, New York, Aug. 30. She is the daughter of William J. Heineman, vicepresident of United Artists Corp.

BIRTHS

Mr. and Mrs. Jim Moloney, son, Hollywood, Aug. 22. Mother is actress Kathleen Moloney; father's an agent.

Mr. and Mrs. Winstead (Doodles) Weaver, daughter, Van Nuys, Cal., Aug. 25. Mother is actress Rita Green; father's the comedian.

Mr. and Mrs. Bob Leon, daughter, Van Nuys, Cal., Aug. 27. Father is a film soundman.

Mr. and Mrs. Dan Rather, daughter, Houston, recently. Father is newscaster in that city for KTRH.

newscaster in that city for Kikin.

Mr. and Mrs. Alan Hanson,
daughter, Burbank, Cal., Aug. 24.
Mother is former actress Joan
Hoogstraet; father's a tv director.

Mr. and Mrs. Stanley Fried,
daughter, New York, Aug. 27.
Mother is daughter of Abe Goodman, advertising director for 20thFox.

Fox. Mr. and Mrs. Joe Silver, daughter, Brooklyn, Aug. 22. Mother is actress Chevi Coulton; father is stage and tele actor.

Bill Fuller Acquires State Ballroom in Hub

Boston, Sept. 2.
Bill Fuller, husband of singer Carmel Quinn, bought the State Ballroom here for an undisclosed price and said he would spend \$50,000 to remodernize and update the spot for top Hub dance palace position.

The dense

"GREATER ACT - GREATER BUSINESS"

JACK ENTRATTER

CANDS HOTEL :

FARGUERITE PA77A

Produced and Managed by

DURGOM-KATZ ASSOC.

40 West 55 Street
New York, N. Y.

Staged and Directed JAMES STARBUCK Scenery GARY SMITH

Special Material and Musical Arrangements LYN DUDDY and JERRY BRESSLER Wardrobe GENE COFFIN Publicity BERNIE BENNETT



PRICE

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VOL. 212 No. 2

NEW YORK, WEDNESDAY, SEPTEMBER 10, 1958

152 PAGES

Boston Bombshell: Did Columbia Pay Curley \$25,000 For OK on 'Hurrah'?

By GUY LIVINGSTON

Boston, Sept. 9.
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Atty. Julian L. Yesley, counsel for Curley, was urging Judge William T. McCarthy to issue a temporary injunction restraining Columbia from showing the film in the U. S., when Atty. John Cancian for Columbia, produced the alleged Curley release.

Cancian told the judge that Columbia paid \$25,000 for the release in an involved agreement under which the corporation was assured freedom from any legal action on the part of Curley as a result of the production and showing of the film.

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film.

Curley's counsel said: "Mr. Curley will sign an affidavit that he never signed any release and that he never received any money from Columbia Pictures." Yesley questioned the authenticity of the signature.

The signature of Curley on the release was notarized by a notary public, whose commission expired on the date printed on the release and who could not be found by court officials. Cancian said that Columbia paid the 25G to Curley, (Continued on page 151)

H'wood 'Influence' On 'Hopalong Hans,' A Very Eager German Pix Critic

Frankfurt, Sept. 9.
"America is separated in two parts. In the east live the rich and the gangsters. Both these groups of

parts. In the east live the Irich and the gangsters. Both these groups of people drive giant automobiles to fetch their daily bread. In the west live the cowboys and the gangsters, who carry on their work from galloping ponies."

That's the way America looks to a German film critic, Edmund Luft, who writes "authoritatively" about how it must seem to a foreigner in an article titled "America As I Know It From A Theatre Seat" in the German newspaper Pfaelzische Volkszeitung.

"Somewhere, I believe in the region of the Mississippi where (as a constant filmgoer) I have spent (Continued on page 150)

Maurice Chevalier At 70 Cooks Beaucoup Projects

Paris, Sept. 9.
Maurice Chevalier, now getting plaudits from his colleagues and the French press on his 70th birthday, is still bristling with plans.

day, is still bristling with plans.
Chevalier is now deep in his second big American screen career. In the '30s, he was with Paramount, and he is now humming nicely with Metro. Beside that, he is planning a series of singing stints this year as well as a possible appearance at the state subsidized Comedie-Francaise in Moliere's "Le Bourgeois Gentil-homme." homme."

Chevalier is now working on his

British Show Biz Names Combine To **Fight Race Riots**

London, Sept. 9.

Recent outbreak of racial street fights between Negroes and whites in England has prompted 27 members, of the entertainment profession to sign their names to the following statement: "At a time when reason has given way to violence in parts of Britain, we, people of all races in the world of entertainment, appeal to the public to reject racial discrimination in any shape or form. Violence will settle nothing; it will only cause suffering to innocent people and create fresh grievances. We appeal to our audiences everywhere to join us in opposing any and every aspect of color prejudice wherever it may appear."

The appeal was signed by Larry

it may appear."

The appeal was signed by Larry Adler, Chris Barber, Pearl Carr, Alma Cogan, Johnny Dankworth, Lonnie Donegan, Charlie Drake, Ray Ellington, Tubby Hayes, Ted Heath, Teddy Johnson, Cleo Laine, Humphrey Lyttelton, Matt Monro, Mick Mulligan, Ottlile Patterson, Marion Ryan, Ronnie Scott, Harry Secombe, Peter Sellers, Tommy Steele, Eric Sykes, Dickie Valentine, Frankie Vaughan, Kent Walton, David Whitfield and Marty Wilde.

which officially gets under way this week, will invite a new and revolutionary sales pattern for the medium; a crystalization of the 'magazine concept" in which advertisers, big and small alike, can come and go at will, any hour of the day and night. Actually it's the beginning of a new era in network selling of programs, born out of necessity and inspired by presentday economic uncertainties.

day economic uncertainties.

For some time now the major tv networks have been confronted with a critical problem — living within the framework of a three-network economy. There are only so many national advertisers around who can afford to pick up a \$2,500,000 tab for alternate-week sponsorship of a half-hour program. Unless a new pattern was evolved, the webs realized they would be strapped with millions of dollars in time and programming, not only this season but from here on in.

Until now the tv networks, at least insofar as prime nighttime programming is concerned, have (Continued on page 106)

(Continued on page 106)

TV Comics Are Now On A Kid-the-Quiz-Show Kick-Meanwhile at DA's Office

Down in Hogan's Alley, investigators were still grilling former video quiz games contestants and production personnel of "Dotto" and "21." At the same time, network comedians, who returned from their summer holidays, were having themselyes a ball with sketches and one-liners revolving around the finaglers of video quiz shows.

shows.
Steve Allen, for one, launched into a burlesque of corrupt quizzers on his preem show last Sunday (7) over NBC-TV and also made reference to District Attorney Frank S. Hogan of New York (Continued on page 149)

Touche

Package house, which prefers to remain anonymous, prepping a new quiz entry for the upcoming season.

It's called "Spot The Fix."

Skiatron-AT&T Coast Pay-Ball Tie Seen as Major Hypo for Toll Video

Memphis Dept. Store

Model Signed by 20th

Memphis, Sept. 9.

Stella Stevens, Memphis model who started at Goldsmith's, w.k. mid-South department store, has been inked to a contract with 20th Century-Fox Protege of Fred Goldsmith, ad exec of the Memphis store, was signed by producer Buddy Adler and director Dick Powell in Hollywood last week. She was scouted here by Irving Shiffrin, UA p.a. and touted to his brother, William Shiffrin, Hollywood agent.

She is being groomed for "The Jean Harlow Story" which is expected to roll next year.

Jerry Wald Wants Release From His 20th-Fox Contract

Hollywood, Sept. 9.

Jerry Wald has called off negotiations for readjustment of his 20thFox pact and is asking for release on his deal which has two and a half years to go, producer revealed Sunday (7).

Wald states that he and his attorney, Greg Bautzer, have been in negotiation for past sevenmonths seeking correction of what he termed "contractual inequities," but homeoffice of 20th in N. Y. will not readjust pact.

Producer stressed his beef with 20th is with homeoffice, not with studio personnel. Said Wald of homeoffice exees: "They have a corporate point of view, that I signed a contract. I'm over 21. I know I signed a contract in good faith, but feel that while its turned out to be a lucrative deal for 20th, it hasn't for me. Any contract should be renegotiated after ample time.

"I've asked adjustments on cer-

should be renegousted attentime.

"I've asked adjustments on certain expenses, but they delay. So why should I go on this way when every time I make a picture I lose money? That's why I have been buying properties for my own company lately. My deal calls for two pictures a year, but I've made eight (Continued on page 151)

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Ila Stevens, Memphis model started at Goldsmith's, w.k. outh department store, has inked to a contract with 20th ry-Fox. Protego of Fred

Biggest deal in the pay-tv field, promising to get toll video off the ground with a zing, has been signed between American Telephone & Telegraph and Skiatron-TV, which is controlled by Matty Fox. It heavily commits the telephone company to closed-circuit followision and brings into play a number of other big outfits who'll contribute their facilities.

contribute their facilities.

As currently envisioned, both east and west coast operations will start next April, with the Giants and Dodgers baseball games from San Francisco and Los Angeles a prime attraction. The clubs are tied to Skiatron via earlier contracts. Fox also has lined up several film companies and is said to have available other attractions, including cultural events developed via his hookup with Sol Hurok. oped Hurok.

Hurok.

It's understood that, under the deal, the telephone company will make available its conduits beneath New York and other cities, as well as the extra cables that already have been placed into these conduits. Furthermore, the phone company will take care of the in-the-home wiring. Thus, its investment is essentially one of services whose value, it is stated, "could run into millions."

In the preliminary stages, the

In the preliminary stages, the telephone company will conduct engineering studies at Skiatron's expense in N. Y., New Jersey and California.

Fox also has signed a contract with Reuben H. Donnelly of Chi-

(Continued on page 18)

'Naughtiest Theatre In World' (Havana's Shanghai) Now More So

Shanghai) Now More So

Havana, Sept. 9.

The "naughtiest theatre in the world" has become even naughtier. The Shanghai Theatre (Variety, Aug. 22, 1956) has changed management, increased prices (\$1.50 and up) and altered its bill.

Formerly the Shanghai featured a lengthy skit, with dances interspersed between the scenes. Then followed a number of pornographic films. Now the skits have been abolished. Few of the Americans who visited the place knew what they were about, anyway.

Instead the show consists of a series of acts, featuring either a man and woman dance team or a (Continued on page 150)

2nd DECADE OF THE 1st TV NETWORK

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"Somewhere, I believe in the region of the Mississippi where (as a constant filmgoer) I have spent (Continued on page 150)

London, Sept. 9.

Recent outbreak of racial street fights between Negroes and whites in England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the strength of significant propers. In England has prompted 27 members of the entertainment profesion to sign their names to the following statement: "At a time when reason has given way to violence in parts of Britain, we peor of orm. Violence will settle no

which officially gets under way this week, will invite a new and revolutionary sales pattern for the medium; a crystalization of the "magazine concept" in which advertisers, big and small alike, can come and go at will, any hour of the day and night. Actually it's the beginning of a new era in network selling of programs, born out of necessity and inspired by presentday economic uncertainties.

day economic uncertainties.

For some time now the major tv networks have been confronted with a critical problem — living within the framework of a three-network economy. There are only so many national advertisers around who can afford to pick up a \$2,500,000 tab for alternate-week sponsorship of a half-hour program. Unless a new pattern was evolved, the webs realized they would be strapped with millions of dollars in time and programming, not only this season but from here on in.

Until now the tv networks, at least insofar as prime nighttime programming is concerned, have (Continued on page 106)

(Continued on page 106)

TV Comics Are Now On A Kid-the-Quiz-Show Kick-Meanwhile at DA's Office

Meanwhile at JA's Uffice

Down in Hogan's Alley, investigators were still grilling former
video quiz games contestants and
production personnel of "Dotto"
and "21." At the same time, network comedians, who returned
from their summer holidays, were
having themselves a ball with
sketches and one-liners revolving
around the finaglers of video quiz
shows.

Steve Allen, for one, launched
into a burlesque of corrupt quiz
zers on his preem show last Sunday (7) over NBC-TV and also
made reference to District Attorney Frank S. Hogan of New York
(Continued on page 149)

(Continued on page 149)

Touche

Package house, which pre-fers to remain anonymous, prepping a new quiz entry for the upcoming season. It's called "Spot The Fix."

Skiatron-AT&T Coast Pay-Ball Tie Seen as Major Hypo for Toll Video

Memphis Dept. Store Model Signed by 20th

Model Signed by 20th
Memphis, Sept. 9.
Stella Stevens, Memphis model
who started at Goldsmith's, w.k.
mid-South department store, has
been inked to a contract with 20th
Century-Fox. Protege of Fred
Goldsmith, ad exec of the Memphis
store, was signed by producer
Buddy Adler and director Dick
Powell in Hollywood last week.
She was scouted here by Irving
Shiffrin, UA p.a. and touted to
his brother, William Shiffrin, Hollywood agent.
She is being groomed for "The
Jean Harlow Story" which is expected to roll next year.

Jerry Wald Wants Release From His 20th-Fox Contract

Hollywood, Sept. 9.
Jerry Wald has called off negotiations for readjustment of his 20th
Fox pact and is asking for release
on his deal which has two and a

Fox pact and is asking for release on his deal which has two and a half years to go, producer revealed Sunday (7).

Wald states that he and his attorney, Greg Bautzer, have been in negotiation for past seven. months seeking correction of what he termed "contractual inequities," but homeoffice of 20th in N. Y. will not readjust pact.

Producer stressed his beef with 20th is with homeoffice, not with studio personnel. Said Wald of homeoffice execs: "They have a corporate point of view, that I signed a contract. I'm over 21. I know I signed a contract in good faith, but feel that while its turned out to be a lucrative deal for 20th, it hasn't for me. Any contract should be renegotiated after ample time.

"I'we asked adjustments on cer-Producer stressed his oper with studio personnel. Said Wald of homeoffice execs: "They have a corporate point of view, that I signed a contract. I'm over 21. I know I signed a contract in good faith, but feel that while its turned out to be a lucrative deal for 20th, it hasn't for me. Any contract should be renegotiated after ample time.

"Tve asked adjustments on certain expenses, but they delay. So why should I go on this way when every time I make-a picture I lose money? That's why I have been buying properties for my own company lately. My deal calls for two pictures a year, but I've made eight (Continued on page 151)

Shanghai) Now More So

Havana, Sept. 9.

The "naughtest theatre in the world" has beeome even naughtier. The Shanghai Theatre (Variety Agenetics of has changed man-pagement, increased prices (\$1.50\$ and up) and altered its bill.

Formerly the Shanghai featured a lengthy skit, with dances intersfollowed a number of pornographic films. Now the skits have been abolished. Few of the Americans who visited the place knew what may nay lately. My deal calls for two pictures a year, but I've made eight (Continued on page 150)

Biggest deal in the pay-tv field, promising to get toll video off the ground with a zing, has been signed between American Telephone & Telegraph and Skiatron-TV, which is controlled by Matty Fox. It heavily commits the telephone company to closed-circuit tollvision and brings into play a number of other big outfits who'll contribute their facilities.

As currently envisioned, both

contribute their facilities.

As currently envisioned, both east and west coast operations will start next April, with the Giants and Dodgers baseball games from San Francisco and Los Angeles a prime attraction. The clubs are tied to Skiatron via earlier contracts. Fox also has lined up several film companies and is said to have available other attractions, including cultural events developed via his hookup with Sol Hurok.

It's understood that under the

Hurok.

It's understood that, under the deal, the telephone company will make available its conduits beneath New York and other cities, as well as the extra cables that already have been placed into these conduits. Furthermore, the phone company will take care of the in-the-home wiring. Thus, its investment is essentially one of services whose value, it is stated, "could run into millions."

In the preliminary stages, the

In the preliminary stages, the telephone company will conduct engineering studies at Skiatron's expense in N. Y.. New Jersey and California.

Fox also has signed a contract with Reuber H. Donnelly of Chi-

(Continued on page 18)

Naughtiest Theatre In World' (Havana's Shanghai) Now More So

2nd DECADE OF THE 1st TV NETWORK

Dick Dorso All Steamed Up Over Jerry Wald's Criticism of TV

Hollywood, Sept. 9.

Dick Dorso, program director for Ziv TV, has replied to 20th-Fox producer Jerry Wald's barrage of criticism against television with a sharp rebuke that "he doesn't know what he's talking about." Wald has hit tv heavily and constantly for its "lack of originality," and to this the Ziv exec remarks "outside of the publicity and the fact Jerry's hurt in the Pocketbook, I don't see where he gets popping off."

Pointing to Wald's insistent criticism that video is lacking in originality, Dorso rebuts: "movies are based on properties from every field. "Gigi' is from a Broadway play, and is a direct steal from "My Fair Lady," by the same authors. Despite that, it is not an undistinguished picture. I enjoyed it. The thing regarding imitation is—be sure it's better. There is that old saying, "if you shoot at a king, be sure you kill him."

"Wald harps about originality, but his 'An Affair to Remember' was a remake of 'Love Affair,' It was a good picture, and successful at the boxoffice. There is nothing to criticize him for other than he's guilty of what he's criticizing tv for.

"Is there anything original in the horror pix now being made?

"Is there anything original in the horror pix now being made? When I was a kid in Frisco, there was a stock company which did nothing but horror plays. There was nothing new about them. Victor Hugo did well with 'Hunchback of Notre Dame,' and Stevenson with 'Dr. Jekyll and Mr. Hyde.' Horror books and plays preceded horror films, and the natural progression in now into tv.

"Yet Wald said our 'World of Giants' series was stolen from 'Incredible Shrinking Man.' Actually, we got the idea from 'Gulli-Continued on page 18)

(Continued on page 18)

OTHER COLLEGES ALSO HAVE SHOWBIZ CLASSES

New York.

Editor, Variety:
Variety of Aug. 6, 1958, reports (page 1) that Boston University School of Law has established a unique course on the legal aspects of the entertainment industry. This course, which is to be given by E. Donaid Shapiro, is said to be unusual in that it will cover "all the legal problems which are peculiar to the arts," and "special-emphasis will be placed on the legal procedures available to the arts ist to protect his work."

As one whose interest lies so keenly in this field of law, I am extremely happy to learn that Boston U. will provide this course for its students. However, the introduction of an additional course on this branch of law should not obscure the fact that a number of eminent law professors have been teaching that subject in prominent (Continued on page 151) Editor, VARIETY:

(Continued on page 151)

'Chennault of China' As Merian C. Cooper Epic

"Chemnault of China," story of Lt. Gen. Claire Chennault, whose Flying Tigers blasted Japs from the skies over China early in World War II, will be brought to screen by Merian C. Cooper. Cooper, himself a retired USAF brigadier general and head of Merian C. Cooper Enterprises, was Chennault's chief

eral and head of Merian C. Cooper Enterprises, was Chennault's chief of staff.
Gen. George C. Kenny, USAF (Ret.), commanding general of the U. S. Air Force in South Pacific during World War II, will be asso-ciated with Cooper in project, as well as other film and to operations well as other him and tv operations planned. Producer is negotiating with Brig. Gen. Robert L. Scott Jr., USAF (Ret.), author of "God Is My Co-Pilot," and Ed Lockett, Washington, D. C., newsman and mag writer, to collab on a screen treatment.

Cliburn Would Biopic Liszt 'If Plot Is Right'

Van Cliburn would like to make a serious Hollywood music film, preferable about the life of Liszt.

preferable about the life of Liszt.

The 23-year-old pianist, who's done more to push piano popularity than anyone since Liberace lighted up the keyboard with candles, has just turned down two scripts from major Hollywood companies—both on the life of Liszt—because they were not the right plots for him.

"I would only do a very serious film. I would prefer the life of Liszt, because my life has been (Continued on page 16)

Burley Suit Vs. Daily Over Ad Nix Is Kavoed Honolulu, Sept. 9.

Burlesque theatre operator's \$50,000 suit against Honolulu Star-Bulletin because it rejected an ad featuring a scantily-clad dancer featuring a scantily-clad da has been thrown out of court.

William C. Ferreira, operator of Beretania Follies theatre. William C. Ferreira, operator of the Beretania Follies theatre, claimed paper's rejection of a \$63 display advertisement in 1955 had constituted breach of, an alleged ad contract. Judge held that evi-dence of money damages was so vague it could not be ascertained or sustained and dismissed the

Warner on the Mend

Hollywood, Sept. 9. Prexy Jack L. Warner is recovering rapidly from injultes suffered in an auto collision on the French Riviera, Warner Brosstudio exees said here. They said, too, that Warner, in a hospital in Cannes, is likely to leave there soon, to recover at his villa at Cap d'Antibes.

Warner may return to this country in six weeks. The exec has been in constant touch with the studio, and has shown an avid interest in its production program.

10 Alaska Shows For Mary Martin

Mary Martin will do 10 shows in the two weeks of her tour of GI installations in Alaska, and already there are requests to the Army for 30 more such shows. At one Aleutians outpost, the American installation is only 320 miles from Russian terrain. Her husband, Richard Halliday; a pianist, a rhythm combo, and NBC veepee John F. Royal are part of the company personnel. Miss Martin cracked to the latter, "I'll bet when we play that one furthest out and nearest to Siberia I'll probably see a rock, "Bob Hope slept here."

Miss Martin is set for two Easter Sunday color specs, on the same day, wherein a record number of songs—33 all told—will be uncorked. The aft show is for the kids (one hour) and the 90-minute spec at night is aimed at the adults. Incidentally, composer Richard Rodgers' daughter, Mary Rodgers, who has been doing quite a bit of songwriting for juveniles has contributed several numbers, to the Martin matinee spec for the kids.

SOS'ing Belafonte As Walderf Sub for Piaf, Auto Crackup Victim

Auto Crackup Victim

Hotel Waldorf-Astoria (N. Y.)
veepee Claude C. Philippe is trying
to get a name sub for Edith Piaf,
who will not be able to make her
scheduled Empire Room preem
Sept. 18 because of serious injuries
sustained in an auto crash near
Montford, Lemaury, where her car
crashed with a truck. Although
Miss Piaf's injuries are not as critical as first believed, she will not
be able to perform for some time.
Philippe is now attempting to
get Harry Belafonte or a comparable name for the reopening of
the Empire Room will preem with
a gala for benefit of the French
Hospital. N. Y. at 535 per.
Miss Piaf's guitar accompanist.
Georges Moustaki, also suffered injuries, not regarded as serious.

JUDY MOPS UP 80G IN SEVEN CHI SHOWS

Chicago, Sept. 9.
With comic Alan King and Nelson Riddle orch, Judy Garland grossed an over-capacity \$80,000 for seven Orchestra Hall perform-

ances.

Deal to be inked tomorrow
(Wed.) will return layout, probably in a couple months at the
same showcase here.

Now It Can Be Told

Now It Can Be Told
Secretary of State Dulles, is reportedly getting his hot intelligence on the world crisis from a radio program—"World News Roundup." the CBS Radio 8 a.m. newscasts. Dulles on his way to the Washington airport to see President Eisenhower in Newport last Thursday (4) caused a minor traffic problem. He told his chauffeur, CBS espionage agents insist, to slow down so he could hear the newscast before boarding his plane. The program usually brings in Paul Niven from Moscow; Pete Kalischer from the Far East; David Schoenbrun from Paris and Charles Collingwood from London.

It's also hush-hushed that

brun from Paris and Charles Collingwood from London. It's also hush-hushed that the Secretary of State's broth-er, Allen W. Dulles, director of Central Intelligence, nearly always requests transcripts of "World News Roundup."

Mickelson Bullish on Potential Of Tape In '60 Political Conventions

Philly Benefit Show A Memorial to Sacks

Philadelphia, Sept. 9.
The fourth annual Thrill show drew a near capacity crowd of 90,000 to Municipal Stadium Friday (5). Proceeds go to children of the control of the co day (5). Proceeds go to children of city's police, firemen and park guards killed or maimed on duty. Event served as a memorial tribute to Manie Sacks, late RCA-NBC vice prez., who was one of the founders of the scholarship fund. Mayor Richardson Dilworth and John B. (Jack) Kelly presented a plaque in Sacks' honor to Theodore A. Smith, RCA veepee. Tony Martin also took part in memorial. Stars included Steve Lawrence, whose draft board gave him deferment to make his appearance possible, plus Eydie Gorme, Dick Clark, Danny & the Juniors, and personalities from local tv stations.

There's No Dough In Film Festivals; **Too Many Cuffos**

Venice, Sept. 9.
Can a film festival ever hope to make money? No, in the opinion of Venice officials. These, however, point out that some coin may be recouped via ticket sales, even under the most trying freelist conditions, such as that which pertain here as at all other pic events and which for this reason live mainly on governmental or tourist bureau subsidies.

Venice illustrates its point by revealing that last year, it "made" some \$40,000 from ticket sales alone, hopes to equal or increase (Continued on page 149)

Capital Circuit By LIZ & LES CARPENTER

Washington, Sept. 9.
Roll Call, the newspaper of Capitol Hill, pointedly advises its readers: "The most inflammable kind of wood is the chip on the shoulder."

A new Washington cocktail: the Hi-Fi. One sip and you fi-hi.

Red Buttons here for a Carter Barron Amphitheatre appearance and a cocktail party in his honor by the Shoreham Hotel's Allan Braloves, was asked what he thought of the Nautilus' under-the-pole trip. "Oh, that's nothing," said RB. (Continued on page 150)

Indianapolis, Sept. 9.
Video tape will be a dominant factor in CBS-TV's coverage of the 1960 political conventions, Sig Mickelson, veep of CBS Inc. and general manager of CBS, declared at the Indiana Broadcasters Assn.'s "Conference on Hoosier Politics" here on Saturday (6).

Mickelson also urged broadcasters and political figures to help lift the restrictions which curtail network and station political coverage. He referred specifically to Section 315 of the Federal Communications Act which declares that while no station is required to permit the use of its facilities by any candidate, if the station should permit such use to any one candidate, it must grant equal use to all opposing candidates.

In operation, Section 315 has proven hopelessly defective, Mickelson asserted, pointing out that instead of encouraging free play of ideas and the interchange of viewpoints, it has actually worked to suppress it. The section should be re-examined "with the purpose of allowing broadcasters the journalistic freedom they must have to serve the public," he said.

"Anything office holders can do to support will be welcomed by broadcasters," Mickelson continued. "In the long run, re-working of Section 315 will be of benefit to office holders themselves, in strengthening an important source of contact with their constituents, and with legitimate candidates in making their positions known to potential voters."

The 1960 conventions will be covered on a more selective basis, he said, having profited from "the successful experiment CBS News carried out just last month in covering the emergency session of the UN." In this instance, magnetic (Continued on page 142)

TOWNSEND SUSPECTS PIC HAD OTHER SLANT London, Sept. 9.

Peter Townsend is involved in a dispute over a color film with which he was to be associated. Backed by American financier Jeff Hartman, and produced and directed by Victor Stoloff, the pic, Townsend thought, was to be documentary recap of his 18-months world tour.

months world tour.

When a friend hinted that his participation in the film would cause displeasure in British royal circles Townsend looked closer into the project. He found, to his annoyance, that the finished picture would be virtually a full-length feature on his alleged romance with Princess Margaret. Townsend immediately left Zagreb, where shooting was skedded to begin, and returned to Paris.

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INDEX												
Bills 142 Chatter 150 Film Reviews 6 Ice Reviews 140 Inside Legit 146 Inside Music 139 Inside Pictures 18 Inside Radio-TV 130 International 10 Legitmate 144 Literati 149 Music 132	New Acts											

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BIDS: 'SPLITTING' HEADACHE

Allied Asks D. of J. to Cite Par BIG CIRCUITS & And UA for Contempt on Decrees; Forcing of Upped Prices Charged

Affiled States Assin, has formally requested the antitrust division of the Dept. of Justic to seek contempt proceedings in the N.Y. Federal Court against Paramount and United Artists for alleged violations of the consent decrees via the dictating of admission prices. The exhibitor unit's charge against Par pertains to the company's royalty deal for the booking of "The Ten Commandments."

This is the first indication that Allied is also going after UA on a Angel is also going after OA on a saimilar charge. Complaint against UA is based on the alleged solicitation of theatres for an admission price of a \$1.25 for adults and 50c for children as a condition for the licensing of "Around the World in 80 Days."

Brunt of the "80 Days" complaint is centered on Morris Lefko, special sales representative for the Michael Todd Co. who is working closely with UA in the seling of the picture. Allied Theatre owners of Indiana has pointed out that Lefko was formerly with Paramount and the exhib unit attributes to him the setting up of the alleged illegal royalty deal on "10 C's."

According to Allied A.

According to Allied of Indiana, the evidence against Par and UA was submitted to the antitrust division on Aug. 12. It's noted that if the Government agency refuses act, "we must convince our Congressmen and Senators that a full investigation of the antitrust division for its dereliction; in endivision for its dereliction in enforcing the decrees is a must earlin the 1959 session of Congress.

No Such Thing As Too Much War If Story Okay-Wald

Jerry Wald, who has a war film, "In Love and War," coming up in the midst of the recent attacks about the preponderance of war films and the depiction of American officers and sulfited pure in films and the depiction of American officers and enlisted men in these pix, contends that it's wrong to stigmatize a film because of its subject matter. Of prime importance, according to Wald, is whether the story is a good or bad one. "It doesn't matter whether it's a war film, a western or a comedy as long as you have a good story," Wald contended.

In New York on a quickie last

as long as you have a gooc story, Wald contended.

In New York on a quickie last week to discuss releasing plans with 20th-Fox on "In Love and War" and "Mardi Gras," two of his recently completed productions. Wald described his "war film" as a controversial anti-war film dealing with the adjustment to war of an intellectual. He said he had received the full cooperation of the U.S. Defense Dept. and encountered no opposition because of the pic's strong anti-war theme. Wald maintained that the Government agencies go through proposed scripts with a sharp eye. He said the question of censorship is not involved, but that the Defense Dept. and the State Dept. want to make sure that the best interests of the U.S. are served, particularly (Continued on page 16)

Rubine V.P. of Highroad

Irving Rubine, former v.p. of Dougfair Corp. and Robert Stillman Productions, and veteran adpub exec, has been named v.p. of Highroad Productions, of which Carl Foreman is exec producer. He leaves N. Y. Sept. 15 for London where Foreman operates. Latter recently produced "The Key" for Columbia and has two more to do for this company.

Metro-Lanza Again

Having emerged with a profit from "Seven Hills of Rome," the Mario Lanza starrer made in Rome in association with Titanus Films, Metro is ready to embark on another European co-production involv-

Deal has been set with Corona Films of Germany for a still-untitled film to be made in that country with Lanza in the lead. Lanza has been living abroad for the past year. In addition to making pix, he has made a number of concert ap-

Seen Cueing Move To Alter Decree

Row between Paramount and Allied States Assn. over interpretation of the industry's antitrust decree is expected to lead to an distributors by certain distributors attempt by certain distributors for an overhaul of the judgment

Allied started the battle in addressing itself to the Scnate Small Business Committee. Film companies, particularly Paramount, were not abiding by the decree rules, said Allied.

Par general counsel Louis Phillips provided the rebuttal. Allied has been inconsistent in various matters pertaining to the decree, said Phillips, in defending Par policies.

policies.

The differences between Par and Allied, as aired, have served to spotlight what various other distribs believe to be a need for changes in the trust law as it affects the industry. And it appears they'll be approaching the Dept. of Justice shortly for some adjustments.

Argument heard on the distrib

Argument heard on the distrib side is that the decree was entered under vastly different industry cir-cumstances than exist today. The cumstances than exist today. The market conditions now prevailing are such that two companies—RKO and Republic—already have been forced out of business. Distrib execs insist, further, that the economic welfare of the entire industry is being weakened by the trust measures. measures.

For one, they want relief from the edict which directs the sale of (Continued on page 10)

GUTOWSKI GROUP NABS 'EIGHTH DAY' FOR U.S.

'EIGHTH DAY' FOR U.S.

An American group headed by Gene Gutowski has acquired the U.S. and Canadian rights on the German-Polish co-production, "The Eighth Day of the Week." Film has been shown at the Venice film festival. It's currently stuck in U.S. Customs which wants to make deletions.

Gutowski, reported as owning the film and having put up 50% of the advance money, got the picture from Arthur Brauner's CCC-Films in Berlin, which co-produced it. He said he planned to set up a company in the States, though it appears likely that the film will go via one of the established indie distributors.

Picture was pulled earlier this year from the Cannes film festival because the Poles considered it an unflattering comment on their Communist paradise. Picture deals with a couple trying to find a room in crowded Warsaw.

Gutowski, a young ty producer who escaped from Poland during (Continued on page 10)

THE 'BIG DIVVY'

Product shortage and "rough" rental terms notwithstanding, it's the exhibitor—specifically, the big circuit—who today is king in the film industry.

It is he, who, more often than not, cracks the whip over the distributors; and in the final counting, both sides are playing a kind of hide-and-seek game with the law which has become so widely accepted that the game actually has turned into the rule.

has turned into the rule.

The situation has emerged in the wake of the Paramount decree, which forced divorcement of production-distribution from exhibition, forced picture-by-picture selling and competitive bidding. Since nobody in the industry, whether it's distribution or exhibition, particularly likes the competitive bid system, the situation has resolved itself via exhibitor "splitting" of the product.

itself via exhibitor "splitting" of the product.
Today, in some 75% to 80% of all situations throughout the country, the theatres divvy up what they'll play, throwing off enough to the competition to avoid opening up the territory to competitive bidding. If, however, an independent feels he's been getting the wrong end of the stick under the bargain, he's free to demand that the pictures be put up for bids.
Theoretically, this solves the situation. Practically, however, it solves virtually nothing. For the (Continued on page 149)

PIX INDUSTRY BEING SOLD SHORT: FOREMAN

Leaders of the motion picture industry—those who have been at the helm for years—are selling the business short. They don't have the love for the industry they should have, and this is shown in

should have, and this is shown in their diversified activities and the sale of libraries to television.

Thus observed Carl Foreman, writer and producer, who visited New York over the past weekend from his London base. Foreman, who produces independently in association with Columbia, was asked if the Col leadership was equally to bloome.

asked if the Col leadership was equally to blame.

Not so, he replied. This company is "in" the motion picture business like no other. President Abe Schneider intends to give his all for the industry, said Foreman, who noted that while Col's backlog also went to tv, this was done under the previous regime.

Green-Newman Plan for Splitting Loew's Stirs Wall Street; Would Spin Off Studio, Retain Theatres

"Paradise' Lost

Manager Bill Rush of the
Capitol Theatre, Cinerama
outlet in Cincinnati, instructed
his telephone operators to answer all calls with, "Hello . . .
Search for Paradise," and ran
into a crossed-wire situation.
A woman, who dialed the
theatre by mistake, found the
greeting rather astonishing.
She had intended to call the
recorder of death certificates,
whose number is close to that
of, the theatre.

Onward & Upward

Walt Disney Productions has be-come the darling of Wall Street. Shares in the independent produc-tion company have been on the rise since the beginning of the year and sales have been given further impetus by an analysis, which was given good press cov-erage, by the Sutro brokerage house.

Disney stock has shot up from a low of \$14 per share to \$34.50, making it the outstanding Issue of all motion picture shares on the New York Stock Exchange.

The Sutro report, which came out last week, drew attention to a fact which has long been known in the trade. This is that Disney pictures for the most part are timeless and consequently have substantial reissue values. Once amortized, each production is carried on the books as being a \$1 entry.

It's further noted that such p'c-tures as "Snow White and the Seven Dwarfs" and the upcoming "Sieeping Beauty" can be placed on the market every few years with good returns likely.

As previously mentioned, all film

stocks have gone ahead of quota-tions at the early part of the year. Disney is head and shoulders above all others.

On the basis of the activity of Loew's Inc. shares last week, it appears that investors and/or friends of board members Louis A. Green and Jerome A. Newman are showing interest in the new divorcement plan proposed by Green and Newman. The two board members, who own and control one of the largest single blocks of shares (believed to be about 200,000 shares), are advocating a spinoff of the production-distribution company rather than the theatre chain. The latter, under the plan, would remain part of Loew's Inc. along with N.Y. radio station WMGM, the foreign theatres, and the record and music companies. Formal presentation of the

Dnward & Upward

With Walt Disney

In Wall Street

Walt Disney Productions has beome the darling of Wall Street, thares in the independent production company have been on the ise since the beginning of the ear and sales have been given urther impetus by an analysis, thich was given good press covalege, by the Sutro brokerage, Disney stock has shot up from a proof \$14 per share to \$33.50.

Michight it foreign theatres, and the record and music companies. Formal presentation of the Green-Newman plan is expected to the mask to convenie to convenie the plan, it's understood that Green and Newman are advocating that the \$27.000,000 funded debt be assumed by the company which is given the film libraty, including the post-48 films. Last week Loew's Inc. stock wound up as the sixth most traded shares on the N.Y. Stock Exchange. Monday saw a new high for year at 21½. According to Wall Street sources, Green and Newman are making every effort to avoid a proxy fight and hope to employ their powers of persuasion to convenie prexy Joseph R. Vogel, the management team, and the remainder of the 19-man board of the vocating that the \$27.000,000 funded debt be assumed by the company which is given the film libraty, including the post-48 films.

Last week Loew's Inc. stock wound up as the sixth most traded shares on the N.Y. Stock Exchange. value of their plan.

value of their plan.

As far as could be ascertained, the Green and Newman pitch goes something like this: The studio is the big loser for the company, dropping some \$10.000,000 annually, and as a result is putting a strain on the other divisions of Loew's, all of which are profitable. If the studio is cut down to size and made to stand on its own, it's (Continued on page 149)

Censors in States

Reacting to Rise In O'seas Entries

The rising number of foreign films going into distribution in the U. S. has triggered new moves for ensorship in various states. However, complaints about film advertistic. tising in general also are a contributing factor.

View was set forth in N. Y. last

View was set forth in N. Y. last week by an industry exec who has long watched the censorship field in the States. He noted that 45 out of 48 state legislatures are skedded to meet next year, and that censorship proposals are pending in several, with additional ones to be expected.

Not only will there be efforts to introduce censorship, but some of

Not only will there be errors to introduce censorship, but some of the already existing boards will make efforts to protect and strengthen their always precarious position. In Maryland, for instance, the legislature already has been put on notice that an effort will be made to much through a bill that put on notice that an effort will be made to push through a bill that would establish a rating system for films. A special committee estab-lished by the legislature so far hax twice nixed censorship bills sub-mitted to it.

Sol Schwartz's 'Tour'

RKO Theatres prexy Sol A: Schwartz took off this week on one of his periodic o.o.'s of houses in Denver, San Francisco and Los Angeles.

Angeles.

He may look at some production while in the Hollywood orbit, but this is essentially a survey of the company's operations.

Rembusch Raps Par's Phillips For **'Untruths' on Allied's 'White Paper**

Trueman T. Rembusch, Indiana circuit operator and an executive of Allied Theatre Owners of Indiana, has charged Louis Phillips, Paramount v.p. and general counsel, with issuing "gross un'ruths" and "half truths" in his letter to Sen. Hubert H. Humphrey commenting on Allied States Assn.'s "white paper."

Rembusch made the charge in a

Rembusch made the charge in a letter to Sen. Humphrey, chairman of the Subcommittee on Retailing Distribution and Fair Trade Prac-Distribution and Fair Trade Practices of the Senate Select Committee on Small Business. The Indiana theatreowner particularly takes exception to Phillips' version of the exhibition of Par's "The 10 Commandments" at Rembusch's Crest Theatre in Wabash, Ind.

Crest Theatre in Wabash, Ind.

Rembusch cites what he purports to be "specific lies" by Philips in the latter's version of what occurred when Rembusch instituted a "pay what you choose" policy for the showing of "10 C's." Employing a chapter and verse technique, Rembusch lists what he terms Phillips' "lies" and presents his version of the "facts."

For example, Rembusch quotes Phillips as saying that . . . it (Paramount) received only a percentage

The fact, according to Rembusch, was the following: "Ten Commandment' grossed in the Crest Theatre, Wabash, on a 'Pay What You Choose' policy, \$2.050.72 the first week and \$2.841 the second. week, for a total of \$4.891.72. Contrast this with the average weekly gross of the Crest for the six weeks prior to The Ten Commandgross of the Crest for the six weeks prior to 'The Ten Commandments' engagement which was \$345.93. Pennies? Paramount's share of the \$4.891.72 gross was \$3,000.40. Pennies? Connersville, Ind., with approximately 5,000 greater population than Wabash in a theatre comparable to the Crest, grossed \$500 less than Wabash during the two weeks it showed 'Ten Commandments' at Paramount's dictated \$1.50 for adults and 75c for children. In our town of Franklin, Ind., with better drawing potential than Wabash, playing much later and charging Paramount's later dictated admission price policy of \$1.25 adults and 50c children for the two weeks' engagement, grossed \$2,041.10 less than Wabash grossed."

Pointing out that Par did not

Pointing out that Par did not (Continued on page 149)

Time For Inventory At Closing Of Festival Circuit in Europe

By HAROLD MYERS

Venice, Sept. 9.

The ending of the Venice Festival on Sunday (7) marked the close of the European fest season which, because of the inclusion of Brusseis, has been even more extensive than in previous years. It should also be the time to start an urgent reappraisal of industry policy to determine the most effective way in which these international junkets can be used to benefit Hollywood generally, and not merely serve as a jumping off point for the few official entries.

With the principal Continental festivals in Cannes, Brussels, Berlin and here, the pattern of participation by the Motion Picture Export Assn. has virtually followed a stereotyped pattern. A limited budget of some \$8,000-\$10,000 has been spent on publicity and entertainment. The advertising has usually been restricted to displays in the vicinity of the festival theatre and to the manning of a stand for the distribution of handouts on the official entries, while the entertainment side is mainly restricted to one major social gathering

At Venice, however, Frank Gervasi, the MFEA's local rep, changed the entertainment formula, by organizing a series of small private parties in lieu of the mass cocktailery, and has found that it has paid off in high level goodwill. Realizing that out of his total budget only about \$2,000 would be available for entertainment of small luncheons at which quests could be handpicked and, in this way, reckons he has penetrated all the influential sources in a way that would have been impossible at a mass reception.

At one such luncheon, for examiliary with the presidency of the industry with the presidency of the industry in the vicinity of the festival feature of the distribution of handouts on the organization of the distribution of handouts o

a way that would have been im-possible at a mass reception. At one such luncheon, for exam-ple, the guest of honor was the Italian Undersecretary for Enter-(Continued on page 12)

Youngstein's 'Sell Big Product Like Barnum & Bailey

Hollywood, Sept. 9. Max E. Youngstein, United Artists v.p., yesterday (Mon.) attacked the sort of industry thinking that has seen dwindling ad-pub backing of top films. "It is ruinous and selfdeluding to release important product without the promotional men and money and the momentum that developed the mass mar-ket," Youngstein told UA's international convention here of ad-pub execs and field representatives.

UA business and product are "at an all-time peak." commented Youngstein, adding: "and so is the ad-pub operation." UA's gross in commented the first six months of the current year hit a new high of \$37,450,000 Company now has a record 65 field exploitation men in its employ.

Youngstein made it clear he didn't want any "Madison Avenue soft sell approach." He said films are a "circus-type business."

UA SETS GOALS ON U.S.-O'SEAS LIAISON

U.S.-O'SEAS LIAISON

Los Angeles, Sept. 9.

Details of United Artists' new policy of closer 'liaisen between the comestic and foreign promotional operations will be blue-printed at four-day advertising-publicity - promotion convention now in session at Ambassador Hotel here. Entire format of company's bally plans for next 12 months also is being finalized.

Meet, which started Sunday (7) is under co-direction of v.p. Max E. Youngstein, national ad-pub-exploitation director Roger H. Lewis and Mori Krushen, exploitation and Mori Krushen, exploitation manager. William J. Heineman, distribution v.p., also is participating in conclave, as is Samuel Cohen, homeoffice publicity manager.

than it has been getting.

"What I'm concerned about now," says Berger who has many other business interests in addition to his theatres, along with numerous philanthropic ones, "is convicts' welfare while they're still in prison and after their discharge." "That's why I've taken the presidency of the International Prisoners Aid Society's Minneapolis chapter. And that's why I'm attending the Society's national convention in Detroit this week."

Berger's interest in this philan-

in Detroit this week."

Berger's interest in this philanthropy extends many years back, he points out. He was appointed a member of the Minnesota governor's committee on state prison reforms and has been a leader in moves to develop the men's rehabilitation while they're still in the penal institutions and their welfere after discharge.

RON REAGAN BACKS BILL ON UPS & DOWNS TAX

Washington, Sept. 9.
Homeward - bound legislators took with them copies of a bill which would give tax relief to wage earners with fluctuating incomes. Copies were sent to every member of Congress by Rep. Thomas Curtis (D., Mo.) who failed to get bill through 85th Congress, but hopes for better luck next time.

time.

Bill, which was backed by actor Ronald Reagan, who had appeared as witness before House Ways and Means Committee early this year in support of measure, would materially benefit film stars whose incomes can vary between feast and famine in successive years.

'Spider's' 400 Houses

Hollywood, Sept. 9. American International has booked "The Spider" into 400 theatres throughout the country for Halloween midnight (Oct. 31) preeming. Opening sets double company record for mass bookings and print orders.

Pic, produced by Bert I. Gordon will be given heavy point-of-purchase promotion.

Mpls. Radio's 10% Of Gross to Plug 'Eternity' Return

Minneapolis, Sept. 9.
There has been much exhibitor clamor against percentage as a distributor policy. But now in this territory theatreowners are playing a picture, the reissued "From Here to Eternity," on percentage with radio stations as well as the film company.

For around "

company.

For around-the-clock broadcasting of a three-minute recording especially prepared to exploit the reissue, WLOL here is receiving 10% of the gross from United Paramount's local 1,000-seat Lyric. The cost for the radio time if bought on a straight ratecard basis would have been prohibitive, but the station was willing to make the deal to demonstrate its worth as a sales medium.

As of last week "Eternity" was

a sales medium.

As of last week, "Eternity" was in its second Lyric week after having outgrossed "Twilight of the Gods" (in its second week) and "The Naked and the Dead" (in its third week at advanced \$1.25 admission) at the other two Paramount loop houses, 4,100-seat Radio City and 2,200-seat State, respectively. The "Eternity" initial week's take was \$8,000, so that WLOL received \$800.

Paramount continued the radio

WLOL received \$800.

Paramount continued the radio broadcasting on the second week and chopped down the newspaper ads to next to nothing. Ev. Seibel, Paramoune. circuit advertising-publicity head here, gives credit for the boff boxoffice results entirely to the radio selling.

The recording in question, distributed by Columbia along with the picture, contains an excerpt-from the dialog of one of "Eternity's most torrid scenes along with a narrator's highly dramatic description of the picture as a whole.

Byron Shapiro, Columbia branch

scription of the picture as a whole.

Byron Shapiro, Columbia branch
manager here, claims that the campaign has been proving just as
highly successful elsewhere as
here and that the reissue now in
most situations is piling up better
grosses than the first showings of
most of the company's pictures of
recent years.

Sale of 100,000 Shares of UA Stock By Officers Shown in SEC Report

Sale of 100,000 shares of United Artists Corp. class B common stock during July is a high point of the new Securities & Exchange Commission monthly report on who's selling or buying what. The re-port covers filings made wi': SEC between July 11 and Aug. 10.

between July 11 and Aug. 10.

The hefty bundle of UA class B common was disposed of by the following, in the number of shares specified: Robert S. Benjamin, 23,687; Robert F. Blumofe, 2,250; William J. Heineman, 11,844; Arthur B. Krim, 23,687; Seymour M. Peyser, 3,000; Arnold M. Picker, 11,844; Charles Smadja, 11,844; and Max E. Youngstein, 11,844, In each case, the number of chem's sold represents approximation of chem's sold represents approximation of chem's sold represents approximation of class B common shares held

by each. (This is a capital gains deal.)

The SEC explained that the group, all officers and/or directors of the company, own the stock involved "beneficially through Arthur B. Krim and Roberta S. Benjamin, as joint tenants, pursuant to an agreement dated Feb. 25, 1957."

The report discloses that eight officers and directors of Columbia Pictures Corp. acquired the capital stock of Fico Corp., which then held 19,670 shares of Columbia Pictures but which raised its holdings in the film company to 30,361 shares later in July. The stock purchasers involved are the Ralph M. Cohn trust, Alfred Hart, Leo Jaffe, Paul N. Lazarus Jr., Abraham Montague, Abraham Schneider, Schwartz & Frolich (Charles Schwartz) and Donald S. Stralem. (Continued on page 14)

(Continued on page 14)

Dubbing Cockney Into 'English'

Phil Hyams, Eros Films' topper, is considering dubbing the voices of the kids in the Max Bygraves' starrer, "A Cry from the Streets," for American consumption. Hyams told VARIETY: "At least three prominent U.S. film people have assured me that the children's authentic cockney accents will be incomprehensible to

children's authentic cockney accents will be incomprehensible to the American ear."

"Cry" has got away to such a strong start both in the U.K. and in other countries that Hyams is determined that nothing shall be allowed to stand in the way of a similar success in the States. The recent big grosses of Eros' product have convinced Hyams that horror pix and comedy are what audiences want and their forthcoming program reflects that theory. Among the films skedded for early production are "Emergency Ward 10," based on a popular commercial tv series, "Jack the Ripper," "Fiend Without A Face" and "Touch It Light," a comedy about an ack-ack gun site.

Eros is also to make another pic with Bygraves as soon as his commitments permit and a suitable subject has been found.

New York Sound Track

The censors: South Africa nixed "South Pacific," objecting to that "You've got to be taught how to hate" song . . . Australia banned "Fiend Who Walked the West," but England gave it an "X" (for adults only) certificate . . . Whatever happened to those projects for filming "The Cardinal"? . . . Roland V. Lee will shoot "The Big Fisherman" in Metro's 65m widescreen process. Buena-Vista will release . . . The in-the-water clinch scene which 20th-Fox has been using in ads to plug "In Love and War" isn't any longer in the picture. Dana Wynter, who's in it with Bradford Dillman, complained the shot made her look as if she had no clothes on . . . The Globe marquee finally came down.

Columbia finally took the wraps off Carl Foreman. The independent producer, who is aligned with Col, faced a press conference Friday (5) for the first time since he was a focal point of the House Un-American Activities Committee years ago—and since okayed. This bit of his background drew no spotlight at the session with reporters.

Life is getting on the Entertainment Number kick with a double-feature edition (Xmas-New Year's). Cosmopolitan has one primed for November.

Jack Lord gets star billing over the title for the first time when he

November.

Jack Lord gets star billing over the title for the first time when he appears with Robert Taylor, Tina Louise and Fess Parker in Paramount's "The Hangman," which rolls Sept. 22 . . . Lisa Kirk gets a plug in Metro's 'North by Northwest' via lobby posters at the Plaza Hotel heralding her forthcoming appearance in the Persian Room. Location scenes for the picture were filmed in the Plaza lobby . . Sol C. Siegel, Metro production chief, and J. J. Cohn, studio executive, left for Europe over the weekend to look in on M-G production abroad. Main stop will be in Rome for a look-see at progress being made on "Ben Hur." . . . "Cat on a Hot Tin Roof," grossed more than \$100.000 in Labor Day weekend bookings, according to Metro . . . Peter Riethof, prexy of American Dubbing Co., at the Venice Film Festival lining up pictures for dubbing into English.

Note from Ernie Emerling, Loew's Theatres pub-ad chief, re last

pictures for duobing into English.

Note from Ernie Emerling, Loew's Theatres pub-ad chief, re last week's Soundtrack item that peaches sent out by the company did not come from the orchard near Loew's New Jersey drive-in: "Wanna bet they didn't come from Loew-ey's 35, New Jersey's greatest drive-in? A year ago, we bought the adjacent property to provide space for future expansion and as an investment. With the property, we inherited a full-blown peach orchard. I'd love to see the shipping label someone claims originated in Georgia."

a full-blown peach orchard. I'd love to see the shipping label someone claims originated in Georgia."

Joseph A. Macchia, secretary of Loew's Inc., and Theodore R. Kupferman, secretary and general attorney of Cinerama Productions Corp., are campaign manager and assistant campaign manager, respectively, for John Lindsay, GOP candidate for Congress in 17th district . . . Ed Sullivan spent three days with Metro's "Ben Hur" company in Rome filming footage for his show Harry Goldberg, Stanley Warner pubad chief, off to Australia to assist in introduction of Cinerama at Plaza Theatre in Sydney on Sept. 17 . . . Bill Ornstein, former Metro publicist, named sales promotion director for "Tosca," which S. Hurok will present as a roadshow attraction in the U.S. and Canada . . "Gigi," which has been playing to capacity at the Royale Theatre, on a hardticket policy, is adding an extra performance on Thursdays beginning Sept. 18 . . Universal prexy Milton R. Rackmil back at his homeofice desk after series of conferences at studio . . . Eva Marie Saint has arrived in to join the "North by Northwest" company which has been shooting in New York with Alfred Hitchcock producing and directing . . . George Pal in from London to confer with Metre execs on plans for Christmas launching of "Tom Thumb," a live action and puppet film . . . Lester A. Schoenfeld will have four shorts in Broadway house when the "The Defiant Ones" opens at the Victoria, with "This is Bermuda" scheduled for the engagement. "Tonight in Britain" is at the Plaza, "Swan of Avon" at the Baronet, "Three Roads to Tomorrow" at Loew's State . . .

L. A. to N. Y.
William Allyn
Sylvia Ashton
Jack Benny
James B. Conkling
Jack Dempsey
Henry Ginsberg
Leonard H. Goldenson
Abner J. Greshler
Henry Jaffe
Karl Malden
James Mason
Dan Melnick
Sal Mineo Sal Mineo Sal Mineo
Tom Moore
Maureen O'Hara
Millie Ferkins
Mary Pickford
Milton R. Rackmil
Elmer C. Rhoden Jr.
Gilbert Roland
Eva Marie Saint
Irene Sharoff
Walter Slezak
Lee Strashery Lee Strasberg Philip A. Waxman

Europe to N. Y. Noel Coward Chris Gampel William Gaskill Herbert L. Golden Harry E. Gould

Stanton Griffis Francis S. Levien George Pal

N. Y. to L. A.

Bert Barkas Milton Berle Mrs. Tobe C. Davis Eddie Fisher Robert Jacks Marvin Josephson Bob Keeshan Herb Landon Margaret Leighton Billy Pearson Tom Sarnoff Sol A. Schwartz Oliver Smith

N. Y. to Europe

Ann Bontempo Eric Burger J. J. Cohn Joe Lustig Nicole Millinaire Jack Mills Bernard Musnik Tom Patterson
Phillip Schweidel
Sam Shayon
Sol C. Siegel
Roy Thomson Luben Vichey Darryl F. Zanuck

MISSION TO MOSCOW: PIX SWAP

Playdate Status of Russ Pix Here

A good Soviet film today gets approximately 100 dates in the States, Nicholas Napoli, prez of Artkino, distributor of Russian films in the U.S., said last week. When it comes to the average Russ import, the total runs to between 20 and 40 dates. There's no house in the country entirely devoted to playing Soviet releases. Figures make it plain that, unless an unusual push is put behind the Soviet pictures that may be bought by members of the Motion Picture Export Assn., they may find it tough to get them booked widely in this country. When the public has been interested in a given film—as it currently appears to be in "Bolshoi Ballet" and as it was some years back in "The Grand Concert"—the pix have gotten proportionately wider circulation.

20th Stumps for B.O. Bonfire Via **Relighting of Smalltown Houses**

Running counter to the policy of some of its competitors, 20th-Fox is making every effort to encourage the reopening of smalltown houses all over the country.

According to Alex Harrison, 20th's general sales manager, these efforts, conducted at,the local level by the 20th salesmen, have been successful in a surprisingly large number of instances, with the field sending in long lists of houses that have been relit.

"We believe that the more theatres there are, the better not only for us, but for the entire industry," Harrison commented in N.Y. last week. 20th is offering a number of incentives, including easy terms and guarantees of product, to the small exhibitors to get them either to keep their theatres operating or to reopen them where they have closed. "We are in a contracting market here at home and we must do our best to keep if from growing smaller," Harrison said.

In this 20th differs from several of the other majors who, privately, have taken the position that (1) there are too many theatres anyway, and (2) it costs more to service some of these houses than it's worth in terms of the film rental they throw off.

Where 20th differs from several of the other distribs is that it has more product to offer than most. Since the exhibition pattern has changed, with a great many situations running fims longer and cutting down on their weekly changes, the booking potential—particularly on the smaller pix—has dropped. Decrease in volume of playoff has been of considerable concern to the 20th sales brass.

Typical examples of closed thearters in the midwest area alone,

been of considerable concern to the 20th sales brass.

Typical examples of closed theatres in the midwest area alone, which have reopened under 20th prodding, would include the Electric at Blockton, the Croft at Bancroft, Elite at Laurens, Star at Marquette, all in Iowa; the Civic, Webb City; Nomar, Wichita; Ritz, Caldwell; Dakin, Lakin; and Regent, Winfield, all in Missouri and Kansas; the Gem, Gilletti; Lake, Winneconne; Community, Athens, all in Wisconsin; Capitol, Bristol, South Dakota; Roxy, Argyle, and Ulen at Ulen, all Minnesota; Table Rock in Table Rock; Coronado, Humphrey; Aladdin, Butte, in Nebraska, and others.

Auckland's 'SP' Todd-AO

Auckland, U.Z., Sept. 9.

Amalgamated Theatres, a 47-house chain here, will introduce the Todd-AO process in one Auckland cinema by Christmas. First screening in new process will be "South Pacific".

"Around the World in 80 Days",

currently playing Auckland and Wellington, is being shown on standard 35m.

'Big' Pix Conceal The Little Charms, Sez Mark Robson

Director Mark Robson says that the prevalence of "big" themes in films has blotted out some of the imaginative detail work on the screen which used to charm and delight audiences, particularly in comedies.

"The art of saying things with the camera alone, which was really a hangover from the silent days, has more or less died out." Robson opined in New York. "What we are doing today really are more cinematic plays that leave little room for detail."

Robson said that there were di-

room for detail."

Robson said that there were directors left on the Coast who still sought the significant little touches which, as in the case of Ernst. Lubitsch, would contribute greatly to the enjoyment of the show. "But when you deal with these enormous subjects; the main aim is to get good performances. There is no desire to be particularly tricky, or perhaps not even to be particularly expressive in cinematographic terms alone." he added. Robson, who just finished "Inn (Continued on page 18)

Too Many Crepehangers In Pix Biz; Showmanship Needed: Aussie's Turnbull

Top Trade Bd. Duo
Due for Brit.-U.S.

Pix Talks in D.C.

When talks for a new Anglo-American film agreement open in Washington Sept. 30, chances are good that both David Eccles, president of Britain's Board of Trade, and Sir Frank Lee, permanent undersecretary to the board, will be on hand. British team in the past has been led by Lee.

As far as the American side can see, the negotiations will be uneventful, though they always serves as grounds for a useful exchange of views. Deal in the main encompasses remittance regulations, and no changes in that setup are expected.

The Yanks get a basic \$17,000,000 (Continued on page 10)

& QUID PRO QUO

By FRED HIFT

Eric Johnston, president of the Motion Picture Export Assn., expressed the hope last week that all alm dealings with the Soviets eventually would revert to normal, commercial channels. "As a matter of fact," he said, "I think we should deal that way with all the Iron Curtain countries."

Johnston and Turner Shelton, head of the U.S. Information Agency's film division, leave New York today (Wed.) for Helsinki on their way to Moscow, where negotiations with the Russians for a picture-deal are due to start Sept. 15. There appears to be a good deal of confidence that an arrangement will be worked out.

The MPEA board in N. Y. last week voted Johnston full powers to represent the MPEA member companies in Moscow, both in the sale of Yank pix to the Russians and in buying Soviet features for "participating" companies. This, of course, means that only those distributors who sell films to the Soviets will be asked to take on Russian pictures for release in the State. States.
State Dept.'s 'Sell'

Russian pictures for release in the States.

State Dept.'s 'Sell'

Johnston told Variety it was his assumption that, if a deal is signed, the U.S. State Dept. will then call in leading exhibitor representatives from throughout the States and will impress on them the necessity of booking the Russian features. This would be in line with the Government's feeling that the cultural exchange agreement between the two countries must be implemented as far as possible.

While they have received no assurances from either Johnston or the State Dept., the Soviets nevertheless have made it plain that they figure on seeing their pictures widely distributed in the U.S. Johnston has told them on several occasions that he isn't in any position to give any guarantees on that score. It's plain, however, that if the Government is anxious to have Hollywood pix seen throughout Russia, some way will have to be found to reciprocate in the States. Thus, via pressure from Washington, the exhibitors will end up in approximately the same position as the distributors, i.e., having to play ball whether they like it or not. Neither Johnston nor the company toppers pretend that they're delighted with having to ship pix into the Soviet Union, and they are making it quite clear that they are doing so only under the urgings of the State Dept. Some distribs do, however, see a considerable commercial potential in the U.S.

Johnston As U.S. Rep
In authorizing Johnston to buy films from the Soviets. MPEA took

in the U.S.

Johnston As U.S. Rep
In authorizing Johnston to buy
films from the Soviets, MPEA took
an unprecedented step inasmuch as
the organization in the past has
frequently turned down requests of
a similar nature from "friendly"
nations like the French, the Germans and others. There's one fine
point to be considered, and that is
that Johnston isn't going to the
Moscow negotiations as MPEA topper, but as a member of a two-man
State Dept., team. Thus, in theory
at least, he is buying these pictures
for the Government, which in turn
is acting for the companies.

for the Government, which in turn is acting for the companies.
Johnston acknowledged that, in acting as a unit in their dealings with the Soviets, the companies gained certain bargaining advantages. At the same time, he held that a great deal more was to be said for normal commercial intercourse, with each distributor making his own deal. That's the way the Russian talks were originally set up. Later, this was changed—apparently at the urgings of the State Dept.—and the companies licensed MPEA to negotiate for them.

them.
Part of the reason for the switch
was the Soviet insistence on a quid
pro quo in any deals, the type of
reciprocity specifically nixed under the cultural exchange pact.
(Continued on page 14)

JOHNSTON JUNKET MPEA Envisions Jan. 1 as Start Of Creme de la Kremlin-U.S. Pix Barter

Corman 0.0.'s 'Typee'

Hollywood, Sept. 9.

"Typee," picturization of the
the have been produced and directed by John Huston for Allied
Artists as a Gregory Peck starrer,
may now be put out by indie Roger
Comman. Corman.

Corman, who left last week on a three-month world tour, has taken the Nigel Balchin screenplay with him and will seek a co-production deal with a foreign company while abroad. He'll try to line up production coin while in Australia, Singapore, the Philippines and India.

See More Pix For Russkys in Swap, **Denying a Dearth**

Washington, Sept. 9.

There is a possibility that more pictures—about six—will be screened for the Russians when negotiations on a motion picture exchange resume in Moscow Sept. 15. Turner Shelton, Goverment rep on the U.S. team (Eric Johnston is the other member) and film chief of the U.S. Information Agency, told Varierry that 25 more pictures have been made available since the original 160 were offered to the Russians last March.

This, according to Shelton, is strong contradiction of rumors of a dearth of product for the new mission-to-Moscow he and Johnston will make. The Soviet delegation sat through a marathon screening of 67 pix last spring, but departed without reaching an agreement. At that time, it was understood about 12 had won Sovexport approval.

Shelton indignantly denied reports of any industry dissatisfaction as basis for the one-week postponement of the Anglo-Russian talks. He pointed out that the MPAA has been away from Washington all summer, first to Europe, then Latin America, most recently to the west coast. As a result, his request for a delay to give him more time for preparation is "reasonable," and Shelton requested the delay via State Dept.

Fourth-Dimensional Man

'Fourth-Dimensional Man' Shooting in Pennsylvania With H'wood 'Trick' Help

There are as many ways of filming a picture as there are of skinnig a cat, and Hollywood, though

nig a cat, and Hollywood, though it has better facilities, isn't necessarily the mecca of all producers.

Jack Harris, a regional distributor-turned-producer, thinks he's proving the point via his activities in Pennsylvania where he currently has "The Fourth-Dimensional Man" before the cameras. The entire picture is being shot there, but some of the technical knowhow for trick photography still has to be imported from the Coast Film is a science-fiction thriller

how for trick photography still has to be imported from the Coast Film is a science-fiction thriller in color and widescreen and, though it's quite elaborately conceived, Harris counts on bringing it in for under \$400,000. Unburdened by a studio overhead, and so far not even tied to any distribution deal, he feels he's taking a risk worth taking. "I know we're nearing the end of the horror cycle," he said, "but the pictures with a gimmick still are doing well."

Harris, who runs a regional distribution setup out of Philadelphia, went into production with his Fairview Productions Inc., turning out "The Blob" as his first picture, also at the studios at Chester Springs, Pa. It was made for (Continued on page 14)

Two highly optimistic men-representing the Government and representing the Government and the motion picture industry—em-plane for Moscow today (Wed.) sincerely believing Russia will buy and will be screening American films by next Jan. 1.

The Soviet Union hasn't bought n American picture since "100

The Soviet Union hasn't bought an American picture since "100 Men and a Girl," starring Deanna Durbin, in 1938.

In interviews here before leaving for Russia, Eric Johnston, MPEA president, and Turner Shelton, head of motion pictures for the U.S. Information Service, said they expect success when the talks start this time in Moscow Sept. 15. The last conference was broken. The last conference was broken off last April 29 when the Soviet delegation was called home.

"I have every reason to belleve an agreement can be worked out," Shelton said. "I think it would be reasonable to anticipate that American films can be on Russian screens around the first of the year."

The deal—involving about \$700,-000—is no bulky loot for Hollywood, but it is considered of top priority importance to Uncle Sam's State Dept., always in search of some method of getting the truth about America into as many Russian minds as possible. The Federal government thinks American films would make a major contribution toward selling the United States to the average Soviet Ivan. And, officials here ask, what else is there to turn to with the Russians so clever in jamming Voice of America broadcasts and so successful in banning all U.S. newspapers, magazines, books, etc.? The deal-involving about \$700,-

The deal to be talked over in Moscow is expected to result in the sale of about 12 American films at about \$60.000—or a little each. U.S. distributors will probably buy about seven Russian films in return—but the agreement definitely will provide for no ratio (Continued on page 149)

Exhibs Need 25G More For Radio Or Drive Doomed

An urgent plea has been issued exhibitors for an additional \$25,000 that is required so that the radio portion of the proposed campaign of the business building drive can be launched. Budget for radio time and production costs is \$380,000. If the \$25,000 is raised, it's expected that the radio campaign will be launched within 30 days after the money is received.

According to a bulletin issued by Theatre Owners of America, there will be a radio campaign if the money comes in immediately, but that if it doesn't, the entire industry business building campaign is dead

dead.

So far the major circuits have converted one-third of their pledges into cash. At the moment, all exhibitors who have promised to put up some coin for the business building program are being polled for permission to apply one-third of each pledge just to radio. The cash for one-third of all the pledges will be \$25,000 short of the money required for radio.

the money required for radio.

It's apparent from the appeals being made that many theatremen have so far reneged in honoring their pledges, a factor that has led many industryites to the conclusion that the business building campaign is dead. Even if the \$25,000 is raised to launch the radio drive, it's feared that the remainder of the proposed ambitious plan is doomed.

Houseboat

Warm comedy with good box-office appeal in Cary Grant and Sophia Loren.

Hollywood, Sept. 5.

Paramount release of Paramount-Scribe production, produced by Jack Rose, directed by Merkille Shavelson Stars Martha Heve, Harry Guardino, Eduardo Ciannelli. Screenplay by Shavelson & Rose; camera, Ray June; editor, Frank Fracht; music, George Duning, Previewed Aug. 21, '88, Rumming time, 112 AHRS.

Aug. 21. '38, Running time, 112 MINS.
Tom Winston ... Cary Grant
Curila Caroline Gibson ... Martha Hyer
Angelo ... Harry Guardino
Altury Zaccardi ... Eduardo Ciannelli
Alan Wilson ... Murrarian
Alan Wilson ... Murrarian
Alan Wilson ... Autrarian
David Winston ... Paul Petersen
Robert Winston ... Charles Herbert
Mrs. Farnsworth ... Madge Kennedy
Mr. Farnsworth ... Gohn Litel
Harold Messner ... Werner Klemperer Angelo
Arturo Zaccardi
Alan Wilson
Elizabeth Winston
David Winston
Robert Winston
Mrs. Farnsworth
Mr. Farnsworth
Harold Messner

The voyage of "Houseboat" is to a nearly extinct era in motion pictures when screens and hearts bubbled over with the warmth of original family humor. Wholly new and superbly lensed, it is, by all means, a welcome return trip, cap-tained by Cary Grant who will have little trouble guiding the Para-mount film to a welcome return at the boxoffice. "Houseboat" also should be the first financially successful American film excursion for Sophia Loren, strange in that it's mostly a "woman's picturé."

It's mostly a "woman's picture."

The beauty of "Houseboat," as conceived and executed by Mel Shavelson and Jack Rose, is the beauty of a growing love and understanding, of an outsider's "intrusion" to help the emotions along and of the lightness yet importance with which the conflicts are handled.

The a profest and the Conflicts are handled.

along and of the lightness yet importance with which the conflicts are handled.

It's a perfect role for Grant, who plays a government lawyer separated from his wife and who, upon her accidental death, is brought into contact with his three children, none of whom are very friendly toward him. The two boys and the girl, in fact, rebel against him, but the now-patient father is determined to straighten out their neuroses and gain their love at the same time. Enter Miss Loren, a full-blown lass with lovely knees who's been kept in tow by her father, a noted Italian symphony conductor, and who takes the first chance to get away from it all. Grant, though he takes her for a tramp, hires her as a maid at seeing her ability to handle his children upon first meeting. Off gos everyone to the country, and when their intended home, being moved to the Potomac, is struck by a train, the crew boards a decrepit houseboat, puts it in a state of repair, and through living together begin to understand and love each other. This, of course, also goes for the two adults (by now, he's noticed her knees) and all ends merrily in a shipboard wedding ceremony attended en messe by the reconditioned children.

Grant mixes by the reconditioned children.

Grant mixes concern with disconcern and says more with a head tilt than most residents of situation comedy are able to say with an entire script. He may not always understand his children, but he's certain to keep filmsgers on his side while he's trying. Miss Loren continues to act better in irate Italian than in emotional English, but, despite a physical appearance that overcomes any inner talents, she is believable and sometimes downright warm as the lover of Grant and his children.

Hatry Guardino is outstanding

Grant and his children.

Harry Guardino is outstanding as a fiery wolf who will take anything but a wife, and, with this role, steps up a notch in proving himself a top film actor. Martha Hyer, becoming typed as the rich "other" woman, is, as always, beautiful and skillfully competent. Eduardo Ciannelli is fine as Miss Loren's father, and Murray Hamilton is very good as Grant's military friend.

As one might expect, the mop-pets—Mimi Gibson, Paul Petersen and Charles Herbert—steal the show. Miss Gibson portrays a childish fear with finesse; Petersen

20th's Sept. Snooze

Hollywood, Sept. 9.
With only Jerry Wald's "The
Sound and the Fury" at work,
20th-Fox otherwise will take a
production hlatus for balance of
September.

production hiatus for balance of September.
Quintet of films, however, are skedded to roll during October: "Say One for Me," Frank Tashlin to produce-direct; "Snow Birch," Sydney Moeim production; "White Terror of the Atlantic," Samuel G. Dagel production; "Giward Dmytryk to produce-direct; "Compulsion," Darryl F. Januck production.

makes his "wrong path" well traveled; and Herbert is a real hijacker of audiences' hearts.

Rose, who produced, and Shavelson, who directed, scripted "Houseboat" from their original story. It's light and happy all the way round, and it's put together with taste. There's corn, to be sure, but the bin hasn't been filled to capacity.

Tachnelly, the film is excel-

bin hasn't been filled to capacity.

Technically, the film is excellent. Ray June's Technicolor-VistaVision photography is artistic, and
there are fine shots of Washington,
D.C.

One of film's top attributes is its nusical score—a colorful, frothy reation by George Duning. And he two Jay Livingston-Ray Evans unes—"Almost in Your Arms" and "Bing, Bang, Bo enough to give extra shove. Bong"—are catchy ive "Houseboat" an Ron.

Sea Fury

Thrills and romance on sea and land. Good solid per-formances, a piquant heroine and hefty storm sequences add up to holding entertainment.

	London, Aug. 26.
	Rank release of Ben Fisz production.
	Stars Stanley Baker, Victor McLaglen,
	Luciana Paluzzi. Directed by C. Raker
	Endfield. Screenplay, John Kruse and C.
	Raker Endfield; camera, Reginald Wyer;
	editor, Arthur Stevens; music, Philip
	Green. At Odeon, Leicester Square, Lon-
	don, Aug. 26. Running time 97 MINS.
	Abel Stanley Baker
	BellewVictor McLaglen
	JositaLuciana Paluzzi
	Fernando Gregoire Aslan Mulder Francis de Wolff
	Blanco David Oxley
į	Loudon
	Walker Percy Herbert
ĺ	Bosun
i	Gorman Robert Shaw
ı	Salgado
	Vincent Barry Foster
1	Hendrik Joe Robinson
Į	Kelso Dermot Walsh
	Kershaw
I	Doc Fred Johnson
	onkeyman Jack Taylor
i	

"Sea Fury" is an entertaining

"Sea Fury" is an entertaining blend of sea adventure and romantic intrigue on land. There are very sound performances, a fascinating Spanish background and the pic represents a worthwhile booking for most houses.

Off the Spanish coast, two tugs, one British, the other Dutch, compete for prize money gained by the dangerous job of salvaging wrecks off the Spanish coast. Stanley Baker, a first mate, gets a job as a deckhand on the "Fury," skippered by Victor McLaglen. When McLaglen's first mate dies and Baker is promoted to second officer, he antagonizes the crew of the "Fury." antagonizes "Fury."

"Fury."
Meanwhile, despite his years, McLaglen is infatuated by Luciana Paluzzi, a beautiful young Spanish girl. Her father insists on her becoming affianced to McLaglen, for his money. But she and Baker are drawn together. She is in the tricky position of having to defy her father. He is in the even tougher spot of having to double-cross his fiery-tempered skipper. This romantic intrigue, while

tougher spot of having to doublecross his fiery-tempered skipper.

This romantic intrigue, while
entertaining, should be merely a
background to the drama at sea,
but it takes a long while for the
sea thrills to work up and the doings on land tend to dominate too
much of the film. Nevertheless,
when the big sea sequence doescome it fairly bursts on to the
screen and will have audiences
biting nails with tension. In a
tremendous storm the "Fury" sets
off to rescue a valuable abandoned
ship. It is loaded, with sodium
which is likely to explode at any
moment. Baker courageously leaps
on to the floundering ship, makes
the sodium cargo safe. Here the
storm effects are wonderfully
realistic and the excitement flares.

There are some hefty fist fights,

realistic and the excitement flares.
There are some hefty fist fights, salty dialog and one very saucy scene when Miss Paluzzi visits McLaglen's ship and drives him to near desperation as, behind a screen, she changes into the undies and gown that he has given her as a present.

and gown that he has given her as a present.

McLaglen's craggy personality, sometimes riproaring, sometimes engagingly kind and simple, dominates the scenes in which he appears. Baker gives a straightforward, virile performance as the hero and Luciana Paluzzi, a Continental actress, is an appealing dish. An assortment of sailors are played by a number of sound British supporting actors and Roger Delgado as Miss Paluzzi's oily father and Robert Shaw, as Baker's chief enemy, give excellent portrayals.

Reginald Wyer's lensing makes the most of the Spanish locations, and the storm sequences, and those "ked in the studio, are most effective. It short, "Sea Fury" is a ure'r!

2 of its type, which missing the shade is a shade leisure.

Villa!! (COLOR-C'SCOPE)

Physical values highlight this handsome outdoor actioner, best aimed at oater markets.

Hollywood, Sept. 5.
20th Fox release of Plate Stouras production. Stars Brian Keith Cesar Romero. Margia Dean; costars Rudolfo Hoyo. Directed by James B. Clark: Screenjasy, Louis Vittes; camera. Ge Luxe Color). English Laid. Previewed Sept. 5, 58. Running time, 72 MINS. Elisa Loti
Enrique Lucera
Jose Trevino
Rafael Alcayde
Mario Navarro
Jose Espinoza
Lee Morgan
Felix Gonzalez
Gisela Martinez Gisela Martinez
Jose Trowe
Raphael Sevilla Jr.
Lamberto Gayou
Jose Lopez
Angelina Regis
Carlos Guarneros Don Octavio
Bailarina Flamenca
Colonel
Carlos
Perez
Abraham Gonzalez
Muier Elegante Tren
Ballarin
Teniente Rural
Alcalde . Carlos Guarmeros ... Jorge Russek ... Eduardo Pliego

"Villall" is a Plato Skouras production for 20th-Fox, and although it is obviously a budget picture it has been skillfully done in some areas so that it appears a bigger presentation than the money that went into it. It is an action picture that concentrates on the more romantic aspects of the Mexican revolutionary's career. Handsomely photographed on Mexican locations in CinemaScope and DeLuxe Color, James B. Clark has directed with an eye to the outdoor market where it will find its most ready accept-

Louis Vittes' screenplay picks up Villa, played by Rudolfo Hoyos, when he was still a smalltime handit. His chief lieutenant, Cesar Romero, and he are joined by an American, Brian Keith, shortly be-American, Brian Keith, shortly before his banditry is put to the service of Mexican patriots attempting
to overthrow the feudal landowners. His final conversion comes
when he meets the men intent on
overthrowing the government to
bring land to the peons. It is
helped by the savage treatment
given his family and other peasants
by the hacienda owners.

Hoyos makes a sympathetic

by the hacienda owners.

Hoyos makes a sympathetic Villa, playing with intelligence as well as the unlettered vigor that apparently was characteristic of the man. His boisterous side is shown in romantic episodes, chiefly with Margia Dean, latter appealing as an American singer. Keith's role is that of a gun-runner who becomes concerted to Villa's cause, and Romero contributes some humor with his swashbuckling portrayal.

"Villa!!" does not have the im-

mor with his swashbuckling portrayal.

"Villa!!" does not have the impact it might if its script had been more incisive in the delineation of the title character. The romance between Keith and Miss Dean seems an intrusion and an unnecessary one that does nothing to forward the action, slowing it rather. With this diversion and the episodic nature of the screenplay, it is not always clear exactly what Villa and his fellow compatriots were up to and why.

A plus factor is the photography by Alex Phillips, especially in some stirring action shots. The Paul Sawtell-Bert Shefter music is also militant, underlining the important passage, Other technical credits, including Benjamin Laird's editing, are good.

The Blob (COLOR-SONG)

Exploitable science-fiction try for juvenile market; good prospects.

Paramount release of a Jack H. Harris production. Stars Steven McGueen; co-stars Aneta Corseaut, Earl Rowe. Directed by Irvin S. Yeaworth Jr. Screenplay, Theodore Simonson and Kate Phillips, from idea by Irvine H. Millgate; camera Oclauxe Color, Thomas Spalding; music, Jean Yeaworth; editor. Affred Hilmann. Tradeshown; editor. Affred Hilmann. Tradeshown; ed. Mr. Sept. 4, '59, Running Steve Steven McGueen McGuee

with "The Blob" budget a reported \$240,000 and with Paramount handling distribution, comfortable returns seem assured.

returns seem assured.

Story, which Theodore Simonson and Kaye Phillips screen-played from an idea by Irvine H. Millgate, will tax the imagination of adult patrons. However, the dialog and most of the situations are tailored to the teenage set and they should reciprocate at the wicket.

wicket.

A small Pennsylvania town has been plagued by teenage pranks. Hence, when highschoolers Steven McQueen and Aneta Corseaut report that a parasitic substance from outer space has eaten the local doctor and his nurse, no one will believe them. Especially when no bodies can be found. Of course, this menacing purple subtance later makes itself apparent and the authorities take steps to halt the holocaust. ("Purple People Eater" would have been a natural for a tag).

natural for a tag).

Neither the acting nor direction of Irvin S. Yeaworth Jr. is particularly creditable. McQueen, who's handed star billing, makes with the old college try while Miss Corseaut also struggles valiantly as his girlfriend. Routine support is provided by Earl Rowe and Olin Howlin in lesser roles.

Star performers however are

Howlin in lesser roles.

Star performers, however, are the De Liuxe color camerawork of Thomas Spalding and Barton Sloane's special effects. It's apparent that much of the budget went into this area. Production values otherwise are geared to economy. Music of Jean Yeaworth helps sustain a suspenseful mood which could have been heightened if 10 or 12 minutes were sliced from the running time. Other technical credits are standard.

standard.

Intriguing is the title number, written by Bert Bachrach and Mack David. It's sung offscreen by a harmony group as the credits unreel. Novelty tune has been cut on such labels as MGM and Dot and obviously is a potential biz stimulator. Picture, incidentally was lensed at the Valley Forge, Pa., studios. standard.

To Nhei the Equeh (The Island of Silence) (GREEK)

Venice, Sept. 2.

Messeglor release and production. Stars
Orestis Macris. Nina Sturidou. Giorrio
Cabanellis; features, Giannis Sparidis.
Tzanis Courcoulakos. Directed by Lila
Courcoulacou. Screenplay, Vanghelis;
camera. N. Gardelis, editoring Tsuodist
camera. N. Gardelis, editoring Tsuodist
MINS.

Orestis Macris
Angela Nuna Sturidou
Doctor Giorgio Cabanellis
Sanstis
Stats
Tzanis Courcoulakos

Pic deals with a touchy back-Pic deals with a touchy back-ground of a leper colony on an island off the Greek mainland. It is fairly primitive technically but handles its ticklish subject with taste and sometimes makes its theme ring with deep flashes of insight.

sight.
But on the whole the pic is too meandering and ordinary for other than lingo spots in the U.S. It does not have much exploitation possibilities either. It tells how a femme and male doctor manage to get needed cures into effect to help the banished peoples. Thesping, direction and technique are all wanting but are helped by a definite note of sincerity.

Mosk.

Otarova Vdova (Otar's Widow) (BUSSIAN-COLOR)

Soviet release of Gruda Film Production. Stars Veriko Angiaparidae. G Scenshelaia; features Andronikashvili, Zhorzholani. Directed by Mikail Claurell. Screenplay, Claurell and A. Bellanshvili; Cameran Gsocolof) D. Kandelani, D. Feldmann G. G. Grada G. G. Scenshelaia G. Scenshelaia

Oldfashioned, heavyhanded handling of a similarly dated story make this Soviet item hard to take for any audience. Add the propagandistic undertones which abound throughout, and you have few if any redeeming features. No export interest whatsoever.

The Man Inside (BRITISH—C'SCOPE)

Cops-and-robbers chase story with some tension, comedy and good marquee names; brisk entertainment for most

Columbia release of a Warwick (Harold Buth) production.

Buth) production of a Warwick (Harold Buth) production.

Anitz Ekberg, Nigel Palance, Palance, Anitz Ekberg, Nigel Palance, John Gilling. Screenplay. John Gilling. John Gilling. Screenplay. John Gilling. David Shaw, from novel by M. E. Chaber; camera, Ted Moore: editor: Bert Rules camera, Ted Moore: editor: Bert Rules (London. Rinning line, 7) and Victoria, London. Rinning line, 7, Milo March.

Milo March Jack Palance Trudie Hall Anitz Ekbards (March) al by M. E. Chaber;
deditor, Bert Rule;
L. At New Victoria,
5 77 MINS.

Jack Palance
Anita Ekberg
Anthony Natice;
Anthony Natice;
Bonar Colleano
Sean Keily
Sidney James
Donald Pleasence
Eric Pohlmann.
Gerard Heinz
Antee Mangy
Antee Mangy
Bill Shine
Joan Ingram Sam Carter
Ernesto
Martin Lomer
Rizzio
Franklin
Organ-grinder
Tristao Stone
Lopez
Girl on Train
English Husband
English Wife
Jane Leyton
Desk Clerk, Lisbon

"The Man Inside" could have been an absorbing psychological peek into the mind of a humble peek into the mind of a humble little man, vain as a peacock, who aspires to riches, power and the love of beautiful women. He is ready to rob and murder to satisfy his ambitions. But any such subtlety has been tossed away in favor of a routine cops-and-robbers chase yarn. As such, it has some suspense, some comedy and two or three capable performances. It offers brisk entertainment and its stellar appeal should make it a safe booking for all audiences.

For 15 years Nigel Patrick has

stellar appeal should make it a safe booking for all audiences. For 15 years Nigel Patrick has been a depressed clerk, coveting a famous diamond. Patiently, he waits his chance and by cunning (and a killing) steals the rock. He blossoms out as a cosmopolitan man-about-Europe. Jack Palance is a private sleuth, hired to track down Patrick. Soon Palance, Anita Ekberg (she claims the jewel rightfully belong to her family), and Sean Kelly and the late Bonar Colleano, a coupla murderous thugs, are all hot after Patrick and the stone.

The trail begins in N. Y. and carries on endlessly through Lisbon, Madrid, Paris and London, leaving a trail of skulduggery and murder before Patrick gets his chips, Scotland Yard gets the rosk and Palance gets Miss Ekberg. The screenplay is too predictable and there are too many directorial loose ends for "The Man Inside" to achieve the tension that it might have done. However, there is sufficient incident to keep an audience mildly amused.

The two best performances come from Patrick and Anthony Newley.

ficient incident to keep an audience mildly amused.

The two best performances come from Patrick and Anthony Newley. The former gives a suave, dapper show, and it is a pity that his character has not been developed. Newley, who came to the fore in 'Oliver Twist,' when a kid actor, kas developed into a splendid character comedian. In this pic, he plays an ingratiating Madrid cab driver, with a disarming eye for a pretty girl and a genius for avoiding trouble. This is a rich, amusing performance and mops up most of the comedy opportunities.

Palance, electing to play the dick with a vacant eye and a permanent, vapid grin, is adequate as the tough, patient pursuer while Miss Ekberg has little to do but look shapely, which she achieves with a minimum of effort. Colleano, in his last role before his death in a car crash, and Kelly provide ky menace as the thugs. Sidney James, Donald Pleasence and Eric Pohlmann are among the supporting artists who chip in with sturdy cameos.

Ted Moore and Cyril Knowles do sound work with their cameras

cameos.

Ted Moore and Cyril Knowles do sound work with their cameras and audiences get some tantalizing glimpses of world capitals in the chase scenes. There are a couple of songs, "The Man Inside" and "Trudie," neither of which seem destined to be hits.

Rich.

Briefs From The Lots

Oblivas David. editor. Afreed Bullmann. Mac David. editor. Afreed Bullmann. Mac David. editor. Afreed Bullmann. Spalding: music, lear Yeavorth: song. Bert Bachrach. Mac David. editor. Afreed Bullmann. Mac David. editor. Afreed Bullmann. Sime. B Mills X; Sept. 4, '98. Runding Steve Steven McGueen Judy on have few if any redeeming features. No export interest whatsoever.

With the science-fiction cycle still in orbit, "The Blob" has good good prospects of turning a profit for both its producer and distributor. Film has a cast of unknowns, but its exploitable angles will be sufficient to stir up interest among self-fif fans and younger filmgoers.

Picture is the initial production of Jack H. Harris, a regional distribution of Jack H. Harris, a regio

DISTRIBUTION GETS A GIRDLE

COMPO Winning With Back to Wall SVELTE SYSTEMS Field Exploitation by Majors

Council of Motion Picture Organizations, which recently scored a major victory on the tax front (separate story) for theatremen, is in a tenuous position. Theatremen are not shelling out adequately to support the trade association and as a consequence its operations must remain limited.

COMPO barely gets by because of the faint fiscal backing provided by theatremen. There's clearly little show of gratitude for the work which the organization has accomplished. The most recent tax accomplishment will save exhibition a minimum of \$30,000,000 annually. Three previous victories account for many more millions in exhibition's till.

Yet, the membership contributions aren't coming in. That COMPO is hard pressed for cash is reflected in the fact that the services of Sindlinger & Co. had to be dropped.

Also, COMPO originally was sef up to engage in research and public relations, as well as tackling adverse legislation. But nothing can be done in these fields unless sufficient revenue rolls in.

As a matter fact, there's not a single major item on the outift's agenda. There's some hope of getting a fullscale meeting together and this likely will see an airing of COMPO's financial difficulties and the pressing need for theatremen to ante up.

To Raise Coin for Theatres, Start 'Em **Out as Stores & Convert: Lippert Plan**

Because banks are looking askance at bankrolling of new film theatres, Robert L. Lippert has inaugurated a new plan-now in its guinea pig stage-of securing financing for construction of large commercial buildings in residential shopping centers, then converting the completed stores into theatres.

Idea is being tried in Lippert's Corbin Theatre between Tarzana and Woodland Hills in the San Fernando Valley outside L. A. and at the Buena Park Theatre on Highway 39. Blueprints on both call for erection of regular framing for large stores with high ceilings. Unon completion of the basic tor large stores with high ceilings. Upon completion of the basic structures, removable theatre fronts will go up. Over the store floor will be built a wood floor which ramps up, then down, for good viewing. Each theatre will seat 565.

Reason for convertible construc-tion is not that Lippert lacks faith in the theatre business, he said. in the theatre business, he said.
"It's just that so many people keep
crying that the theatre business is
dead, you can't get financing for
theatre buildings." Both banks and
insurance companies are involved
in financing Lippert's two new theatres, each of which, with land,
will cost \$165,000.

While coin to primary researches.

will cost \$165,000.

While coin is primary reason for unique plan, further advantages are earned, according to Lippert. First, the shopping centers are in new, heavy populated areas, and thus, the theatres are well positioned. Second, the shopping center parking area doubles for theatre parking—an essential item incongested areas — and Lippert's Corbin will have parking for 600 cars, while his Buena Park will accommodate 280. Third, if the theatre doesn't prove successful, it is not restricted by being a one-purpose building and it can be reconverted into a commercial store. Lippert's circuit, with the two

Lipperi's circuit, with the two additions, numbers 37 houses, including the double Capri-Riviera which will be remodeled from the present Dahl Theatre.

8 Buff Houses Protest Law Vs. B.O. 'Stimulants'

Buffalo, Sept. 9.

Eight picture theatres have petitioned the Buffalo Common Council for relief from ordinances prohibiting "inducements" to patronage stimulation. Houses include seven Basil (indie) neighborhoods and eastside Rivoli.

and eastside Rivoli.

Particular complaint is against the section of the city ordinances which require all entertainment licenses to contain a statement that no gambling, raffle or lottery of anything of value will be conducted on the premises.

In a surplise editorial the influential Buffalo Evening News has recommended to the council granting of the relief requested within legal limitations,

Capitol's Marathon War

The war film cycle may be dimming, but not for the Capitol Theatre in N. Y.

It started with "Kings Go Forth," has "Naked and the Dead" current, is bringing in "Dunkirk" and is following up with a service comedy, "Onionhead."

Exhibs to Save \$30-Mil Per Year From Cut in Tax

Tax relief signed into law by President Eisenhower last week will represent a saving of \$30,000,000 annually for exhibitors, according to Robert W. Coyne, special counsel for the Council of Motion Picture Organizations.

And this is only the amount "that shows," added Coyne. He explained that further benefits will accrue to exhibs but these are not immediately measurable. For example, theatremen who had been holding their admission prices at the 90c level can now raise the tariff to \$1.05 and still escape a tax bite. It

Previously the exemption applied to tickets costing 90c and under. Admissions over that amount were clipped for 10%.

Under the new setup, tickets up to \$1 are free of any tax. The 10% nick applies to sums over \$1. The application, further, is to be a major portion of each dime; an exhibitor thus can charge \$1.05 and still be not subject to any levy.

U DROPPING MORE **AD-PUB STAFFERS**

Another cutback in its homeoffice and field pub-ad force was made last week by Universal, which apparently has launched a new retrenchment program.

Pinkslipped at the homeoffice were Jack Lazarus, co-op advertising supervisor, and artist Gene Gianbalvo, as well as several departmental secretaries. Fieldmen axed—all veterans in company service — were Maurice "Bucky" Harris, who headquartered in Boston; Mike Vogel, Washington, D.C., and Duke Hickey, who covered the Cleveland and Cincinnati territory. These cuts touched off numerous rumors among staffers that there's more to come. It felt that there's more to come. It felt that the same moves are and will be managers resigned.

No one in the industry expects alterations in the distribution and sales setup to take place overnight, but its obvious that film there's more to come. It felt that the company is overhauling its entire organization to handle some 15 pictures annually rather than maintaining a staff geared to handle some 15 pictures annually rather than maintaining a staff geared to handle leasing organizations so they can operate more economically without the continued on page 14)

TO DRUMBEAT 'ROOTS' Producer Darryl F. Zanuck this week related in N. Y. his problems in making "The Roots of Heaven" on location in French Equatorial Africa. "Looking at the film week related in N. Y. his problems are that the same moves are and will be made by other companies. Africa. "Looking at the film week related in N. Y. his problems in making "The Roots of Heaven" on location in French Equatorial Africa. "Looking at the film week related in N. Y. his problems are that the same moves are and will be made by other companies. Africa. "Looking at the film week related in N. Y. his problems in making "The Roots of Heaven" on location in French Equatorial Africa. "Looking at the film week related in N. Y. his problems are that the same moves are and will be made by other companies. Africa "Looking at the film week related in N. Y. his problems are that the same moves are and will be head to the companies of the struction and minneapolis wouldn't di tagain."

"Roots" will cost \$4,000,000 when all traction at the Palace Th Pinkslipped at the homeoffice

CRYSTALLIZING

The long-discussed overhauling and streamlining of what has been termed a costly and antiquated distribution system is slowly but sure ly taking place on a piecemeal basis. Although the manifestations of the changes are barely noticeable because they are not being accomplished in one fell swoop, the distribution organizations of the major film companies are nonetheless in the throes of a revolutionary upheaval to meet the realistic conditions of the present-day and future film market.

and future film market.

Various branch offices, both in the U.S. and abroad, are being skeletonized. In addition, domestic backroom facilities in the U.S. are being merged or turned over to outside organizations and foreign exchanges are being combined, with one company taking on the handling of the sale and distribution of films in one country while another company performs a similar task in another.

Downsrading Some Cities

Downgrading Some Cities

Downgrading Some Cities

The time-honored pattern of the maintenance of 32 exchanges in the U.S. appears doomed in the midst of the industry-wide move to reorganize and streamline the distribution setups. It's conceivable that the major distribs will continue to maintain offices in each of the 32 cities as heretofore, but it appears obvious that certain cities will be downgraded. Offices formerly manned by a staff of 30 will now be run by units of from five to 10 employees.

The majority of the offices will

five to 10 employees.

The majority of the offices will no longer be designated as branches, but will more likely beknown as sales offices. Full branch offices will perhaps be maintained in eight regional centers, with the men in charge of these offices having the title of branch managers. Execs in charge of the remainder of the offices spread throughout the U.S. will be termed sales managers or sales representatives.

This trend is obvious from the

representatives.

This trend is obvious from the recent cutbacks and overhauling accomplished by Universal. Dropped from the Uroster were four veteran district managers who were replaced by branch managers operating on a regional basis. At the same time, Uput sales managers and sales representatives in charge of other offices rather than branch managers.

As an example of Us streamling.

branch managers.

As an example of U's streamlining, the company will reduce its Charlotte, N.C., branch to skeleton size on Sept. 22. Employees have been placed on notice as of Sept. 19. It appears that the office will be run in the future by a sales manager, a booker and a few secretaries. Accounting activities will be transferred to Atlanta and shipping and inspection chores will be taken over by the Carolina Film Depot.

Cases In Point

Cases In Point

Cases In Point
A similar trimming already has been accomplished in Albany, N.Y., where the company's office is presently run by a manager designated as a sales representative. It's almost certain that the same thing will take place in other cities. Although the changes brought about at Universal are more noticeable becauser they were accomplished in a concentrated period, indications are that the same moves are and will be made by other companies. United Artists, for example, named sales managers to head the offices in Washington and Minneapolis when branch managers resigned.

No one in the industry expects

In Tailspin Cued by Economics; Dip in Co-op Ads Worries Exhibs

What Else?

Hollywood, Sept. 9.
Promotional possibilities for some films are endless.
Bill Watters, publicist for "The Case of Dr. Laurent,"
French film on natural childbirth, had an offer for a tie-up on the pic's premiere from Lane Bryant.

M-G Action Cues New MPEA Slice On French Films

Action by Metro has forced the Motion Picture Export Assn. to divide its 70 French licenses on the basis of its global license formula among the MPEA member companies. Association had hoped to hold off pending receipt of all of the 110 French licenses due for the year which started in July.

year which started in July.
Division highlights what appears
to be waning French enthusiasm
for divvying up the 40 remaining
permits on the basis of "service"
to the French industry on the part
of the U.S. majors. This is the
first year that the French have insisted on such an arrangement,

to the French industry on the part of the U.S. majors. This is the first year that the French have insisted on such an arrangement, which in effect amounts to handing out a bonus at their discretion. The French decision to hand out 40 permits has had the effect of splitting the companies. Impression is that, while they "officially" oppose the allocation by the French, the four outfits which hope to gain by such a policy—20th-Fox, Metro, United Artists and Columbia—aren't pushing for a reversal. This is seen as one reason why MG was so eager for application of the formula to the 70 licenses already in MPEA hands. So far, there has been no clearcut definition from Jacques Flaud, thead of France's Centre National de la Cinematografie, of the degree of activity in behalf of French films which could earn any one of the majors a portion of the 40 licenses. Factors involved are production in France, investment in French production and the release of French films outside France.

Though they originally agreed to Flaud's proposition of leaving the division of the 40 permits up to the French, the American companies have been trying to persuade him to drop the idea. Flaud at one time planned to form a committee to rule on who should get what, but he hasn't been able to form it; there being resistance from both the Yank reps and his own French producers.

What Metro has accomplished, some say, is to accept, in effect, the French allocation idea and more or less forced Flaud to go through with it.

ZANUCK'S P.A. IN N.Y. TO DRUMBEAT 'ROOTS'

Exploitation field activities of the major companies are on the wane. Trend is reflected not only in the reduction of permanent field men employed by the distributors but in the downward adjustment of cooperative advertising coin allocated by the companies for joint efforts with exhibitors.

The reduction of staffs is, for the most part, the result of an economy kick. Universal moved in that direction only last week, firing a number of its exploiteers.

A recept study showed that 20th-

A recent study showed that 20th-fox now has nine men in the field, including one in Canada. It doesn't —like some other distribs—employ "swing" men who branch out from the N.Y. home office.

the N.Y. home office.

Columbia and Metro are next, with seven men operating in the field and two each stationed at the respective homeoffices. Paramount maintains a crew of six in the field, Warner Bros. uses five plus two working out of N.Y., and Universal was down to four plus two at the homeoffice. Total is now further reduced. United Artists tends to take on men as they are needed to work on individual pictures, which to a degree is true of the other companies also.

Some of the independent pro-

Some of the independent pro-ducers, operating under their orig-inal distribution contracts with the inal distribution contracts with the majors, have begun to fret over what they conceive to be a decline in the exploitation services offered. Taken together with the elimination of some-branches by several of the companies, they have argued that distribution charges should be revised downward accordingly.

ordingly.

One ad-pub expert in N.Y., commenting on the staff reductions, said the field exploiteers' strength today was "enough to keep the bases covered, but definitely not enough to work into depth."

As for co-op advertising with exhibitors, the policy varies, but there's no doubt that the distribs have become more tightfisted. One company, confirming that there had been a policy revision, said the actual amount of money allocated hadn't been cut, but the number of situations in which it was willing to make co-op deals had been reduced.

Explanation was that it now

of stuations in which it was willing to make co-op deals had been reduced.

Explanation was that it now favored co-op deals where the impact of the ads went beyond the strictly local situation.

Another distributor said co-op deals were always under review and depended a great deal on the picture. "If we launch a picture and it does so-so, why should we throw good money after bad," the reasoning ran. "If, on the other hand, a picture starts off like a house on fire, then we'll throw in a lot of extra support via co-op ads." (In co-op advertising the distributor shares 50-50 with the exhibitor in monies spent over and above the normal house budget. In the instances of the big circuits, the distributor at times will throw in extra coin for big ads which comes out of his own pocket.)

While co-op advertising is still a fixture with the keys throwing off the biggest grosses, the smaller houses are having trouble convincing distributors to go in for co-op deals. "They're setting these ridiculous budgets and then want us to bail them out," was one distributor complaint. "In the long run, it's still the theatre that reaps the prime benefits. It's always the fellow with the first money who wins."

UA's Herb Golden Back

Herbert L. Golden, United Artists v.p. in charge of vidpix operations, returned to the homeoffice this week after four weeks in Europe

rope.

In addition to a swing around the Continent, he conferred with British television interests about co-production of films for tv.

L.A. Strong with H.O.'s; 'Cat' Lively 27G, 2d, 'Island'-'Snorkel' 19½G in 3, 'Monster'-'Caveman' 19G

Los Angeles, Sept. 9.

Heavy biz continues at first-runs in the majority of situations with strong holdovers dominating the week. "Cat on a Hot Tin Roof," following a terrific \$31,100 opening frame, is holding to an expected smash \$27,000 for its second round at the Fox Wilshire as the week's leader.

Combo of "The Camp on Blood Island" and "Snorkel" heads up the openers with an oke \$19,500 in sight at the Downtown, Wiltern and New York Fox, closely followed by "How to Make a Monster" and "Teenage Caveman," which is heading for a good \$19.000 at the State, Hawaii and Uptown.

which is heading 100 a 200 at the State, Hawaii and Up100 at the State, Hawaii and Up100 lown.

"A Certain Smile," in its first
general run with second features,
should hit a mild \$11,500 at the
Drphelm, Vogue and Ritz. Among
resular holdovers, "The Hunters"
and "Cattle Empire" are shaping
to a hefty \$21,000 in their second
lap at the Pantages, Los Angeles
and Loyola.

"Big Country" looms a stout
Bi3.000 in its third round at the
Warner Beverly and "Reluctant
Debutante" is a strong \$12,000 in
Its third canter at the Fox Beverly.
"The Key" coupled with "Apache
Ferritory," looks like a neat \$11,000
for second lap in its first general run at the Hillstreet and Hollywood. "White Wilderness," in
its third week at the Fine Arts, is
holding to an expected lush \$7,500.
On the hardtix front, all in the
heavy coin slot, are "South Pacific" in its 14th frame at the

"Windiammer" in its

On the hardtix front, all in the heavy coin slot, are "South Pacific" in its 14th frame at the Egyptian and "Windjammer" in its 22nd at the Chinese. Both are heading for a hotsy \$24,000. "Seven Wonders of World" looks like a tall wonders of World' looks like a tail.

\$22,500 in its 66th session at the
Warner Hollywood. "Around the
World" is a loud \$22,000 for the
bth round at The Carthay while
Gigit" is a slick \$21,600 in its
inth Hollywood Paramount
rame.

ninth Hollywood Paramount frame.

Estimates for This Week
State, Hawaii, Uptown (UATC-G&S-FWC) (2,404; 1,106; 1.715; 90\$1.50)—"How to Make a Monster'
(A1) and "Teenage Caveman" (AI).
GGOd \$19.000. Last week, State,
"Froud Rebel" (BY) (1st wk, 1st
general run), \$5.500. Hawaii with
Bowntown. "Girl in the Bikini"
(Breg), "His Frst Affair" (Breg)
(Ist wk), \$9.200. Uptown with Hillstreet, Hollywood, "The Key"
(Col) (1st gen. run), "Apache Territory" (Col) (1st wk), \$17,900.

Downtown, Wiltern. New Fox
(SV-FWC) (1,757; 2.344; 765; 90\$1.50)—"Camp on Blood Island"
(Col) and "The Snorkel" (Col.
Oke \$19,500. Last week, Wiltern
with Downtown Paramount, Vogue,
"Naked and Dead" (WB) (2d wk).
(Continued on page 16)

'Eden' Fair \$6,000, Seattle; 'Cat' Great 9G, 'Country' 10G

Su, Country' 106

Seattle, Sept. 9.

Holdover list is heavy this week, following Labor Day take which was generally okay, the weather on the cooler side. "Hunters" at Fifth Avenue, "La Parisienne" at the Coliseum and "Big Country" at Paramount are brisk—in second weeks. Lone newcomer is "Raw Wind in Eden" at the Orpheum.

Estimates for This Week Blue Mouse (Hamrick) (800: \$1.50-\$2.50) — "South Pacific" (Magna) (15th wk). Swell \$7,000. Last week, \$9,400.

Coliseum (Fox-Evergreen) (1,780: 90-\$1.50)—"La Parisienne" (UA) (2d wk). Excellent \$8,000. Last week, \$10,600.

Fifth Avenue (Fox-Evergreen)

veek, \$10,600. Fifth Avenue (Fox-Evergreen) 2,500; 90-\$1.50)—"The Hunters" 20th) and "Rx Murders" (20th) (2d vk). Good \$8,500. Last week,

1 wk). Great \$9,000. Last wees. 2,000. Last wees. 2,000. Tusic Hall (Hamrick) (2,200; 90-50)—"Naked and Dead" (WB) di Badmar's Country" (WB) (2d). Okay \$5,000 on five days. Last sek, \$7,800. Grpheum (Hamrick) (2,700; 90-50)—"Raw Wind in Eden" (U) di "Voice in Mirror" (U). Fair 1,000. Last week, "Badlanders" 1-G). and "Tarran's Fight for fe" (M-C), \$6,600. "aramount (Fox-Evergreen) (3,-7; 90-\$1.50)—"Big Country" (UA).

107; 90-\$1.50)—"Big Country" (UA) (2d.wk). Great \$10,000. Last week, \$13.000.

Broadway Grosses

Estimated Total Gross
This Week\$507,000
(Based on 23 theatres)
Last Year\$564,100
(Based on 23 theatres)

'Forest' Lush 18G, Det., 'Cat' 23G, 2d

Detroit, Sept. 9.
Two-day strike of pressmen
which shut all three local dailies
last Thursday and Friday (4-5) had little or no effect on downtown pix

little or no effect on downtown pix biz as two newcomers got off to good starts and others held over strongly. "Light in Forest" looks bright at the Michigan. "Tank Force" is rolling at the Palms. "Cat on a Hot Tin Roof" continues to sizzle in second week at the Adams. "Big Country" stays big in fourth round at the Madison. "Hunters" slips in second session at the Fox Longtermers "Search for Paradise," in its 31st week at the Music Hall, and "South Pacific," in its 22d week at the United Artists, continue wow.

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1.25-

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1.25\$1.50) — "Hunters" (20th) and
"Gang War" (20th) (2d wk). Slips
to \$14,000. Last week, \$19,800.
Michigan (United Detroit) (4,000;
90.\$1.25)—"Light in Forest" (BV)
and "Saga of Hemp Brown" (U).
Bright \$18,000. Last week, "Indiscreet" (WB) and "Stage Struck"
(BV), \$12,000 in third week.
Palms (UD) (2,961: 90.\$1.25)—

Palms (UD) (2,961; 90-81,25)—
"Tank Force" (Col) and "Buchanan Rides Alone" (Col). Fast \$15,000. Last week. "Naked and Dead" (WB) and "Badman's Country" (WB), \$14,000 in second week.

Madison (UD) (1,900; \$1.25-\$1.50)
—"Big Country" (UA) (4th wk).
Big \$12,000. Last week, \$16,000.

Big \$12,000. Last week, \$16,000.

Broadway-Capitol (UD) (3,500;
90-\$1.25)—"Wild Is the Wind"
(Par) and "Witness for Prosecution" (UA) (reissues). Began Monday for four days. Last week, "Ride
a Crooked Trail" (U) and "Once
Upon a Horse" (U), \$12,000.

United Artists (UA) (1,667; \$1.25\$3)—"South Pacific" (20th) (22d
wk). Swell \$15,000. Last week,
\$15,900; 20th week, \$14,000.

Adams (Balaban) (1,700: \$1.25-

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Cat on Hot Tin Roof" (M-G) (2d wk). Socko \$23,000. Last week, \$25,000.

week, \$25,000.

Music Hall (SW-Cinerama)
(1,205; \$1.20-\$2.65)—"Search for
Paradise" (Cinerama) (21st wk).
Great \$17,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-\$1.65)—"Night Heaven Fell" (Kings) (8th wk). Steady \$5,000. Last week, same.

'CAT' HAPPY 9G. 2d. PROV.; 'WALK' \$5,000

TAU1., WALA \$\psi_JUVU\$
Providence, Sept. 9.
"Tin Roof" in its second week at Loew's State is still the town leader. Other stands are just moderate. Majestle has "Wind Across the Everglades," RKO Albee has has "Gunman's Walk" and Strand has "Snowfire." Summery weekend weather was more conductive for driving than for theatre-sitting.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Albee (RKO) (2,200; 65-80)—
(Gunman's Walk'' (Col) and "Dangerous Exile" (Rank). Just mid
55,000. Last week, "Twilight for
Gods" (U) and "Ride Crooked
Trail" (U), same \$5,500.

Majestie (SW) (2,200; 65-80)—
"Wind Across Everglades" (WB)
and "Badman's Country" (WB).
Fair \$6,000. Last week, "The Hunters" (20th) and "Courage of Black
Beauty" (20th). Oke \$7,000.

State (Loew) (3,200; 75-\$1.25)—
"Cat on Hot Tin Roof" (M-G) (2d
wk). Still happy \$9,000. First week
was socko \$14,000.

Strand (National Realty) (2,200;

was socas 54,000.

Strand (National Realty) (2,200;
65-80)—"Snowfire" (AA) and "Lit-tlest Hobo" (AA). So-so \$4,000.

Last week, "Buchanan Rides Alone" (Col) and "High Flight" (Col). Fair \$5,000.

Indianapolis, Sept. 9. indianapolis, Sept. 9.
Biz is on fairish side but "The
Hunters" is good at the Circle.
"Cat on Hot Tin Roof" is lapping
up big trade in its second round
at Loew's. "A Certain Smile" is
only average at Keith's.

Estimates for This Week

Estimates for This Week
Circle (Cockrill-Dolle) (2,800;
75-90) — "Hunters" (20th). and
"Gang War" (20th). Good \$9,000.
Last week, "La Parisienne" (UA)
and "Across the Bridge" (Rank)
(2d wk). \$5,000.
Indiana (Cockrill-Dolle) (3,200;
75-90)— "Law and Jake Wade" (Mr.
G) and "Man Who Died Twice"
(Indie). Slow \$5,000. Last week,
"Camp on Blood Island" (Col) and
"Curse of Demon" (Col), \$8,000.

Kaith'e (Cockrill-Dolle) (1300

Keith's (Cockrill-Dolle) (1,300; 75-90)—"Certain Smile" (20th). Average \$6,500. Last week, "In-discreet" (WB) (3d wk). \$4,500.

Loew's (Loew's) (2,427; 75-90)—
"Cat on Hot Tin Roof" (M-G) (2d wk). Mighty \$19,000. Last week, \$14,000.

Lytic (Cockrill-Dolle) (850; \$1.25-\$2.20) — "South Pacific" (Todd-AO) (20th wk). Up to \$11,000. Last week, \$10,000.

Eden' Fat 23G, Hub; 'Gigi' 25G

Boston, Sept. 9.

Holdovers are hitting hard at the b. o. with only one new entry, "Raw Wind in Eden," shaping slick at the Paramount and Fenway combo, for the deluxe houses, "Adultress" is the only other newcomer oke at the Trans-Lux. "Windjammer" is out in front at the Boston leading the hard ticket and holdover shows. "Gigi" is racking capacity houses in second round at the Gary. Brigitte Bardot in two houses, "Night Heaven Fell" at Beacon Hill and Capri, is torrid in second frame.

Estimates for This Week

Estimates for This Week

Astor (B&O) (1,372; 75-\$1.50)—
"Indiscreet" (WB) 9th wk). Slick
\$5,000. Last week, \$6,000.

Beacon Hill (Sack (678: 90-\$1.50)
—"Night Heaven Fell" (Kings)
(2d wk). Strong \$11,000. Last
week, \$15,000.

Boston (SW-Cinerama) (1,354;
\$1,25-\$2.65)—"Windjammer" (NT)
(3d wk). Third week started Sunday (7). Last week, first full week,
sock \$28,000.

Capri (Sack) (990; 90-\$1)—
"Night Heaven Fell" (Kings) (2d
wk). Solid \$8,200. Last week, 10,000.

Exeter (Indie) (1,300; 75-\$1.25)
—"Your Past Is Showing" (Rank)
(3d wk). Third week started Sunday (7). Second week was nice
\$7,000.

Exeter (Indie) (1,306; 75-\$1.50)
—"Your Past Is Showing" (U) and
"Ride Crooked Trial" (U). Snappy
\$6,000. Last week, "Wind Across
Everglades" (WB) and "It's Great
to be Young" (FA), \$4,000.

Gary (Sack) (1,340; \$1.25-\$3)—
"Gigi" (M-G). (2d wk). Wham
\$25,000 again. Last week, ditto.

Kenmore (Indie) (700: 75-\$1.15)—
"Constant Husband" (BL) and
"Last Holiday" (Indie) (2d wk).
Sharp \$9,000. Last week, \$11,000.

Memorial (RKO) (3,000; 60-\$1.10)—
"The Hunters" (20th) and "Flamingo Frontier" (20th) (2d wk).
Stout \$16,000. Last week, \$20,000.

Metropolitan (NET) (4,357; 70\$1.10)—"Certain Smile" (20th)
and "Cattle Empire" (20th) (2d
wk). Breezy \$14,000. Last week, \$19,000.

Mayflower (ATC) (683; 75-\$1.25)—
"Case of Dr. Laurent" (T-L) (4th
wk). Fancy \$5,500. Last week, \$6,500.

Paramount (NET) (2,237; 70\$1.100—"Raw Wind In Eden" (II).

\$10,000.

Saxon (Sack) (1,000; \$1.50-\$3.30)

—"South Pacific" (20th) (22d wk).

Zooming \$18,000. Last week,

**Trans-Lux (T-L) (730; 74-\$1.25)—
"Adultress" (Times) and "Nana" (Indie) (rerun). Fast \$4,000. Last week, "Circus of Love" (Indie) and "Colditz Story" (Indie). \$3.500.

Orpheum (Loew) (2,900; 91.50)—"Big Country" (UA) (3d wk). Sizzling \$18,000. Last week, \$20,000.

State (Loew) (3,600; 75-\$1.25)—
"Cat On Hot Tin Roof" (M-G) (3d wk). Potent \$15,000. Last week, \$17,000.

'Hunters' Sharp 9G, Indpls.; 'Smile' 61/4G D.C. Slips But 'Cat' Purrs With 42G, 'Eve' Oke 9G, 'Country' \$17,000, 3d

Key City Grosses

Estimated Total Gross
This Week \$2,491,500
(Based on 20 cities and 218 theatres, chiefy first runs, including N. Y.)
Last Year \$2,595,280
(Based on 21 cities and 242 theatres)

'Everglades' Hot \$8,500, Philly

Philadelphia, Sept. 9.

Balmy weather lowered weekend biz. It was no help to minor newcomers which failed to improve the overall picture. "Wind Across the Everglades," however, is brisk at the Goldman but "The Hunters' dipped sharply in its second frame at the Fox. Other holdovers are relatively steady.

Estimates for This Week
Arcadia (S&S) (536; 99-51.80)—
"Whole Truth" (Col) (2d wk). Fair \$4,500. Last week, \$5,000.

Boyd (SW) (1,480; \$1,25-\$2.75)—
"Gigi" (M-G) (11th wk). Steady \$8,500. Last week, \$9,000.

Fox (National) (2,250; 65-\$1.49)—"Hunters' (20th) (2d wk). Fell off to \$12,000. Last week, \$19,000.

Goldman (Goldman) (2,250; 65-\$1.49)—"Wind Across Everglades" (WB). Brisk \$8,500. Last week, "Gunman's Walk" (Col), \$7,500.

Midtown (Goldman) (1,000; \$2-\$2.75)— "South Pacific" (20th) (24th wk). Okay \$9,000 in closing frame. Last week, \$10,000.

Randloph (Goldman) (1,250; 65-\$1.80)—"Twilight for Gods" (U) (2d wk). Nice \$9,000. Last week, \$13,000.

Stanley (SW) (2,90); 99-\$1.80)—
"Big Country" (UA) (4th wk).

\$1.80)—"Twilight for Gods" (U) 2d wk). Nice \$9,000. Last week, \$13.000.

Stanley (SW) (2.900; 99-\$1.80)—"Stanley (SW) (2.900; 99-\$1.80)—"Stanley (SW) (1.483; 99-\$1.80)—"Kings Go Forth" (UA) (10th wk). Satisfactory \$6,500 with a sneak preview a help. Last week, \$7,000.

Studio (Goldberg) (385; 95-\$1.49)—"Lovemaker" (T-L) and "Poor But Beautiful" (Indie). Quiet \$3,000. Last week, "Diary of Bad (Girl" (Indie) and "Slave" (Indie), \$3,200.

Trans-Lux (T-L) (500; 99-\$1.80)—"Vikings" (UA) (11th wk). Holding to \$4,000. Last week, \$5,000.

Viking (Sley) (1,000; 99-\$1.49)—"Certain Smile" (20th) (4th wk).

Oke \$7.500. Last week, \$9,000.

World (Pathe) (604; 94-\$1.80)—"Night Heaven Fell" (Kings) (2d wk). Bang up \$8,000. Last week, \$12,000.

'SMILE' SWEET \$18,000, ST. L.; 'ROAD' BIG 9G

Holdovers continue to dominate the local marquees, with "Cat on a Hot. Tin Roof" looming big in a second stanza at Loew's and "Naked and the Dead" ditto at the Fox. "A Certain Smile" moves Into the St. Louis and "Thunder Road" into the Orpheum, with a brisk turnover at the wickets expected for both.

over at the wickets expected for both.

Estimates for This Week
Apollo Art (Grace) (700; 90\$1.25\)—"Ship Was Loaded" (Film
Reps) (3d wk). Nice \$1,500. Last
week, \$2,000.

Fox (Arthur) (\$5,000; 75-90)—
"Naked and Dead" (WB) and "Badman's Country" (WB) (2d wk).
Okay \$13,000. Last week, \$17,000.
"Cat on Hot Tin Roof" (M-G) (2d
wk). Fine \$20,000. Last week, \$30,000, way over estimate.
Orpheum (Loew) (1,900; \$0-90)—
"Thunder Road" (UA) and "Hidden Fear" (Indie). Good \$9,000.
Last week, "Peter Pan" (Disney)
(2nd wk), \$4,000.

Pageant (Arthur) (1,000; \$1.80\$2,25)—"South Pacific (20th) (21st
wk). Great \$3,000. Last week,
same.
Richmond (Arthur) (1,000; \$1.25)

war. Great \$8,000. Last week, Richmond (Arthur) (1,000; \$1.25)

"Your Past Is Showing" (Rank). Ad e qu a te \$1,700. Last week, "Rooney" (Rank), \$1,800. 60-75)

"A Certain Smile" (20th) and "Across the Bridge" (Indie). Tall \$18,000. Last week, "Attlia" (Levine) and "The One That Got Away" (Rank) (2nd wk), \$15,000. Shady Oak (Arthur) (550; \$1.25)

"Your Past Is Showing" (Rank), Satisfactory \$2,500. Last week, "Rooney" (Rank), same.

Washington, Sept. 9.

"Cat on a Hot The Roof," with a sensational \$42,000 in its first week, is purring the happiest boxoffice news the Capitol Theatre has heard since the house introduced CinemaScope to Washington with "The Robe" years ago. Otherwise, back-to-school week and a warmer turn in the weather has caused a slight dip in capital theatre business, which realized more than expected in a brisk Labor Day weektrade.

"Gig" continues a successful run into its 11th week. "Big Country" is still big in a third stanza.

Estimates for This Week

is still big in a third stanza.

Estimates for This Week
Capitol (Loew) (3,434; 90-\$1.25)

—"Cat on Hot Tin Roof" (31-G).
Spectacular \$42,000, holds. Last
week, "The Hunters' (20th) 2d
wk). Oke \$12,000.
Columbia (Loew) (904; \$1.25\$2.50)—"Gigi" (M-G) (11th wk).
Good \$11,000 after \$12.500. Stany.
Keith's (RKO) (1,850; 90-\$1.25;—
"Adam and Eve" (Equity. Nice
\$9,000. Previous week, "Raw Wind
in Eden" (U), \$8,000.
Palace (Loew) (2,390; 90-\$1.25)—
"Big Country" (UA) (3d wk). Nice
\$17,000 after \$21,000; expected to
hold.

\$17,000 after \$21,000; expected to hold.

Plaza (T-L) (276; 90.\$1.50:—
"God Created Woman" (Kings) (43rd wk). Solid \$3,000 after \$2,500 for two weeks. Remains. Trans-Lux (T-L) (600; \$1.25-\$2.50)—"Bridge on River Kwai" (Col) (25th wk). Up to about \$7,500 following \$6,000. Stays. Warner (SW-Cinerama '1.300; \$1.25-\$2.40)—"Search for Paradise" (Cinerama) (35th wk). Down. but still good, at \$10,000. Week before was \$11,500 with an extra eleventh show on Labor Day. It leaves Oct, 14 for "Windjammer."

Trail' Thin \$7,500, K.C.: **Windjamm**er' Tall 16G, 'Cat' Fast 10G, Both 2d

Kansas City, Sept. 9.

Kansas City, Sept. 9.

Lofty figures are being reached by "Cat on a Hot Tin Roof" at the Roxy and "Windjammer" at the Missouri. "Cat," currently in its second week, is well above most first weeks, and in its initial frame was near the house record at \$15.000. 'It set a one day record for its take on the first Saturday. "Windjammer" is jamming them in, indicative of a long run. Newcomers are light this session, "Man from God's Country" and "Man of the North" being fairish in four Dickinson theatres, and "Ride a Crooked Trail" being thin at three Fox Midwest houses in a six-day week.

week.
Estimates for This Week
Crest Drive-in, Riverside Drivein, Regent (Commonwealth) (1,000
cars each; 60-85)—"She Gods of
Shark Reef" (AI) and "Night of
the Blood Beast" (AI) with "Saddle
the Wind" (M-G) (2d run). Mild
\$9,000. Last week, subsequent
runs.

Sy,000. Last week, subsequent (170, 750). Last week holiday trade boosted to \$2,100. Last week holiday trade boosted to \$1,000. The trade
\$2,100.

Midland (Loew) (3.500; 75-90)—

"Reluctant Debutante" (M-G) (2d wk). Light \$5,500. Last week, \$8,000, above average.

Missouri (SW-Cinerama) (1.194; \$1.20-\$2)—"Windjammer" (NT) (2d wk). Rousing \$16,000. Last week, giant \$17,000 behind benefit premiere.

giant \$17,000 bennd beneau parmiere.

Paramount (UP) (1,900; 90-\$1.25)

"Naked and the Dead" (WB) (2d wk). Pleasant \$7,500, may hold. Last week, nifty \$10,500.

"Cat on Hot Tin Roof" (M-G) (2d wk). Great \$10,000, holds. Last week, sock \$15,000, near house record

rd. Rockhill (Little Art Theatres) 750; 75-90)—"No Sun in Venlee" Kings). Bright \$1,900. Last week, "A Novel Affair" (Cont). Fair

Strong H.O.'s Lift Chi; 'General' Husky \$31,000; 'Cat' Smash \$43,000, 'Deb' Boff 21G, 'Tank Force' Oke 5G, All 2d Wk.

Chicago, Sept. 9.
Downtown cinemas are riding efty holdovers to solid biz this und. Lone newcomer is Orientis of the solid biz this und. Lone newcomer is Orientis of the solid biz this und. Lone newcomer is Orientis of the solid biz this und. Lone newcomer is Orientis of the solid biz this und. Lone newcomer is Orientis of the solid biz this under the solid biz th

at Todd's Cinestage.

Estimates for This Week
Chicago (B&K) (3,900; \$1.80)—
"Cat on Hot Tin Roof" (M-G) (2d
wk). Great \$43,000, Last week,
about \$70,000.

Esquire (H&E Balaban) (1,350;
\$1.50—"Matchmaker" (Par) (6th
wk). Good \$6,600. Last week,
\$9,500.

,500.

Garrick (B&K) (850; 90-\$1.25)—
ight in Forest" (BV) (5th wk).
ild \$5,600. Last week, \$12.500.

Harris (Indie) (984; \$1.25-\$3)—
igi" (M-G) (9th wk). Fancy 17.
0. Last week, over \$20,000 with
tra show.

1. Last week, over very last week, over very last week, over very last week, so. Oo.

a Parisienne" (UA) (7th wk).

sy \$8,500. Last week, \$8,000.

McVickers (JL&S) (1,580; \$1,25-30).

Sock \$34,500. Last week, 6,000.

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"(U) (2d (Wh.), your of estimate. Lace (SW-Cinerama) (1.434; -\$3.40) — "Search for Para-'(Cinerama) (21st wk). Solid (00. Last week, \$26.000. 005 evelt (B&K) (1.400; 90-\$1.80) (DA) (4th wk).

L'ville Oke Despite Fair; 'Cat' Terrif \$11,000, 2d; 'Pacific' Lofty 7½G, 18th

Louisville, Sept. 9.
admish pix still doing solid High admish pix still doing solid biz, but getting some opposish from the Kentucky State Fair which opened Thursday (4). Roy Rogers Show in for four days, fol-lowed by Arthur Godfrey in the Horse Show, and Bob Crosby Show coming in Sept. 10 for three days. Various other attractions such as Vaughn Monroe and Mills Bros., today (Tues.), under Chrysler susspices shell the Fair going oday (Tues.), under Chrysler uspices, spell the Fair going trongly for names this year. Agri-ulture Fair runs for 10 days.

Estimates for This Week

Esumates for This Week
Brown (Fourth Ave.) (1,200;
.25-\$2)—"South Pacific" (20th)
8th wk), Matinees strong, and
sekend biz continues sellout.
ssible nice \$7,500 after 17th
ame's good \$5,000.
Kentucky (Switow) (900; 50-85)
"Rock-A-Bye Baby" (Par) (3d
), Oke \$3,000. Last week, good
.000.

wk). Oke \$3,000. Last week, good \$6,000.

Mary Anderson (People's) (1,000; \$5\$1.25)—"No Time for Sergeants" (WB) (10th wk). Neat \$4,500. Last week, good \$5,500.

Rialto (Fourth Ave.) (3,000; 60-80)—"Bend of River" (U) and "World in His Arms" (U) (reissues). Okay \$7,000. Last week, "The Hunters" (20th). Average \$8,000.

United Artists (UA) (3,000; 75-\$1.25)—"Cat on Hot Tin Roof" (M-G) (2d wk). Fine \$11,000. Last week, sharp \$19,000.

Estimates Are Net

Film gross estimates as re-ported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax.

'Cat' Wham 20G, 2d, Frisco, 'Kathy' 8G

San Francisco, Sept. 9.

Biz is good with "Cat on a Mot Tin Roof" at the Warfield and "Indiscreet" at the St. Francis both sock. "The Hunters," "Littlest Hobo" and "Kathy O" are slim. "Big Country" is excellent. "South Pacific," "Around World in 80 Days" and "Gigi," all marathon longrunners, are still terrific. "Search for Paradise," in its 26th frame at the Orpheum, is good.

Estimates for This Week

Estimates for This Week

51.15-32.65)—"Search for Faradise" (Cincrama) (26th wk). Good \$15,-800. Last week, \$17,800. United Artists (No. Coast) (1,207; 90-\$1.25)—"Big Country" (UA) (2d wk). Excellent \$15,000. Last week, \$22,500. Stagedoor (A-R) (440; \$1.25-\$3)—"Gigi" (M-G) (9th wk). Near capacity \$12,300. Last week, \$12,400. Presidio (United Stages)

12.400. Presidio (Hardy-Parsons) (774; 1.25-\$1.50)—"Goddess" (Col) (8th k), Okay \$2,400. Last week,

X3.000. Last week, \$3.000. Vogue (S. F. Theatres) (364; \$1.25\)—"Blue Murder at St. Trinian's" (Cont) (7th wk). Nice \$2,800. Last week, \$3.000. Coronet (United California) (\$1.50\)–\$3.75\)—"Around World in 80 Days" (UA) (88th wk). Great \$16,500. Last week, \$14.000. Alexandria (United California) (1.170; \$1.50\)–\$3.50\)—"South Pacific" (20th) (10th wk). Terrific" \$26,500. Last week, \$22,000.

'Frankenstein' Fancy 5G, Mpls.; 'Cat' Big 17½G, 2d

Mineapolis, Sept. 9.

Minneapolis, Sept. 9.

There doesn't seem to be much boxoffice punch to the comparatively few newcomers, but the numerous holdovers include several continuing high grossers. Such fresh entries as "Stage Struck," "Noah's Ark" and the "Revenge of Frankenstein" twin bill, which comprise the entire list, have the advantage of high powered newspaper advertising and exploitation.

Estimates for This Week.

Academy (Mann) (947; \$1.50-\$2.65)

South Pacific" (20th) (11th wk.) Good \$11,000. Last week, \$14,000.

Century (S-W) (1,150; \$1.75-\$2.65)

4,000. Century (S-W) (1,150; \$1.75-\$2.65)

'EDEN' MILD 6G, CINCY; 'CAT' SMASH 16G, 2d

"CAT' SMASH 16G, 2d
Cincinnati, Sept. 9.
First-run trade here this week reflects trend of back-to-school slowdown. Town lead is held by "Cat on Hot Tin Roof" in second smash week at the flagship Albee. New bills, "Brand New Fun" at the Palace and "Raw Wind in Eden" at Keith's, shape fairish. "Kings Go Forth" looms okay in holdover session at the Grand. Longrunners "Search for Paradise," in 40th week and "South Pacific" in 20th week feel absence of students but continue firmly. Estimates for This Week. Albee (RKO) (3,100; 90-\$1.50)—"Cat on Hot Tin Roof" (M-G) (2d wk). Lofty \$16,000 atter \$25,000 how. Holds for third week. Capitol (SW-Cinerama) (1.376; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (40th wk). Leveling off to last week's \$16,000, sturdy. Grand (RKO) (1,400; 90-\$1.25)—"Kings Go Forth" (UA) (2d wk). Oke \$6,500. Last week, \$9,500. Keith's (Shor) (1,500; 90-\$1.25)—"Raw Wind in Eden" (U). Mild \$6,000. Last week, "Peter Pan" (BV) (reissue), \$7,000. Palace (RKO) (2,600; 75-\$1.10)—"Brand New Fun" (M-G). Fairish \$7,000. Same last week for "A Certain Smile" (20th). Valley (Wiethe) (1,300; \$1.50-\$2.50)—"South Pacific" (20th) (20th wk). Good \$11,000 trailing last week's \$12,900 vacation fadeout.

'Eden' Fair 11G, Denver, 'Cat' 20G

Denver, Sept. 9.

Four holdovers tell the local story this week. "South Pacific" goes into its 21st frame at the Tabor and is leveling off. "Cat on a Hot Tin Roof" at the Orpheum and "Big Country" at the Paramount go into their third rounds after fine seconds. "Raw Wind in Eden" stays a second after a fair first at the Center.

Estimates for This Week Centre (Fox) (1,247;90-81,50)—"Raw Wind in Eden" (U). Fair \$11,000 and holding. Last week, "Certain Smile" (20th), \$9,500.

Denham (Cockrill) (1,429; 70-90)—"Matchmaker" (Par) (2d wk. Fair \$6,900. Last week, \$8,000.

Denver (Fox) (2,586; 70-90)—"Villa (20th) and "Sierra Baron" (20th). Poor \$4,500 on four days. Last week, "Hunters" (20th) and "Naked Earth" (20th) \$1,1500.

"Cat on Hot Tin Roof" (M-G) (2d wk.) Big \$20,000 and holding. Last week, \$25,000.

Paramount (Wolfberg) (2,200; 90-\$1.25)—"Big Country" (U) (2d wk.) Big \$20,000 and holding. Last week, \$22,500.

Tabor (Fox) (930; \$1,25-\$2.50)—"South Pacific" (Magna) (20th wk) Good \$4,500. Last week, \$5,000.

Tabor (Fox) (930; \$1,25-\$2.50)—"South Pacific" (Magna) (422; 75-90)—"Girl in Black" (Kingsley). Fair \$1,000. Last week, "Kingsley). Fair \$1,000. Last week wkek, "Mar'zelle Pigalle" (Films Around World) Denver, Sept. 9. holdovers tell the loc is week. "South Pacifi

75-90)—"Girl in Black" (Kingsley). Fair \$1,000. Last week. "Man'zelle Pigalle" (Films Around World) (2d wk), same.

'CAT' HUGE 25G, 2d, BALTO; 'HUNTERS' 9G

Baltimore, Sept. 9.

Baltimore, Sept. 9.

Still the big topic here is "Cat
On a Hot Tin Roof" which is doing
sensational biz in second week at
the Stanley. Pic broke the all-time
record for the house which is 32
years old. Part of this is attributed
to price hike to all-time high (\$1.80
on weekends). Elsewhere, the backto-school movement is reflected.

Estimates for This Week
Century (Fruchtman) (3,100; 50\$1.25)—"Imitation General" (M-G)
(2d wk). Oke \$6,000 after \$8,000

Cinema (Schwaber) (460; 50-\$1.25)—"Time of Desire" (Janus). Hep \$5,000. Followed "Night Heaven Fell" (Kings) (6th wk).

\$2,000.

Film Centre (Rappaport) (390;
\$1.50-\$2.50) — "Gigi" (M-G) (9th
wk). Nice \$7,000 after about same
for previous week.

Five West (Schwaber) (460; 50\$1.25) — "Demoniac" (Indie) (3d

(Continued on page 16)

Earlier Deadline

Film Gross estimates are subject to qualification next week, upon verification of the full week's totals. Estimates are predicated only on the initial two or three days, due to the earlier deadline this week, because of the special NBC-TV Section.

B'way in Post-Holiday Dip But 'Gigi' Sellout 21½G, 'Colonel' Big 34½G, 2d, 'Deb' Solid 130G, 4th, 'Hunters' 30G, 2d

Broadway experienced the anticipated post-Labor Day letdown as grosses slackened off with the traditional end of the summer season. The drop, however, was not a disastrous one since New York City schools did not reopen until Monday (8), thus giving the vacationing school kids a last week fling. Neighborhood business was particularly brisk, with the package combo of "The Badlanders" and "Tarzan's Fight for Life" scoring strongly in saturation openings in local houses.

Broadway, however, lost out on

local houses.

Broadway, however, lost out on the large influx of tourists and the suburban school kids as the last stanza of the vacationing period came to an end. There were no new openings, all the Main Stem and art houses going with product brought in before or for the Labor Day business. The result was a general slide in business, but taking into consideration the period of the year, it was a moderate one overall.

The hardticket "Gigi" at the

period of the year, it was a moderate one overall.

The hardticket "Gigi" at the Royale Theatre racked up a capacity \$21,527 for week ended Saturday (6). Period included an extra Labor Day performance, bringing total to 11. House is said to have turned away an average of 3,000 customers daily during the three-day Labor Day weekend.

"The Hunters," in second Paramount week, dipped to okay \$30,000. "The Reductant Debutante," in 4th Music Hall stanza, is seen tallying a strong \$130,000 and will run for five weeks. "Me and Colonel," day-and-dating at Odeon and Fine Arts, scored great \$20,000 for second stanza at former and an equally good \$14,500 for latter. "Imitation General," in third Loew's State round, chalked up fine \$19,000 and looks like best entry in this house for some time." fine \$19.000 and looks like best entry in this house for some time.
"La Parisienne," in east side-west side runs. showed its stamina with a good \$7,200 at Plaza and lively \$14,000 at Victoria for the sixth session.

"Cinerama—South Seas Adventure." the newest of the hard-ticket entries, tallied a great \$39,500 at Warner with two extra shows, 16 performances, for week ended Saturday (6) and including Labor Day. "Around World in 80 Days" was strong \$37,000 for 99th round at Rivoli; "Bridge of River Kwai" solid \$22,800 for 38th Palace round; "South Pacific" fine \$30,400 for 24th week at Criterion; "Windjammer" okay \$21,000 for 21st session at Roxy.

mer okay \$21,000 for 21st session at Roxy. "Vikings" continued to show its strength with nice \$19,500 for 12th week at Astor. "Naked and Dead" wound up four weeks at Capitol with okay \$16,000 for final round.

Estimates for This Week
Astor (City Inv.) (1,094; 75-\$2)—
"Vikings" (UA) (13th wk). Current
session ending today (Wed.) looks
to hit solid \$19,500. The 12th week
was \$27,000.

was \$27,000.

Little Carnegle (L. Carnegle) (550; \$1.25-\$1.70) — "Matchmaker" (Par) (5th wk). The fourth round concluded yesterday (Tues.) was great \$13,600. Third, \$15,200.

great \$13,600. Third, \$15,200.

Baronet (Reade) (430; \$1.25\$1.70)—"Law and Disorder" (Cont)
(6th-final wk). Fifth stanza finished
Monday (8) with so-so \$4,400.
Winds up run, with "Premier May"
(Cont) moving in Monday (15).
Last week, \$7,100.
Capitol (Loew) (4,820; \$1-\$2.50)
—"Naked and Dead" (WB) (5thfinal wk). Concluded engagement
with good but below hopes \$16,000 for fifth-final round ended
yesterday (Tues.). Last week, \$25,000.
"Onwirk" (M-G) opens today
(Wed.).
Criterion (Moss) (1,671: \$1.80-

000. "Dunkirk" (M-G) opens today (Wed.).
Criterion (Moss) (1,871; \$1.80-10.00 (20th) (25th wk). The 24th session ended Sunday (7) was great \$30,403 for 14 performances and includes Labor Day business. With end of summer season, houses reverts to 10 performances a week policy. Last week, \$36,000. (468; 90-\$1.80)—"Me and Colonel" (Col) (3d wk). First folloup round ended Monday (8) was powerful \$14,500. Opening week, including Labor Day, tallied near house record of \$19,700. Continues indef.
Guild (Guild) (450; \$1-\$1.75)—"Truth About Women" (Cont) (3d wk). Second round seen tallying nice \$9,500 for week ending today (Wed.) after sock \$12,500 for opener. Continues.

nice \$9,500 for week ending today (Wed.) after sock \$12,500 for opener. Continues. Mayfair (Indie) (1,736; 79-\$1.80) .-"Naked Earth" (20th) (3d wk). Looks like mild \$7,000 for second i

stanza ending today (Wed.). Opening week was okay \$16,000.

Normandie (Trans-Lux) (592; 95-51.80)—"Wild Wilderness" (BV) (5th wk). Fourth frame ended Monday (8) with fine \$8,000. Previous session, \$9,500. Continues.

Palace (RKO) (1,642; \$1-\$3)—
"Bridge on River Kwaii" (Col) (39th wk). The 38th session finished yesterday (Tues.) with good \$22,800. The 37th week tallied \$26,400.

Odeon (Rank) (813; 90-\$1.80). "Me and Colonel" (Col) (3d wk). Initial followup round ended Monday (8) with great \$20,000. Opening week, \$26,000.

Royale (Loew) (934; \$1.50-\$3)—"Gigi" (M-G) (17th wk). Capacity \$21,547 for 16th session ended \$2,000.

Royale (Loew) (934; \$1.50-\$3)—"Gigi" (M-G) (17th wk). Capacity \$21,547 for 16th session ended \$2,000. The service of the session service sadding a Thursday matines starting this week. Last week, capacity \$19,300.

Paramount (AP-PT) (3,665; \$1-\$2)—"Hunters" (20th) (3d wk).

\$19,300.

Paramount (AP-PT) (3.665; \$1\$2)—"Hunters" (20th) (3d wk).

The second stanza dipped to okay
\$30,000 for week ended yesterday
(Tues.). Opening round was
\$45,000.

Paris (Patha Cinema) (588: 90-

\$45.000.

Paris (Pathe Cinema) (568; 90-\$1.80)—"Lucky Jim" (Kings) (3d wk). Second frame ending Friday (12) looks like fair \$5,500. Last week, \$7.500. "Crime and Punishment" (Kings) replaces on Monday (15).

(15).

Radio C:ty Music Hall (Rocke-feliers) (6;200; 90-\$2.75)—"Reluctant Debutante" (M-G) and stage show. (4th wk). The third round ending up today (Wed.) is heading for a strong \$130,000. -Stays on until Sept. 18 when "Cat On Hot Tin Roof" (M-G) takes over.

Rivoli (UAT) (1,545; \$1.25-\$3.50)
—"Around World" (UA) (100th wk). The 99th session was strong \$37,000 for week ended yesterday (Tues.). Last week \$39,000 with

wx). The 99th session was strong \$37,000 for week ended yesterday (Tues.). Last week, \$39,000 with one extra performance. Plaza (Lopert) [525; \$1.50-\$2)—"La Parisienne" (UA) (7th wk). The sixth session concluded yesterday (Tues.) with good \$7,200. Last week, \$8,500. Roxy (Nat'l. Th.) (2,710; \$1.75-\$3.50)—"Windjammer" (NT) (22d wk). This round finishing today

Roxy (washing) ammer" (NT) (wk). This round finishing today (Wed.) appears to be heading for okay \$21.000. Last week, \$28,000.

(Wed.) appears to be neading for okay \$21,000. Last week, \$28,000. Stays until Sept. 21 when house goes back to continuous performance policy with "Damn Yankees" (WB) and stage show.

State (Loew) (3,450; 50-\$1.75)—
"Imitation General" (M-G) (4th wk). The third session ended yesterday (Tues.) tallied fine \$19,000. Last week, \$23,000. Continues successful run until Sept. 19 when "Raw Wind in Eden" (Ü) moves in, Sutton (R&B) (561; 95-\$1.75)—
"Tale of Two-Cities" (Rank) (6th (Continued on page 16)

Twilight' Slow \$4,500, Port.; 'Cat' Hotsy 8½G, 'Hunters' 8G, Both 2d Portland, Ore., Sept. 9.

Portland, Ore., Sept. 9.

Town is bogged down with holdovers that continue to do biz despite the heat. Strong product has
been keeping mainstemmers perking. "Gigi" holds for a third hefty
round at Guild. "South Pacific"
continues strong at the Broadway
for a 15th inning. Both pix are in
on a reserved seat policy. "Twilight For the Gods" is the only
new entry.

Estimates for This Woolt.

Estimates for This Week

Fox (Evergreen) (1536; \$1.00-\$1.50) — "Indiscreet" (WB) and "Manhunt in Jungle" (WB) (3d wk). Tall \$8,000. Last week,

\$9,100.

Guild (Indie) (400; \$1.25-\$3.00)—

Guild (Indie) (400; \$1.25-\$3.00)—

Gigji" (M-G) (3d wk. Sizzling \$11,000. Last week, increased \$10,-900 after whopping opener.

Liberty (Hanrick) (1865; \$1.00-\$1.50)—"Cat On Hot Tin Roof" (M-G) (2d wk). Lofty \$8,500. Last week, \$13,000.

Orpheum (Evergreen) (1600; \$1.00-\$1.50)—"The Hunters" (20th) and "Cattle Empire" (20th) (2d wk). Loud \$8,000. Last week, \$10,700.

Paramount (Port-Par) (3400;

\$10,700.

Paramount (Port-Par) (3400; \$1.00-\$1.50)—"Twilight For The Gods" (UI) and "Wild Heritage" (UI). Slow \$4,500. Last week, "La Parisienne" (UA) and "Steel Bayonet" (UA) (2d wk), \$5,800.

Alcorn Denies Charges by SAG On No Pay for GIs in 'Citizen Soldier'

izen Soldier" here, denied Screen Actors' Guild charges that service-men are being used without pay in commercially sponsored filmed tv series shooting in Germany.

SAG president Leon Ames wrote Rep. Joseph F. Hole (R., Cal.) Rep. Just that "under no circumstances should Army personnel be allowed to perform without remuneration in commercially sponsored filmed ty programs," referring specifically to "Citizen Sodier."

to "Citizen Soldier."

"If anybody thinks I'm making
a lot of money on this series I've
got news for them," Alcorn explained. "Citizen Soldier' is costing us \$25,000 a picture to film,
which is what it costs to produce
the average ty film in the U. S."

the average tv film in the U. S."

Army men appearing in the
shows are volunteers on administrative leave. "Every GI actor is
paid and also reimbursed for travel
time at the rate of seven cents per
mile," Alcorn explained. The men's
pay averages \$70 a part, which is
under the Screen Actors Guild
minimums.

But Alcorn counters "It"

lowed by detailed discussions.

Major cause for the concern was
the basis on which the NFFC now
operated. It was indicated that
producers were not happy with
the corporations new look which
labelled it as "a commercial bank"
concerned with making a profit.

Commie Cops See Red, Jail Leipzig R&R Fans

'Defiant' in Mex Fest

Hollywood, Sept. 9.

American entry in the World
Representation of Film Festivals,
to be held in Mexico City Oct.
10-17, will be Stanley Kramer's
"The Defiant Ones." Producer will

attend showing.

Entries are restricted to productions entered in previous fes-

Pros & Cons On Edinburgh Fest; **Assess Film End**

Edinburgh, Sept. 9 Has the 12th International Fes

rative leave. "Every GI actor is paid and also reimbursed for travel time at the rate of seven cents per mile." Alcorn explained. The men's bay averages \$70 a part, which is under the Screen Actors Guild minimums.

But, Alcorn counters, "If we couldn't use Army men in these shows, where would we get actors? I can't pay extras to fly to Germany from Hollywood for a few hours work."

Using Army men in the series of 39 tv shows being made in Germany under Army auspieces han to saved him any money, Alcorn adds. "Professional Hollywood extras know exactly what is expected of them. We take raw talent and have to shoot five times as much film as would be the case with the cost on shooting the film here is about \$1,000, but Alcorn explained that the costs are increased by using the amateur talent and thus there is no real saving.

"Some of the soldiers we have hired turned out to have no talent at all. We had to pay them anyway." he stressed.

"I'm very proud of these bovs," Alcorn explained about the GIs. "Some of the soldiers we have hired turned out to have no talent at all. We had to pay them anyway." he stressed.

BRIT. PRODS. ASKANCE

AT FILM FINANCE CORF.

London, Sept. 9.

Concern is expressed by British film producers about the setup of the National Film Finance Corp. and its granting of loans for produced here."

BRIT. PRODS. ASKANCE

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Concern is expressed by British film producers about the setup of the National Film Finance Corp. and its granting of loans for producers about the setup of the National Film Finance Corp. and its granting of loans for producers should be reported to BFPA prez Arthur Watkins, followed by detailed discussions.

Major cause for the concern was the basis on which the NFFC now operated. It was indicated that producers were not happy with the English subtitles for the U. S. and Canadian market. Amone of the Landon of the Producers were not happy with the English subtitles for the U. S. and Canadian market.

World War II, will edit and write the English subtitles for the U. S. and Canadian market. Among those who have provided part of the coin for acquisition of the film are Angier Biddle Duke, George Backer, Harold Kovner, Dexter Leen, William Weintraub and Alfred Katz.

The film, made during a period of "liberalism" in the Communist government, has since been denounced and banned in Poland and

Frankfurt, Sept. 9.

Some eager fans of Elvis Pelvis lost a round with Communist political ideology and wound up recently in the jug in Leipzig, East Germany, according to word received here.

The young people went to a dance at a nearby village where they danced rock 'n' roll and then paraded through the streets with signs announcing "Elvis Presley, our idel. We demand rock 'n' roll."

East German cops broke up the parade, and eight of the young men, between the ages of 19 and 25, were sentenced to prison for terms varying from seven months to two years for "rioting and resisting the authority of the state."

Paris' Catholic Censors Tough on Bardot Pix

VARIETY

Paris, Aug. 26.

result of the same No. 5 tag. "The absorbet was not especially recommended." The governmental Centre Du Clinema, though was not especially recommended. The governmental Centrale Was not especially recommended. The governmental Centrale Religion. "La Parisienne," which got a "B" rating in the U.S., received a "B" here, which means complete abstention demanded from Catholics. "Miss Striptease," "The Night Heaven Fell" and "And God Created Woman" also got the same No. 5 tag. "Bride Was Too Beautiful" only got "4A," meaning that it could be seen but was not especially recommended.

The governmental Centre Du Clinema, though watching B.B.'s pressure group and censorship troubles in the U.S., especially via "And God," told Variety that a special censorship group passed on all French films that were exported. Also that when this body approved a pic, it felt they had no right to interfere in, or comment on, the censor troubles the pic ran into in other countries.

New Arg. Regime Plans 'To Get Spoon' in All Show Biz; Eye Opera

Buenos Aires, Aug. 26.

Buenos Aires, Aug. 26.
Politicians of the new Frondizl Administration here are determined "to get their spoon in" (as local phrase has it) in all entertainment fields. They are now setting their sights at the municipally owned and operated Colon Opera. Reorganization is necessary, but the politicos aren't always the best for these jobs.
The City Councillors have therefore set up yet another Committee

The City Councillors have therefore set up yet another Committee to draft recommendations for reorganization, disregarding the recommendations already made by a political board set up for the purpose by the previous Provisional Government. That Board's members were mainly wealthy specialities, so their opinions are funacceptable to the present councillors. The latest probers are to be selecceptable to the present councillors. The latest probers are to be selected from the Colon staff (lower strata), with a foreign conductor to give an impartial and neutral opinion, while the municipality will select a subscriber to cooperate. It is stressed that because subscribers are not an organized body, selection and not election is imperative in this case. There is also to be an architect on the committee while the theatre's five stable groups: corps de ballet,

is also to be an architect on the committee while the theatre's five stable groups: corps de ballet, chorus, orchestra and National Symphonic group, with the Lyric singers' Assn., are to appoint representatives for their departments. An accountant and "someone traditionally connected with the Colon's artistic activities," under the presidency of Dr. Aldo Cocca, Cultural Secretary of the Municipality, will draft their recommendations within 30 days. The president of the City Council's Cultural Committee, Dr. Francisco A. Mancini, has proposed modernizing theatre and stage to improve visibility, and take the orchestra out of the pit, placing it in full view of the audience. Dr. Mancini opposes elimination of the Ballet, Vocal and Music schools, and justifies the increase in the year's budget from \$1,000,000 to \$2,000,000 (attributed to former Director Orlando Tarrio, now resigned), in view of the celebration of the theatre's 50th year.

Grepehangers

Continued from page 5 =

pic industry was the sale of prod-uct to tv.
"But we must also face the fact that Australia's wool-check is re-duced by over \$400,000,000 dollars; duced by over \$400,000,000 dollars; unemployment is growing; industrial recession has wiped out overtime from pay envelopes; and the public is expending the enormous amount of \$2,000,000 daily into hire-purchase, Turnbull said. With the exit of calamity howlers the industry would find its own feet via good showmanship, cooperation between distributor-exhibitor, and a continuance of the good product now coming forward from the top studies, be asserted. studios, be asserted.

Japanese Restrictions Dim Outlook For U.S. Pix; Majors' B.O. Drops 30%

20th-Fox Tops 1957-58 In Italian Earnings

In Italian Earnings
Rome, Sept. 2.
20th-Fox topped other companies
in Itale earnings during the 195758 season, accerding to an early
listing. This Yank outlet grossed
some \$2,700,000 during the period.
Three other American distribs
follow: Paramount, Metro, and
Warner Bros. In the No. 5 spot is
Dear Films, which releases United
Artists' pix here, the Italian Lux
Films, and CEIAD, last being Italian Columbia distribution outfit.

Flaud Calls For Int'l Co-op Vs. TV & 'Lost Audience'

Venice, Sept. 9.

In for the windup of the recent 19th Venice Film Fest, Jacques Flaud, head of the French national film administrative body, the Centre Du Cinema, opined that none of the present problems facing the film setup of almost all the Western countries could be solved without international cooperation.

Flaud felt that with current rising video competition, skyrocketing costs and falling filmgoing, it was oldfashioned and isolationist to think that each country could solve these problems individually. He felt that the need for bigger marts for the now higher priced films made it imperative that international film basics be constructed as of now. This seemed like a followup on the Italian bid recently for an international film summit meeting, and also was probably part of the attempts to bring the coming Common Mart Film Pool into effect.

Flaud maintained that the CM would not discriminate against non-member countries' films but only set up a more equitable arrangement whereby all countries would be allowed a fairer playing time and a chance to make their way in other marts.

Flaud also stressed the fact that film aid was a necessary thing in CM countries and that France would probably extend its present Film Aid Law for two years, with aid still being advanced to producers on percentages of their local and foreign take. Only new wrinkle would be the removal of the proviso that the money had to be put back into production at once. This could leave the money open for use later for bigger, and it was hoped better, films.

Flaud also felt that tv could be fought easier on the basis of international accords, to keep old pix from video, and that CM co-op on this point would also be helpful.

Par-Allied

Continued from page 3 Continued from page 3 pictures individually. A return to block booking is called for, they feel, so as to give exhibitors assurance of a steady flow of product and, at the same time, contribute to the efficiency of the distributed operation.

to the efficiency of the distributed operation.

Too, the distribs say that more production would result if they had the assurance of market playoffs. Distribs claim new interpretations of the decree should be made in the light of the number of multimillion-dollar films now being turned out. These require special handling, they couldn't be made at a profit if they had to be sold just as routine product is marketed so far as clearances and availabilities are concerned.

It would be fiscally unwise to make a picture available on a na-

With the boxoffice continuing to sag for U. S. pictures in Japan, (Metro, WB, Paramount and 20th-Fox had an aggregate drop of 30.46% for the first five months of this year) and government restrictions casting shadows on future possibilities, MPEA veep for the Far East, Irving Maas, told VARIETY, "The outlook has never been as unpromising as now."

been as unpromising as now."

"It's a question of how far this or any other government can or should go in connection with dictating commercial terms," he ventured. "In this case there can be no question of the fact that the franchise terms being insisted upon by this government cannot be justified on the grounds that they represent arm's length terms which are usually the yardstick."

Maas cited more recent tighten-

which are usually the yardstick."
Mass cited more recent tightening measures on foreign pictures
in Japan as "obviously intended to
reduce our remittance capabilities
out of what remains of our business by enforced revision of
franchise terms which in effect
means dictating commercial terms
which must be accepted by the
foreign suppliers as a pre-condition
for continuing in business." for continuing in business.'

Another result, Maas said, was less funds blocked and more taxed Under new declarations of resident companies' responsibilities, a great-er portion of the b.o. share be-comes subject to the local corporaion profits tax which is about 60%.

tion profits tax which is about 60%. This, plus the decision to issue import licenses only to so-called distributors rather than importers, effective April 1, 1960, were what Maas called the "second phase" of government passage of measures to "suppress our business possibilities."

Under his heading of Under his heading of "first phase," he cited: 11) reducing the import quota to one of the lowest in the world; (2) limiting number of prints (12) that could be imported; (3) limiting also the number of prints (16) that could be made locally; and (4) limiting the period (five years) during which a picture may remain in circulation.

'JONES' PULLS ANCHOR FROM MADRID LOCATION

Madrid, Sept. 9.

Producer Sam Bronston is closing down his "John Paul Jones" operations here after four and a half months of principal photography on interiors at CEA Studios and on location in various parts of Spain. Director John Farrow will plane to London today (Tues.) for post-production completion of the Technirama feature. Max Steiner will join him there for music score.

will join him there for music score.

Accompanying Farrow are production manager Emmet Emerson, assistant director Frank Losee, film editor Eda Warren and pub chief Phil Gersdorf. Emerson and Losee will head a second unit to film historical background shots in Paris and U.S. as well as coordinate finale montage shots of Navy's Mediterranean Sixth Fleet.

Top Trade

Too, the distribs say that more production would result if they had the assurance of market playoffs. Distribs claim new interpretations of the decree should be made in the light of the number of multimillion-dollar films now being turned out. These require special handling; they couldn't be made at a profit if they had to be sold just as routime product is marketed so far as clearances and availabilities are concerned. It would be fiscally unwise to make a picture available on a national release basis if the picture is of "epic" proportions. The costs of prints make this impossible. Thus, the distribs are asking for a rewrite of the decree to conform with the "new era" in the picture business. United Artists expectedly will spearhead the move.

FIICHERY FIICHERENERY FIICHERNER FIICHERY FIICHER

AND NOW THE TEST GEST BUSINESS REVIEWS!

-FILM DAILY down as a money-maker of tremendous buster tradition. Set The Big Country' the screen's great Entertainments. It's big and bold. A picture in the blockgreat Westerns - which is to say, one of acted. Top boxoffice. One of the screen's force. Brillianily produced, directed and "Overwhelming visual and narrative dimension."

The Big Country' is a big picture. It has something for everybody and it should pay off handsomely. Has all the ingredients needed for solid entertainment. Exhibitors can expect top grosses."

office potentiality. All of it adds up to a production which will make boxoffice and industry panorama, and of course in audience and boxsuspense and exploding action; in extraordinarily fine detail; in magnificent sweeping cept and story development; in romance, taut in acting, cast and direction for a start; in color photography and majesty of scenery; in con-"Big in every dimension and in every sense

"The Big Country' is a 'Giant'-sized mo.

tion Picture, lusty, rousing and with Greaf sweep. There is romance, humor and action on a grand scale in the Tech. nicolor-Technirama production and the returns should be as big as the concept. The Big Country' promises to be one of -MOTION PICTURE HERALD

'The Big Country' - even bigger

as a lavish saga! Has the boxoffice appeal of an all-star cast, and the magic of William Wyler's direcforial reputation to give it unusual marquee value. Vividly justifles -HOLLYWOOD REPORTER the 'bigness' of the picture's tifle."

GREGORY PECK JEAN SIMMONS GARROLL BAKER CHARLTON HESTON BURLIVES

- INDEPENDENT FILM JOURNAL

director Wyler."

-MOTION PICTURE DAILY

rulers of cattle dynasties, the vigorous love of land and fife—lavishly produced and faithfully recreated in time and place by producer-

year. It's all there - the full sweep of the big country, the monumental clash of the proud biggest boxoffice packages of this or any other setting, in dramatic scope, the multi-million dollar western adventure adds up to one of the picture. And big is the word for it. In cast, in and Gregory Peck have got themselves a big "No doubt about it - producers William Wyler

Big Country' is stunning, Technirama

Good news for the trade: William Wyler's 'The Big Country' is everything it had a right to expect. Visually 'The and Technicolor have been used to capture the majesty of the vast outdoor settings in beautifully composed detail. Will call for consideration at Academy

T COUNTRY

CHARLES BICKFORD with CHUCK CONNORS. ALFONSO BEDOVA - Screenplay by JAMES R. WEBB. SY BARTLETT and ROBERT WILDER. Screen Administrator, by JESSAMYN WEST and ROBERT WYLER.

CHARLES BICKFORD Based on the novel by DONALD HAMILTON. Produced by WILLIAM WYLER, and GREGORY PECK. Directed by WILLIAM WYLER. An Anthony-Worldwide Production.

and TECHNICOLOR*

"THE **BIG-MONEY WESTERN!**"-Newsweek

MITH ACTION!"-Time

Edinburgh 'Unexciting' to Foreman; Calls Lack of Co-op at Fest By UK Film Makers 'National Disgrace'

By GORDON IRVING
Edinburgh, Sept. 9.
First breath of hearty fresh air
was blown into the so-far dull-asditchwater International Edinburgh Film Festival by Carl Foreman, U.S. film writer and producer
who is now back in New York on
a quickie business trek.
He establed the sollulaid impact

He attacked the celluloid junker for being so unexciting when he spoke at a press confab following first session of a Festival Film-Makers' conference.

Foreman also attacked the British film industry for its apparently unenthusiastic participation in the Edinburgh Film Festival.

ently unenthusastic participation in the Edinburgh Film Festival.

The organizers of the Edinburgh event, said Foreman, were not sure whether they wished it to provide a forum of film directors, artists and writers, or to follow the "glamor policy" of similar events at Cannes and Venice.

"By and large, Edinburgh is the most worthwhile of the big international film festivals," he said. "But I do think that the lack of participation by the British film industry is a national disgrace.

"I am shocked that the British representation is so small as it is. I don't know whose fault it is, the film industry's or the festival's—I think both.

film industry I think both.

'Where's the Showmanship?'

"I think it is another example if the somewhat gentlemanly re-usal by the British film industry o have anything to do with show-

fusal by the British film industry to have anything to do with showmanship."

According to Foreman, the Edinburgh Film Festival has this year fallen between two stools.

"It has not restricted itself entirely to film and discussions between film-makers," he said. "On the other hand, it has only daintily dipped its foot into the water in making an effort to bring glamorous personalities to Edinburgh."

(This is a reference to the French Film Week, occupying third week of the junket, with French starlets set to be present to add some glamor.

Foreman suggested that the Edinburgh Film Festival still has great potentialities as a meeting place for discussions between film-makers, and added, "I feel that the present film-makers' conference—eight hours out of the three weeks—is unsatisfactory."

Avoiding Hot Issues

Producer also hit out at the British film industry for making no attempt to produce films on controversial topics.

"F'rinstance," he said, "I would think there is a story in the color problem in the U. K. There should problem in the U. K. There should be a film in any of the nationalized industries. This country is remarkable in that it is largely a Socialist country being run by a Conservative government.

"As an American, I feel shy about tackling such a British subject myself. People might think—"If the guy doesn't like things here, why doesn't he go back to America?"

Later. Foreman told VARIETY he

here, why doesn't he go back to America?''

Later, Foreman told Variety he has considerable faith in the Edinburgh Film Festival, but it urgently needs coin, personalities, excitement—and support from the commercial cinema.

The present Festival, he says, is far from being the exciting thing it was when he was last here in 1953.

Foreman was planning a quickle trip by air to N.Y. for huddles with homeoffice toppers prior to returning to London from the Coast on Sept. 23. He will start his next pic, "The Guns of Navarone," by Scot writer Alistair MacLean (now domiciled near Lucerne, Switzerdomiciled near Lucerne, Switzer-land, in the early spring, with loca-tion lensing in Greece. Next on his six-feature program is a filmiza-tion of the novel, "Insurrection."

REFERENDUM ON SUN. PIX

Greensboro, N.C., Sept. 2.
Rutherfordton voters will cast ballots in a referendum on Sept. 27 whether to permit showing of Sunday films there outside regular church hours.

The amendment, if passed, would allow pix to be shown between 1 and 6 p.m. and after 9 p.m. on Sundays.

Metro's J.D. Book

Metro has picked up Charles Calitari's "Strike Heaven In The Face," due Oct. 17 via Crown. In addition, New American Library has purchased paperback rights.

Tome deals with juvenile delinquency in New England. Author is an English teacher at Benjamin Franklin H. S., New York.

'Defiant Ones' As Mex Fest Entry **Shuts Out Frisco**

San Francisco, Sept. 9.
Decision of MPAA to send Stanley Kramer's "The Defiant Ones"
to Mexico City's Festival of Festivals may deprive Frisco Film Fete
of any U.S. pictures and indicate
Frisco pleading for MPAA cooperation has fallen on deaf ears ation has fallen on deaf ears.

It's understood that Kramer had lade a tentative commitment to shibit "The Defiant Ones" at exhibit Frisco Festival, Oct. 29-Nov. 11, but rules of Frisco Fete specifically forbid acceptance of films previously shown in Western Hemisphere. Thus, mid-October Mexico City festival, though unsanctioned, could wash out Kramer picture unless MPAA decides to reverse itself and let "The Defiant Ones" go to Frisco. Frisco Festival, Oct.

Irving M. Levin, Frisco director, had also been angling to hook "The Old Man and the Sea" for Frisco, but that one went to Canada's Stratford Festival first.

Levin, returning from Venice Festival this week, is scheduled to Stop in New York for talk with MPAA exec Ralph Hetzel. Before departing for Venice, Levin had talked to Hetzel about getting at least tacit encouragement of MPAA. It's understood, however, that no commitment was made.

that no commitment was made.

Meantime, judges for Frisco
Fete are just about set. Saturday
Review's film critic, Arthur Knight,
will serve, as will novelist Erskine
Caldwell. Third judge is expected
to be F. L. Ammannati, director of
Venice Festival, though his acceptance is still tentative.

Japanese 'Rickshaw' Top Venice Winner

Japanese entry, "Muho-matsu No Issho" (The Rickshaw Man). won the Venice Film Festival Gold Lion Prize. Gold Lion acting awards went to Sophia Loren, for "The Black Orchid", and Alec Guinness, for "The Horse's Mouth." Silver Lion Award was split between young directors Francesco Rost and Louis Malle, former for "La Sâda" (The Challenge), latter for "Les Amants" (The Lovers). Italo Crix Award went to "Rosemarie," a Roxy Film-Germania production, with San Giorgio Cultural Award to "La Sfida."

No Catholic prize was awarded.

to "La Snda."

No Catholic prize was awarded in an unprecedented omission due to "unusual immorality" of festival pix. This was felt to be a church slap at festival selection group and director Florins Ammannati.

AIP's \$1,000,000 'Dragon'

Hollywood, Sept. 9. American International Pictures, with a background of more than 50 films over a four-year period in the \$100,000 to \$250,000 cost bracket, has earmarked an upcoming feature, "Eve and the Dragon," for a \$1,000,000 budget.

Stan Shpetner will develop film from his original idea which entails early man and late monster in a prehistoric adventure setting. Shpetner also will produce pic, slated to roll in the Matto Grosso jungle of South America late this year.

Fest Inventory

tainment, and the exchanges of goodwill have already been followed up in a more tangible form. At another for the American press, he initiated a discussion on the merits of festivals, and sought the merits of festivals, and sought the newsmen's views as to how MPEA participation could be improved. The unanimous view that Hollywood was sadly lacking in documentation, compared with the efforts of other national industries, is being conveyed in a report to Eric Johnston.

Seminars, Etc.

Seminars, Etc.

Gervasi holds the view that the MPEA should take the initiative in transforming film festivals into serious affairs, to be attended by the leading creative brains of Hollywood, that seminars should be held on urgent industry problems, that due emphasis should be placed on the important social and cultural films which are produced each year. Also that at these sessions the role of the association should be clarified to erase the commonly-held Continental view that it is nothing more than a trust.

Such creative support, coupled interests the commonly-held continental view that it expenses the commonly-held continental view that it is nothing more than a trust.

trust.
Such creative support, coupled with appropriate backing by name talent, could give a festival a new mearing, and develop it into a significant instrument for promotion of motion pictures which would benefit the industry generally. As it is, the effort and concentration are put into the few selected pix without adequate regard for the industry as a whole.

without adequate regard for the industry as a whole.
Gervasi contends that it is not the MPEA function to promote the few films entered by the member companies. That the companies themselves are best able to do this was proved here by United Artists, Paramount and Columbia. UA had two entries in competition—one American, the other British—as well as a third in the information section, and did a lavish job of promotion, both as to documentation and entertainment. Their effort involved a budget of around \$20,000, the bulk of which went into \$20,000, the bulk of which went into a big opening night supper party for 1,000 guests, and a lunch for some 300 guests on four fishing

Brigitte & Sophia

Columbia's promotion, of course, was on behalf of the new Brigitte Bardot pic, "En Cas de Malheur," which the company is distributing worldwide apart from Italy. In this case, more than 200 guests were taken by private motor launches from the Lido to a palace in Venice for midnight supper after the screening. Par's participation was more modest, but included a press cocktailery for Sophia Loren who came in for the presentation of "The Black Orchid."

How best the MPEA could serve

"The Black Orchid."

How best the MPEA could serve the industry at festivals was one of the top items on the agenda when Eric Johnston had a conference in London last month with his top fieldmen in Europe and, while there was a vigorous exchange of ideas and several new proposals were tossed into the arena, no firm decisions were taken. However, MPEA toppers in New York are now expected to revorts that have been sent in by reports that have been sent in by its European representatives, and agree on a new policy ahead of the start of next year's season.

There has been a general disap-pointment at the inadequacy of pointment at the inadequacy or American participation. Star sup-port, in the main, has been lamen-table, but the keenest sense of letdown has been in regard to U. S. industry documentation. While letdown has been in regard to U. S. industry documentation. While other countries prepare extensive (and expensive) brochures outling a complete industry program and containing valuable personal data to justify their retention as works of reference, Hollywood is generally content to settle for synopses of the entries which are rapidly confined to the wastepaper basket.

basket.

Admittedly, there are mixed views on the value of festivals, but if rightly exploited they could serve as a valuable springboard for industry and personality publicity. They attract hundreds of journalists commanding a vast acreage of newsprint which has to be filled every day. Brigitte Bardot, in a 48-hour stopover, collared the lion's share of that space.

MPEA's Gronich Bids Industry Take Long, Hard Look at Film Festivals

21 Lands Eye S.F. Fest

Z1 Lanus Lye J.F. Fest

San Francisco, Sept. 9.

Twenty-one countries have applied for entry in the San Francisco Film Festival, Oct. 29-Nov. 11.

Event is sponsored by the city's Art Commission. Countries are Australia, Belgium, China, Czechoslovakia, Denmark, France, Germany, Greece, Great Britain, Hungary, India, Italy, Isreal, Japan, New Zealand, Norway, Poland, Portugal, Spain, Sweden and the U.S.

the U.S.
Festival has retained Count
Jacques-Armand de Visme, of
Paris, as chief of publicity.

U.S. Triple Bill Clicks in Venice 'American Day

Three American features, com-bined and shown here in a triple-headed package on "American Day," proved very successful and copped general audience and press plaudits during the second week of this year's Venice event.

Pix were Paramount's "The Black Orchid," in competition, and Stanley Kramer's "The Defiant Ones" and Morris Engel's "Wed-dings and Babies," both out of competition.

Undoubtedly, the impact of Sophia Loren's first reentry into her native Italy since her marriage to producer Carlo Ponti helped sell the Martin Ritt-directed "Orchid" in its local exposure, and "Orchid" in its local exposure, and her performance was amply mitted as well. But item's entertainment values were unanimously singled out by the press, even though a few reviewers expressed reservations as to its artistic merit. All in all, the U. S. evening, which began with John Hubley's well-received short, "The Tender Game," was a resounding success.

Similar plaudits went to "The

resounding success.

Similar plaudits went to "The
Defiant Ones," which played to a
packed house in the afternoon session. Many felt that if it had been
screened in competition here (it
has already won a prize in Berlin)
it could have walked off with an
award award.

It could have walked off with an award.

But the day's biggest surprise came from "Weddings and Babies," which received the biggest hand yet accorded a pic during a day-time showing. The Viveca Lindfors-John Myers starrer, made on a shoestring budget by the director of "The Little Fugitive" (which similarly emerged from a 1953 Venice projection), grabbed some headlines and much attention next day in the Italian press, many scribes asking why pic had not been unspooled in competition. One top Italian daily, Milan's Corriere della Sera, gave it unqualified praise, comparing it more than favorably with "The Black Orchid," similarly laid among Italo-Americans in the U. S. A.

Baldwin's Coming Exit Clouds MPEA in Brit.

Charles (Chuck) Baldwin, Motion Picture Export Assn. rep in Britain, is due to come home and to retirement later this year. Baldwin will be replaced in London in a temporary capacity by Roland Thornton who's been taking care of the p.r. end of the bureau.

Whether Baldwin will be replaced permanently remains open to question. In any case, during the "interim" period, both MPEA precient Johnston and v.p. Griffith Johnson are expected to step up the frequency of their visits to London.

Considering the disappointing results of the three major European film festivals this year—Cames, Berlin and Venice—the time has come for an intensity "cooperative reexamination" of these international events, Fred Gronich, Continental manager for the Motion Picture Export Assn., said in N. Y. last week.

Gronich, here with his family on home leave from his Paris head-quarters, returns to his post next

quarters, returns to his post next week. He represented the Ameri-can industry at Cannes this year.

"The present formula of these festivals just doesn't have the attractive features to make them a success," he said. "They have lost success," he said: "They have lost their dramatic impact and the ability to focus the eyes of the world on what they have to offer. It's foolish to always blame the absence of stars for a festival not being a success. Stars in themselves can't make or break it. It a festival really he competition is a festival really has something to offer, the stars will come.

"If they realize that they're to be used only as showpieces, to put a festival's chestnuts out of the fire, they can't be blamed for not showing up. After all, it's not a pleasure trip for them."

Conclude who used to ren the

pleasure trip for them."

Gronich, who used to rep the MPEA in Germany before taking on the job of Continental manager, said, "The purpose basically is to give the world press something to write about, to put the spotlight on good movies. Today, there just isn't enough excitement at these festivals to make 'copy' and even to make a journalist's trip worth while.

"Those who head the industry "Those who head the industry delegations have begun to really worry about the benefits their industries draw from these festivals. They're tired of entertaining one another at an endless round of cocktail parties which contribute little except to add to the glamor of the occasion."

of the occasion."

Gronich's position towards the fests is generally seconded by many of the industry's execs in Gotham. They feel that, in several instances, Hollywood has been handed a bum rap by fest juries putting the accent on art rather than commerce and that the expenditures lavished on the competitions in the past didn't pay off. This is particularly so when the Soviets go into a fest like Cannes and can spend close to \$100,000 to promote their entries and their and can spend close to \$100,000 to promote their entries and their personalities. While there seems to be no question that the publicity garnered by films at a fest helps, it's been pointed out that this cuts two ways, i.e., that a film rapped by the crix can also get hurt.

See Admission Hikes In Brazil and Argentina; MPEA's 'Selling' Talks

In the wake of Eric Johnston's visit to Brazil and Argentina, Motion Picture Export Assn. executives are optimistic over the chances of a raise in admission prices in both countries.

prices in both countries.

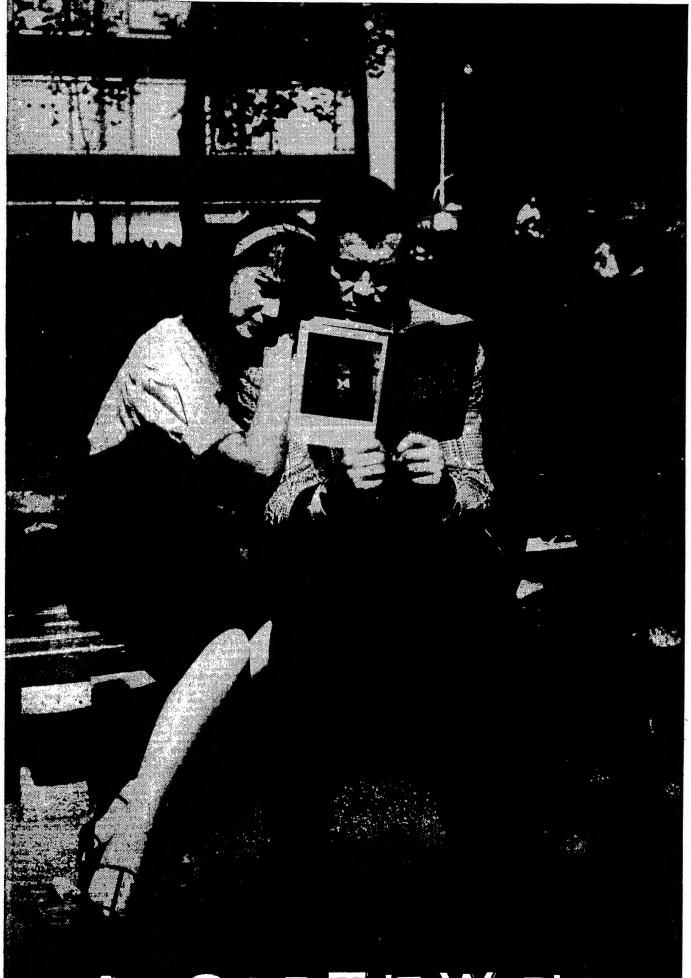
Situation is of some urgency inasmuch as inflation is rampant there and has severely affected U. S. film remittances, particularly in Brazil where they're coming out at the freemarket rate. When Johnston and Robert Corkery, the MPEA's Latin-American supervisor, sat down with top Brazilian government officials at Rio de Janeiro, they made no bones about the fact that, under prevailing conditions, the companies could not continue to operate. continue to operate.

continue to operate.

Situation in Brazil is a particularly annoying one for the Yanks since the state of Sao Paulo has lifted the lid on admissions, whereas the rest of the country has it still clamped on tight, arguing that adjustments would take pix out of the economic reach of the people of the economic reach of the people of the experience at Sao Paulo. Top admissions in Brazil now are 12 cr. for black-and-white films and 18 cr. for tinters.

In Argentina, Johnston was

In Argentina, Johnston was promised immediate consideration of his plea for a liberalized price policy.



ALL OVER THE WORLD

See Foreign Product Capitalizing

Going on the theory that th are bound to profit by any domestic product lag during the 'coming year, foreign film distributors feel they're going to cash in big during the forthcoming season.

ne forthcoming season.

Optimism is heightened by the fact that the imports on the whole have been playing off in everwidening circles during the past year and that several have managed to rack up booking volumes which would have been impossible just a short time ago.

Situation isn't all expertuses and

a short time ago.

Situation isn't all sweetness and light, however. While the market definitely has opened up, and promises to continue in that direction, the actual proportion of imports that get into big money against the mass of films which barely manage to recover print: costs still is quite low. And some of the indies aren't as sanguine as others re the exhibitors' open-arms stance for the overseas product, even if it's dubbed.

"American exhibitors don't show

even if it's dubbed.

"American exhibitors don't show any great tendency to 'fill in' with foreign language pictures unless they're really strong attractions,' Richard Brandt, prexy of Trans-Lux, opined last week. However, he added, the theatres will now experiment with good imports, and book them where in the past they wouldn't have taken the chance.

While Brandt's competitors tend

While Brandt's competitors tend While Brandt's competitors tend generally to agree with him, some do feel that the whole trend of industry economics is in their favor. They have noted the fact that, for 1958, the Production Code will pass on only about 300 films, the lowest volume in the Code's history. Script submissions to the Code are behind by about 70 now against 1957 and, if the current trend continues, will lag by about 120 by the end of the year.

Since the yeat majority of films

120 by the end of the year.

Since the vast majority of films made in Hollwood go through the Code, the implication is that there'll be quite a product shortage in 1959. With so many imports now being done lip-sync, the indies are confident that they'll be in a stronger position.

stronger position.

Question remains whether the market, even under more stringent conditions, can absorb the large number of foreign films being offered. Some of the distribs are coming to the conclusion that they're better off handling fewer pix,' but putting their weight behind them. What makes this sort of policy hazardous is the unpredictability of the market and the lack of the kind of yardstick that normally applies with Hollywood entries.

entries.

Brandt said that he had decided to reduce his Trans-Lux Distributing roster from eight to nine pictures annually down to only two or three. "We'll follow the majors in that respect, and we feel we can be of greater service to the commercial houses that way," he commend.

The other indicates the same that the commender of the commender

The other indies also are showing a tendency to become more selective, partly because of foreign producer demands which have been producer demands which have been rising steadily, causing some severe losses among the indies who had to shell out high advance guarantees. Some point out, however, that it's a mistake for the importers to set their sights entirely on the commercial field and to ignore the arties in the doing.

Open Top Shelf at 90c For 'Windiammer' in Chi

Chicago, Sept. 9. Opera House, nursing the "Wind

Jammer" grosses up to a more respectable evel, figures to give respectance evel, ngures to give the CineMiracler more sail by throwing open its heretofore un-used second balcony at a first 90c admish for both kids and adults. Price will move up to \$1.25 for Fridays and Saturdays.

Fridays and Saturdays.

Top balcony yields another 750 seats and brings the house capacity up to 3,100. Move was made last Friday 65. Opera House boxoffice, often a lonely spot until a few weeks ago, has been stimulated of late by a three-days-a-week policy of admitting male-escorted distaffers free. Additionally, moppets, with a parent along, are half-priced at all performances.

head booker.

Younger Novy has been v.p.-general manager of the chain, which operates 14 Texas theatres, since 1955. He joined Trans-Texas when his father organized it in 1952, and served as city manager of the Aus-tin houses before coming here as v.p.-general manager. Chain has two houses here, the Melba and the Fine Arts.

Soviets Eye U.S. Co-Prod. Deals

Co-production deals between Russian and American film-makers will be sought during upcoming talks when MPEA reps convene in Moscow this month, according to Russian shortwave broadcasts monther thanks of the control of the standard products and the control of itored here. Soviets hope to sign for three such pix which would require U.S. locationing there.

require U.S. locationing there.

A Moscow broadcast said the
Lussians have suggested three features. One is based on Jack London's "Martin Eden"; another built
around life of Russian-born composer-pianist Sergel Rachmanioff;
and third, "Airlines of Friendship,"
about the flight of three Soviet pilots from Russia to the U.S. in the
30s.

Soviet flips pulsors also wave said

Soviet film-makers also were said to be interested in joint production on "several documentaries," inon "several documentaries," in-cluding one on work of atomic sci-entists in connection with the In-ternational Geophysical Year. Oth-ers are films on peaceful uses of atomic energy, farming methods and architectural trends in the two countries.

Soviet delegates met with MPEA officials in Washington, D.C., in March and April in effort to work out a reciprocal agreement on U.S. and Russian films.

Fourth Dimension

Continued from page 5 \$240.000 and Paramount took it on a distribution deal, with the rights reverting to Harris after several years.

Plan originally was to make "Fourth-Dimensional Man" in CinemaScope, but lens problems arose and it was decided to shoot arose and it was decided to shoot it in regular version and "squeeze" the negative in the lab later. Doing trick photography with an anamorphic lens is extremely difficult. Harris' film will run 90 minutes, out of which 11 will require special effects. Some of them, like drop shadows, have to be actually hand-drawn on the negative (et accept

shadows, have to be actually hand-drawn on the negative (at a cost of some \$16 per frame).

"Man," directed by Irving Yeaworth, is about a fellow who discovers a way of passing one solid object through another. However, each time he does this, the energy expended ages him by several years. To prevent this, he reaches into other men, takes out their "life spark" and thereby ages them within a matter of seconds. Phil Abbott, head of 20th-Fox's special effects department on the Coast, is cooperating on the production. Harris said his backing came from non-industry sources. Though he doesn't have a distribution deal

Harris said his backing came from non-industry sources. Though he doesn't have a distribution deal yet, he maintained that he wasn't worried. "If, when I'm done, I can't get the picture placed, I'll dothe key seiling myself and then turn it over to one of the smaller distributors for saturation release," he declared.

Mission to Moscow

Continued from page 5

On Decline in Domestic Output

the theory that they oprofit by any domestic g during the 'coming ning season.

Son Succeeds Lou Novy
As Prez of Trans-Texas
The limit of the Louis Novy
As Prez of Trans-Texas
Dallas, Sept. 9.

Harold C. (Buster) Novy has been named prexy of Trans-Texas
Trieles during the past at several have managed booking volumes which been impossible just eago.

Louis Novy, who died Aug. 5 in Austin. Earl Podolnick, Austin. Earl Podolnick, Austin. Sent louis Novy, who died sug. 5 in Austin. Earl Podolnick Austin. Sent louis Novy who died sug. 5 in Austin. Earl Podolnick Austin. Sent louis Novy who died sug. 5 in Austin. Earl Podolnick Austin. Sent louis Novy who died sug. 5 in Austin. Earl Podolnick Austin. Sent louis Novy who died sug. 5 in Austin. Earl Podolnick Austin. Sent louis Novy who died sug. 5 in Austin and others have had their own ex-periences in making film deals with Moscow."

Another argument is that any arrangement with the Soviets isn't arrangement with the Soviets isn't to be accomplished because the industry, per se, wills it, but largely because it has been virtually committed by the cultural exchange pact, which was worked out on a top diplomatic level. Johnston, in plugging for the earliest possible return to a commercial relationship with the Russians, noted that this pact ran for only a year.

year.
"This is something worked out at a top level in our government," he said. "The State Department wants it and the President wants wants it and the President wants it. So who are we to say no?" He added that, while he was completely in favor of increase. added that, while he was completely in favor of increased cultural contact between East and West, he nevertheless wasn't going to Moscow as "a starry-eyed idealist."

Everyone agrees on the principle of stepped-up cultural exchanges. The question revolves more around how it's to be accomplished, he pointed out.

The MPEA prexy said the cli-mate in the States was receptive to Soviet art and artists, and he pointed to the success of various Russian imports such as the Moiseyev troupe and the Bolshoi Ballet

Though the Government in the past has taken an active part in film matters, the media guarantee program being only one example, it never before has so openly used the film industry to further the propaganda and ideological aims

ne nim industry to further the propaganda and ideological aims of the United States; nor have its persuasive powers been utilized in the past to the point of getting distributors to take on foreign films and exhibitors to play them. There is still a feeling among some top executives that the principle established by any Soviet deal, despite the extraordinary circumstances, is going to kick back in the future. For one, they say, it proves that if there's a will there's a way, that is, that MPEA can offer a certain type of reciprocity if it exerts itself and is supported by Washington. For another, it tends to dispel a favorite American industry argument that other, it tends to dispel a favorite American industry argument that the U. S. film biz is totally divorced from Government influence, which at times puts it at a disadvantage vis-a-vis state-subsidized and controlled foreign industries.

Columbia Wins In Hot Bid for 'Bess'

"Porgy and Bess," upcoming from Samuel Goldwyn, will be distributed by Columbia in a deal reportedly providing the film company with a 10% cut on rentals from roadshow engagements and 17½% on regular runs.

Production, being done in the Todd-AO process at a cost in the area of \$6.000.000, will play a minimum of 65 theatres in the 70m version.

version.
"Porgy" was the center of some of the keenest bidding for distribution rights seen in the industry in some time. Goldwyn arranged for his own financing and consequenthis own financing and consequently had a bargaining advantage in working out the terms. Most other independent producers are bank-rolled by the distributor with whom they are aligned.

Vying with Col for the "Porgy" rights were Warners, Metro, United Artists, Paramount and Buena Vista.

Col terms provide Goldwyn with power of approval over all advertising and exhibition contracts.

Gleanings From a Gondola

Venice, Sept. 9.

Second Festival week picked up considerably in star and personality attendance, while pix in competition maintained a good level. Excitement was notable also in large number of crowds of onlookers in fest area, unprecedented in size in any previous. ers in fest area, unprecedented in size in any previous year.

During the latter part of fest, they finally got something to look at, notably Brigitte Bardot, and with Sophia Loren due in. Excitewith Sophia Loren due in. Excitement over B. B.'s local appearance has not been equalled before, pointing up fact that this is her moment. Her every move on Lido and Venice found milling throngs, while some 250 police reinforcements were needed at the evening preem of her pic "En Cas De Malheur" (Columbia). Photographers' covered invites in crowds surge caused injuries in crowds, and several lensers fell into a canal at one heated point. All care-fully laid plans for her movements, interviews, photographer sessions had to be cancelled because of tremendous crowds and fest and by-stander interest. Above it all, sky-writers kept spelling out "B. B."

Another B—Belafonte
Harry Belafonte's impact on local crowds was also tops, pointing up once more the great opportunity being missed by the U. S. pic industry in not having more stars here. Belafonte will be back in Italy Sept. 20 for dates in Milan and Rome, will vacation in Venice afterwards. Singer's next pic will be "Odds Against Tomorrow," and he house to produce a biopic of be "Odds Against Tomorrow," and he hopes to produce a biopic of Alexander Pushkin in near future ∴ Another Yank personality garnering plenty of space in the presshere was Abbe Lane, here with husband Xavier Cugat. After the opening of his Casa Cugat nitery in New York on Oct. 1, Miss Lane returns to Rome Oct. 15 for a stint in an Italo pic, in Titanus' "Signor Maresciallo." It's directed by Ettore Mareadonna, who wrote the in an Italo pic, in Itanus "Signor Maresciallo." It's directed by Ettore Margadonna, who wrote the "Bread, Love . . " series. Cugat's are also appearing end of September on the Firestone tv show.

ber on the Firestone tv show.

Robert Stack here with family for fest windup . . Stanley Donen also came in for latter part of event, in private capacity. He's prepping an Art Buchwald story for shooting in Italv (probably Sicily) next spring or fall (summer is too hot on that isle). He'd like to do a picture in between, but hasn't found the right or overty yet . Silvana Pampanini slapped a

nash tound the right property yet.

Silvana Pampanini slapped a woman journalist in the Hotel Excelsior lobby, apparently irked by what she had written about the actress, and the case is now in Venice courts.

Eye on Co-Production
The interest of Yank buyers and distribs here, including such names as Richard Davis. Ilya Lopert. Peter Riethof, has this year shifted from purchase of pix at fest, which is considered a poor policy by mest, to setting up possible co-productions with European firms for later use in U. S. release. An Italian "Marco Polo" project was one subject of such discussion at Venice. Riama Films, which links producers Rizzoll and Amato, already has sold the unfinished Giunletta Masina-Anna Marnani picture to Germany for \$120,000 . Vincent Korda in town during fest, reported setting up series of productions in Spain with Mike Todd Jr.

Maleno Malenotti, who is producing Gina Lollobrigida in "Madame Sans-Gene," to be shot by George Cukor next spring in Rome, has just bought rights to "Top of the World" from author Hans Ruesch. Pic was previously optioned by 20th, who had Jack Palance in mind for main role. Malenotti hopes to cast Jan star Toshiro Mifune instead. Mifune copped top plaudits at festival for his "Rickshaw Man."

Spanlards Stay Away

The Spanish delegation pointedly refused to come to Venice,
which failed to accept Spain's
"Trumpets of Fear" in competition. Frank Gervasi, MPEA's Mediterranean area chief, was to talk
shop with Spaniards, now has to
go to Spanish-American palavers,
tinue Spanish-American palavers,
Russians similarly failed to show
and ditto the Poles—all in connecber,

tion with pre-festival pic selection hassles. Germans, on the other hand, did show up despite official dislike of their "Rosemarie" entry, and collected a large share of fes-tival applause with it.

tival applause with it.

Italy's entry here, "La Sfda," has been booked for Mexico's Festival of Festivals, which also has so far confirmed the following pix for its Oct. 6-14 run: Japans "Legend of Narayama" and "Muhomatsu, the Rickshaw Man"; Yugoslavia's "H 8"; Germany's "Endstation Liebe"; U.S.A.'s "The Old Man and the Sea"; Greece's "A Matter of Dignity"; Poland's "Last Day of Summer"; India's "2 Eyes, 12 Handa"; Sweden's "Wild Strawberries"; Hungary's "At Midnight" and "The Smuggler"; and Algeria's "Goha." All these pix have been shown at one of this year's film festivals.

UA Stock

Continued from page 4

No breakdown of how many shares each acquired of Fico Corp. is given:

given.

Reported, too, is the exchange by the Stanley Warner Cinerama Corp. of 160,499 shares of Cinerama Inc. on a share-for-share basis for shares of Cinerama Productions Corp.

Other transactions:
Roger W. Hurlock, an Allied Artists Pictures director, bought 2.500 shares of the company's common stock, raising his total holdings to 17,400 shares.

Five hundred shares of Guild Films Co. Inc. were nurchased by

Five hundred shares of Guild Films Co. Inc. were purchased by Harry A. McDonald, a director, to double his holdings.

Charles Braunstein, a Loew's Inc. director, acquired 500 more shares of the corporation's stock, hiking his stock ownership to 2,500 shares.

One thousand shares of capital

One thousand shares of capital stock in Magnavox Co. were sold by officer-director Richard A. O'Connor, levaing him with 50,917 shares.

Charles S. Cheston bought 624 shares of Philico Corp., boosting his stock package to 2,500 shares.

Three transactions in National Theatres Inc. common stock were: Jacks M. Ostrow Corp. bought 1,000 shares, making the holdings total 81,000; Peter Colefax sold his 1,000 shares; and T. H. Sword disposed of his 200 shares.

There were two purchases reported in common stock of Television Industries Inc.: E. H. Ezzes added 100 shares and Arnold C. Stream, 300 shares.

Zanuck

Continued from page 7 days ago, left for Europe Monday

days ago, left for Europe Monday (8).

In any case, there will be a five-minute "overture," consisting of music drawn from the film's score. The screen will be blank during that time. Zanuck took Henri Pattison, a Frenchman, with him on the 9½-week location to write music and wire-record native themes. Malcolm Arnold is doing the ar-Malcolm Arnold is doing the ar-

rangements in London.

With Zanuck at the press confab were associate producer Robert Jacks, Schwartz, 20th-Fox general sales manager Alex Harrison, and ad-pub veep Charles Einfeld. The producer described the difficulties

ad-pub veep Charles Einfeld. Interproducer described the difficulties of working in the boiling climate (up to 134 degrees during the day) and acknowledged that "we couldn't have had a more 'dangerous'—bythat I mean temperamental—group of people." John Huston directed. Picture stars Juliette. Greco, Errol Flynn, Orson Welles. Trevor Howard and others.
Next on Zanuck's schedule is Meyer Levin's "Compulsion," which Richard Zanuck, his son, will produce. Welles will play Jonathan Wilk (Clarence Darrow). Brad Dillman will be Artie and Dean Stockwell got the role of Judd. In ahead, Zanuck will complete "De Luxe Tour," for which Irwin Shaw has written a new screenplay. Zanuck said he'd make at least three or four films this year. His contract with 20th doesn't stipulate any specific numyear, His contract with 20th doesn't stipulate any specific num-

CAT HITS ROOF!



on a Hot Tin Roof

EUZABETH TAYLOR.
PAUL NEWMAN
BURL IVES
JACK CARSON
JUDITH ANDERSON

Binesia Pay by RICHARD BROOKS and JAMES POE
Based on the Pay "Cat on a not the root" by
TENNESSEE WILLIAMS
METROCOLOR - AM AVON PRODUCTION
Directed by RICHARD BROOKS
Printed by LAWRENCE WEINGARTEN

ABOVE: one of the ticket-selling ads!

More than \$1,000,000 over Labor Day week-end at box-offices in a selected number of engagements!

AND THAT AIN'T TIN!



FOR INSTANCE! (Space permits only a few of many high-lights!)

CHIGAGO-Chicago Theatre tops Biggest of all companies of the year! Even Beats Big Christmas-New Year's attraction!

BALTIMORE-Biggest in the entire history of Stanley!

CINCINNATI-Biggest since Xmas holiday of '56 at Albee!

MIAMI—Biggest in more than 2 years at Olympia!
PROVIDENCE—Doubles "Don't Go Near The Water!" at State!

DAYTON-Ditto at Loew's!

TOLEDO-More than 50% better than "Water" at Valentine!

AKRON (Loew's) YOUNGSTOWN (Warner)—Ditto!

MEMPHIS-Almost triples "Teahouse" at Palace!

CHARLOTTE-Doubles Xmas biz of "Water" at Plaza!

ORLANDO, Fla.-Doubles "Cry Tomorrow" at Beacham!

JACKSON, Miss.-More than doubles "Cry Tomorrow" at Lamar!

Charles of

BEAUMONT, Tex.—Doubles "Teahouse" at Liberty!

DAYTONA BEACH, Fla.-Almost double "High Society" at the Daytonal

GREENSBORO, N. C.-Ditto at Carolina!

And Many More of the Same!



Lens 'Solomon & Sheba' in Spain Because Israel's Short on Horses

"Hollywood movies are no longer being made in one place but all over the world, as rightfully required by story locale," accord ing to vet producer Ed Small. He

explained here that his upcoming biblical epic "Solomon and Sheba" was set in Spain through a process of elimination.

cess of elimination.

"My Sheba (Lollobrigida)," he asserted, "can't perform in the U.S. She has a six-year-old contract problem. Israel has gone modern and motorized, especially the army, handicapping our need for masses of horsemen. "Ben Hur" has Italy tied in knots. So we picked Spain, where horses and desert are available and where we're getting excellent official co-

we're getting excellent official co-operation." With over 30 years of film-making to his credit, Small is not fazed by his first biblical and initial spectacults. "Fundamentals," he remained succinity, "are still people against a background.

against a background.

"My policy has always been to make films for the producer's only client, the public. Today the public is more selective than ever, swamped with entertainment from many sources. This condition is forcing producers into greater selectivity as regards cast, director and, above all, story."

and, above all, story."

In Madrid, coincidentally, to break "Solomon" screenplay impasse holding up construction of several sets and final choice of exteriors, Small made his unscheduled trip at this time "to give director King Vidor a script he believes in down to the last sequence."

Script misgivings compelled Vi-dor to cancel his attendance at Venice film fest as Golden Lion yerice him lest as Golden Lion fury head to roundtable lengthily with Small through a complete revision producer said would be ready for Sept. 15 start.

ready for Sept. 15 start.

During the years Small has owned property, scripting has proved a plague of Old Testament proportions to producer and a score of screenwriters. In fact, Arthur Hornblow intoned "I want out," Small intimated, following differences or script treatment and authoring that fanned a fatal clash of temperament temperament.

temperament.
Counterpoised to producer's "highly selective" ventures ("Witness for Presecution," "Solomon," etc.) are what Small terms "downstairs" projects that pay off his organization's overhead. "Solomon

ganization's overhead.
Rated "selective" in his upcoming annual eight pix for United Artists release is his "Ripe Fruit" partnership with producer-director Anthony Mann, sealed here last week. "Fruit," Small said, has been screenplayed for Southern California but may be shunted to tropical Valencia region of Spain to be filmed as a "distinguished" low-budgeter. low-budgeter.

Wald

Continued from page 3 since these pictures are shown abroad.

Asked about the beefs emanating from some quarters about the devastating depictions of certain characters in U.S. war films, Wald maintained that foreign nations show great respect for us because of it. "It shows that we can criti-cize our own government," Wald said. "It's a sign of a democracy and a free screen. It's better to spotlight these things than put them under a rug."

Wald's basic position on war films is that if a picture has nothing new to say, it shouldn't be made. However, if the subject matter is provocative and presents new personalities, the veteran film producer believes there's a definite market for these entries no matter how many previous war pictures have been made.

have been made.

Wald believes that the basic appeal of the war films, and for that matter, all successful pictures, is the theme of survival. He contends that the audience identifies with the characters on the screen who are subjected to strange problems. He points out that all the great books are concerned with the theme of survival and, in addition, the theme is a universal one and can be understood all over the world.

Wald who has delivered four

Wald, who has delivered four pictures to 20th so far this year, has four more on his schedule for the rest of 1958. He starts William the rest of 1958. He starts William Faulkner's "The Sound and the Fury" this week. In addition, he has eight completed scripts ready to go for next year. In addition to "Sound and Fury," his entries this year. will include Clifford Odets' "Story on Page One," Rona Jaffe's "Best of Everything," Fred Gibson's "Wild in the Country" and Barry Lyndon's "The Hellraisers."

Backlor of Scrinte

Backlog of Scripts

Backlog of Scripts

Wald explained that he believes in maintaining a stockpile of scripts so that he can judge them when he can't obtain the right casting for a particular project. If he can't start one picture because of the unavailability of particular stars, he moves on to another film. He says it's wasteful for a producer to stand by idly waiting for the right casting. "It's better to begin another project," he said. Wald, however, is a stickler on casting and doesn't commence a pic until he has assembled the essential ingredients in the form of performers and director.

ers and director.

"I don't make pictures just to make pictures," he said. "Panic pictures lead to destruction."

NT Too Fast on Draw With Next N.Y. Port of Call For 'Windjammer'; SW Irked

Stanley Warner is disturbed by the announcement made by National Theatres that the Cinemiracle film, "Windjammer," will cally the Warner Theatre NV tional Theatres that the Cinemiracle film, "Windjammer," will play the Warner Theatre, N.Y. after its run at the Roxy. Although "Windjammer," is set for the Warner, it'll be some time before the picture moves into the house, for the current "Cinerama—South Seas Adventure" is still going strong and is rated as being able to hold forth for at least a year. The "Windjammer" announce-

to hold forth for at least a year.

The "Windjammer" announcement was apparently made to downbeat reports that the picture had fared poorly at the Roxy. The aim was to create the impression that the lease had expired at the Roxy and that the picture was merely being shifted to another house. The announcement, however, had the effect of creating the impression that the Cinerama film would soon be pulled.

Cliburn

= Continued from page 2 = closely associated with Liszt on several occasions.

closely associated with Liszt on several occasions.

"Playing music is one emotion that no matter how talented an actor or or an actress is, cannot be emulated successfully. Whenever an actor tries to play a pianist or violinist, he doesn't look right in the musical scenes. I feel genuine musicians who can act should play musicians in films, instead of using great handsome idols. I would like to further the public accentance

great handsome idols. I would like to further the public acceptance of good music," he told Variery.
"I keep wondering how I would look in the period costumes. And what concerns me is that to play List I would have to be coached for a British accent.
"I'm only still just a sensation," he admits. "I haven't started to prove anything. So far I'm just a press phenoimenon."
Theoretically on his vacation,

Theoretically on his vacation, Cliburn has just completed appearances at the Brussels World's Fair and at Ostend. And at his own request, he flew to Heidelberg to play before the U. S. Army servicemen and their families at a free performance.

The concert, announced only the day previously, was an astounding success with the military men, not generally noted for much interest in classical music. Despite a drenching rain, fans started to line

generally noted for much interest in classical music. Despite a drenching rain, fans started to line up at noon with chairs, lunches and unbrellas, to wait for the 8 p.m. performance.
Only 500 were permitted inside the Patrick Henry Village Theatre, but hundreds more jammed the grounds outside and heard the Chopin and Beethoven concert via loudspeakers.
Cliburn also said he's making a

Cliburn also said he's making a Cliburn also said he's making a tour of the Soviet Union and Iron Curtain countries next March, April and May. He is the first American concert pianist slated to perform in Siberia—with Poland, Czechoslovakia and Yugoslavia also set for his tour.

of WESTWORLD ARTISTS PRODUCTIONS

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Best wishes on launching your "WHINNY AND BO" cartoon series. May WIN' and BO bring home the bacon.

.... "FOREVER AND EVER"

MAE SINGHI BREEN DE ROSE

Picture Grosses

LOS ANGELES

(Continued from page 8)
"Quantrill's Raiders" (AA) (1st
wk), \$12,100. New Fox with El
Rey, Rialto, "Indiscreet" (WB)
(4th wk, New Fox, Rialto; (2d wk), El Rey), \$9,500.

Orpheum, Vogue, Ritz (Metropolitan-FWC) (2,213; 825; 1,320; 90-\$1.50) — "A Certain Smile" (20th) (1st gen. run) and "selected" 2d features. Mild \$11,500. Last zu reatures. Mild \$11,500. Last week, Orpheum, "Kings Go Forth" (UA), "Bullwhip" (AA) (3d wk), \$4,100. Ritz with Pantages, Los Angeles, Loyola, "The Hunters" (20th), "Cattle Empire" (20th) (1st wk), \$32,800. Pantages, Los Angeles

Pantages, Los Angeles, Loyola (RKO-FWC) (2,815; 2,097; 1,298; 90-\$1.50) — "The Hunters" (20th) and "Cattle Empire" (20th) (2d wk). Hefty \$21,000.

Fox Wilshire (FWC) (2,296; 90-\$1.50) — "Cat on Hot Tin Roof" (MG) (2d wk). Smash \$27,000. Last week, \$31,100.

week, \$31,100.

Hillstreet, Hollywood (RKO-FWC) (2,752; 756; 90-\$1.50)—"The Key" (Col) (1st gen. run) and "Apache Territory" (Col) (2d wk).
Neat \$11,000.

Fox Beverly (FWC) (1,170; \$1.50-\$21—"Reluctant Debutante" (MG) (3d wk). Strong \$12,000. Last week, \$14,300.

Downtown Paramount (ABPT) (3,300; 90-\$1.50) — "Naked and Dead" (WB) (3d wk) and "Respectful Prostitute" (Ind) (1st wk). Trim

Warner Beverly (SW) (1,612; \$1.25-\$2) — "Big Country" (UA). (3d wk). Stout \$13,000. Last week,

Four Star (UATC) (868; 90-\$1.50)
—"La Parisienne" (UA) (6th wk).
Light \$2,200. Last week, \$3,200.

Fine Arts (FWC) (631; 90-\$1.50)

- "White Wilderness" (BV) (3d wk). Lush \$7,500. Last week, \$8,800.

El Rey (FWC) (861; 90-\$1.50)— 'Indiscreet' (WB) (3d wk). Perky

Hollywood Paramount (F&M) (1,468; \$1.65-\$3) — "Gigi" (MG) (9th wk). Slick \$21,600. Last week, \$24,700

Egyptian (UATC) (1,392; \$1.65-\$3.30)—"South Pacific" (Mag) (14th wk). Hotsy \$24,000. Last week, wk). H \$25,900.

Chinese (FWC) (1,408; \$3.50)—"Windjammer" (NT wk). Big \$24,000. Last (FWC) (1,408; 08; \$1.75-(NT) (22d ast week wk). I \$26,300

\$26,300.

Warner Hollywood (SW) (1,384; \$1.50-\$2.65) — "Seven Wonders" (Cine) started 66th wk (7) after \$22,500 last week.

Carthay (FWC) (1,135; \$1.75-\$3.50)—"Around World in 80 Days" (UA) (90th wk). Loud \$22,000. Last week, \$24,200.

BALTIMORE

(Continued from page 9) wk). Neat \$3,000 after about same in second frame.

Hippodrome (Rappaport) (2,300; 50-\$1.25)—"Big Country" (UA) (4th wk). Nice \$10,000 after same in third.

Little (Rappaport) (300; 50-\$1.25)

— "Matchmaker" (Par) (5th wk).
Holding at \$3,000 after same in

Mayfair (Fruchtman) (900; 50-\$1.25)—"The Key" (Col) (6th wk). Nice \$4,500 after \$6,000 for previous week

New (Fruchtman) (1,600; \$1.50-\$2.50)—"South Pacific" (20th) (23d wk). Steady \$8,000 after \$9,000 week before.

Playhouse (Schwaber) (460; 50-\$1.25)—"Man in Raincoat" (Col) (4th wk). Oke \$2,500 after \$3,000 in third.

Stanley (Fruchtman) (3,200; \$1.25-\$1.80) — "Cat on Hot Tin Roof" (M-G). Giant \$25,000 after \$34,000 opener.

Town (Rappaport) (1,125; 50-\$1.25)—"Hunters" (20th). Pleasing \$9,000 for eight days. Followed "Naked and Dead" (WB) (3d wk), \$7,000.

Glett on NT Board

Los Angeles, Sept. 9. Charles L. Glett, prexy of National Television Investments Inc., subsid of National Theatres, has been elected to NT directorate.

He steps into vacancy created by resignation of Peter Colefax, prexy of American Potash & Chemical Corp., who held six-year term.

CHICAGO

(Continued from page 9)

(1st Good \$22,000. Last week \$33,000. State-Lake (B&K) (2,400; 90-\$1.80) — "Big Country" (UA) (3d W.) Pleasing \$20,000. Last week, \$33,000.

Surf (H&E Balaban) (685; \$1.50) — "Rooney" (Rank) (4th wk). Oke \$3,200. Last week, \$4,200.

Todd's Cinestage (Todd) (1.036; \$1.75-\$3.50)—"Round World" (UA) (75th wk). Torrid \$18,000. Last week, \$23,000.

week, \$23,000.
United Artists (B&K) (1,700; 90-\$1.80)—"Indiscreet" (WB) (5th wk),
Hotsy \$17,000. Last week, \$22,500,
Woods (Essaness) (1,200; 90-\$1.50)—"Reluctant Debutant" (M-G) (2d wk). Fancy \$21,000. Last
week, \$31,000.
World (Teitel) (606; 90)—"Poor
But Beautiful" (Indie) (2d wk).
World (Teitel) (100 (2d wk).

But Beautiful" (Indie) (2d v Nice \$3,500. Last week, \$4,800.

MINNEAPOLIS

(Continued from page 9)

this as "the greatest show of hor-ror now on earth." Good \$5,000 looms. Last week "From Here to Eternity" (Col) (reissue) (2d wk.),

Radio City (Par) (4,100; 85-90) "Certain Smile" (20th) (2d wk.). Tepid \$4,000 on five days. Last week, \$8,500.

week, \$5,500.

RKO Orpheum (RKO) (2,800; 96-51.50) "Cat on Hot Tin Roof" (M-G) (2d wk). Still mighty after phenomenal first week. Smash \$17,500. Last week \$26,000.

RKO Pan (RKO) (90-\$1.25) "No Time for Sergeants" (WB) (8th wk). Winding up an amazing run. Okay \$5,000. Last week, \$6,000.

State (Par) (2,200; 85-90) "The Hunters" (20th) (2d wk). Good \$6,000. Last week, \$1,000. Last week, \$1,000. Suburban World (Mann) (800: 85)

Suburban World (Mann) (800; 85)
"How to Murder a Rich Uncle" (Indie) and "All at Sea" (M-G) (2d runs). Okay \$2,500. Last week, "Mam'zelle Pigalle" (Indie) (2d wk), \$1,800.

World (Mann) (400; 85-\$1.25)
"Stage Struck" (BV). Well liked,
but cast names mean practically
nothing here and that probably
hurts, Nice \$4,500. Last week,
"La Parisienne" (UA) (5th wk),
\$4,300.

BROADWAY

(Continued from page 9)

wk). Fifth week ended Suunday (7) was okay \$5,600. Last week, \$5,800. "A Town Like Alice" (Rank) is set to follow, but no date

\$3,800. "A Yown Like Alice" (Rank) is set to follow, but no date set yet.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50)—"Case of Dr. Laurent" (T-L) (12th wk). The 11th session finished yesterday (Tues.) with big \$9,200. Last week, \$10,000. Continues indef.

Victoria (City Inv.) (1,003; 50-52)—"La Parisienne" (UA) (7th wk). The sixth round finished yesterday (Tues.) with lively \$14,000. Last week, \$18,000. Warner (Sw-Cinerama) (1,600; \$1.80-\$3.50)—"South Seas Adventure" (Cinerama) (8th wk). The seventh stanza ended Saturday (6) with great \$39,500 for 16 shows, two above regular schedule. Last week, \$39,000.

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Distribution by UNITED ARTISTS

An 'Original' As Dirty Word in H'wood Puzzles Ernest Lehman, Who Writes 'Em

Hollywood—even among writers—toward original screenplays, according to screenwriter Ernest Lehman, author of the original "North by Northwest," currently

Lehman, author of the original;
"North by Northwest," currently
being filmed by Alfred Hitchcock
for Metro. Lehman, who has written such films as "Executive
Suite," "The King and I," "Sabrina" and "Somebody Up There
Likes Me," describes this attitude
as a "kind of reverse snobbism."
"When somebody in Hollywood
asks you what you're working on
and you answer 'an original,' the
response is usually a mild and
polite 'oh,' as if the person vere
saying, 'I hope I haven't embarrassed you by asking the question," Lehman explained. "However, if you say that you're adapting a hit Broadway play or a bestselling new novel, they'll say, 'How
wonderful.' They think you're the
biggest writer in Hollywood and
that you're working on the biggest
project. As far as they're concerned, there's no aura of importance or glamor to writing an original,"

Lehman emphasized that his
comment was not in the nature of

Inal."

Lehman emphasized that his comment was not in the nature of a complaint but merely an observation. "I can't caril at the situation," he noted. "I think it's a legitimate attitude considering the economics of the industry. I can understand the position of the producer. He has seen how it has played previously and knows what the critics have said. If he has to go with an original, he's not sure of what he's getting."

Versus the 'Longhairs'

Versus the 'Longhairs'

of what he's getting."

Versus the 'Longhairs'

Lehman, a former N. Y. pressagent, is realistic about the position of the writer in Hollywood.

"A writer who refuses to look at motion pictures as necessary commercial entertainment as well as an artistic effort is being unreasonably longhair about the whole thing," he noted. "There's no place in motion pictures for writers who want to write for themselves. There is a happy medium where the writer can satisfy himself and a mass audience as well. If he has this attitude, he is very fortunate and belongs in the motion picture business. However, if he's only interested in himself, he'd better go off to some other field where miltions of dollars are not riding on his personal aspirations.

"That's why," Lehman continued, "motion pictures have never been called a writer's medium. The novel is truly a writer's medium and the play is between the two of them."

Originals Coming Back?

Lehman is uncertain if the original screenplay can make a comeback in a large degree. He feels a few will be written and produced, but it will never reach the proportions of many years ago. Lehman, however, stressed that there is no connection between an original and it being good, per se. "It's just as hard to write a good screenplay based on somebody else's work or your own published work." he indicated. "There's no difference in the difficulties. It's a deadly, difficult thing to write a good screenplay."

Lehman will again be associated Lehman is uncertain if the orig-

Lehman will again be associated Lehman will again be associated with Hitchcock after the completion of "North by Northwest" for Metro. Writer and director are teaming up for "No Bail for the Judge," which will be made for Paramount.

'Big' Pix

of Sixth Happiness" with Ingrid Bergman, and directed "Peyton Place" before that, pointed to the wide variety in subjects being treated nowadays on the screen and the change in audience demands. "We've digested too many stories already," he said. "It really is a shame that the people who used to be famous for making wonderful comedies don't make them any more. On the other hand, you have directors like Billy Wilder who certainly create in their productions a wealth of thoughtful, imaginative detail which helps set the mood and characterize the story." Santa Berry

Books Still Cheapest Form of Entertainment'

Form of Entertainment'

New York.

Beditor, Variety:

In your Aug. 20 issue you ran the headline: "Fitms Still Cheapest Form of Fun." in which you quoted Jerry Wald. Mr. Wald makes wonderful pictures and I understand manages the big figures involved (financial ones, that is) so that they come out just fine. If he had stopped the article in your paper at Point "P," I could not argue with him. But when he says that movies are cheaper than a good novel (Point Q), which he lists at \$4.95, he just didn't figure so well. Here's why: a good novel, Price: \$4.95, pages: 500; reading time: 50 pages per hour, or 10 hours; entertainment: 50c per hour for one. Same novel read by second member of family brings entertainment cost down to 25c per hour. Novel then lent to a new family, two more readers, brings entertainment cost down to 614c an hour.

Now a \$4.95 novel compares to seeing a movie at a big downtown theatre. If you wanted to wait until the book got into a paperback (equal to a local theatre) it would be 50c for the same 10 hours of entertainment, or 10c an hour, and if this was read by four people, the cost would fall to 212c an hour. Of course, there is a lending library where you can get a \$4.95 novel for 5c a day.

I could go on, but in case Mr. Wald is planning a rebuttal, just tell him I'm holding the public libraries as a point in reserve. Of course, Mr. Wald might counter the point with movies on television, but I have a feeling he won't.

Can I get your headline amended to: "Books Still Cheapest Form of

Can I get your headline amended to: "Books Still Cheapest Form of

Fun"
I'm now reading John O'Hara's
I'm now reading John O'Hara's
"From The Terrace" to be published by R andom House on
Thanksgiving Day—1,000 pages, 20
hours of entertainment, only \$6.95,
35c an hour for one, 17½c for two,
etc. Now there's a real entertainment bargain!

Robert L. Bernstein.
(Sales Mgr., Random House)

Technicolor's B&W Bow

Technicolor's B&W Bow
Technicolor, for the first time in
its history, is entering the blackand-white processing field, prexy
Herbert T. Kalmus disclosed last
week in reporting Techni's acquisition of the Warner Bros. labs in
N. Y. and on the Coast.
WB will become Techni's first
b&w customer. The TC plant in
Britain has processed b&w as well
as color for some time, and the
Italian lab will process b&w film
soon.

MPAA's Review Setup

Film companies are taking steps to prevent the bunching up of reviews of their bigger pictures in the trade press. Ad-pub committee of the Mo-Ad-pub committee of the Motion Picture Assn. of America has set plans under which each company, as it schedules a trade screening, also will set review publication date.

This will be filed with MPAA, and in the case of conflict the company filing first will receive the desired publication date.

See Brit. Ease-Up In '60 Quota Act With Rank Assist

Americans watching the British film scene say that, during the past several months, pressures for changes in the new 1960 Quota Act have let up considerably. These pressures in the past have come primarily from John Davis, managing director of the J. Arthur Rank Organization.

In years past, Davis has openly advocated a more stringent policy in regard to the definition of what is a British picture and, going hand in hand with this, a move to allocate the larger portion of the Eady (subsidy) coin to "pure" Brit-

Parliament in the coming year will take up the new Quota Act. and the Yanks now believe that no substantial changes will be involved. The American companies have always argued that, by producing in Britain, even with Eady fund aid, they're contributing sub-stantially to keeping the problemridden British industry alive.

There is a good deal of speculation on what motivated Davis to ease the pressure. One reason advanced is that, with less produc-tion going for Rank, he's now more conscious of the need to supply his Rank circuits. Another ties up with the establishment of the U.S. Rank subsidiary, which has been having a difficult time of it, though it has made all the efforts which in the past, Davis has accused several of the American companies of not making on behalf of British films.

Blaustein Defines 'Independent'

Hollywood, Sept. 9.

Despite the talk about independent production in Hollywood, there are really no indie producers, only "semi-independents," according to Julian Blaustein, who currently heads his own "independent" production unit at Metro.

"Aside from the giants—DeMille, Goldwyn and maybe one or two others—we're all semi-independent," Blaustein said. "We may be independent in artistic and creative decisions, but we are still dependent on somebody else for the money.

"A better term for the trend in today's production would be 'partners,' because that's what we really are with the releasing organizations."

play for "Lady L," the Romain ("Roots of Heaven") Gary novel to be published in January. Other properties on Blaustein's slate are Gwen Terasaki's "Bridge to the Sun," and the multi-million dollar remake of Vincente Blasco Ibanez' "Four Horsemen of the Apocalvose." Apocalypse.

Ibanez' "Four Horsemen of the Apocalypse."

"All books—not an original among them," Blaustein noted."
"And that's too bad, because I believe strongly in the need for original screenplays. But this is part of the problem you face with independent—or semi-independent—production. You have to have a cast to do a picture and your cast responds to notoriety. The script sells the actor.

"Why remakes? Because there is a built in title value. There is excitement in the very names, "The Four Horsemen," Ben-Hur," (Cimarron'." Again it works back to your stars and your financing."

Despite his reservations about the labelling of indie producers, Blaustein said the trend is a good thing.

"It makes the producer as he

Inside Stuff—Pictures

Having bought out his partner Al Crown, Morris Helprin is hatching a number of production ventures for his Barbizon Productions, reportedly with the financial backing of Eliot Hyman. Barbizon has an option on Hollis Alpert's book, "The Summer Lovers," which Helprin hopes to present first as a play on Broadway next fall. After that he'll make it into a film. He's also preparing "The Big Broker," which United Artists will release. Picture will shoot next spring. Helprin, while still partnered with Crown, had delivered two small-budgeters—"Cop Hater" and "The Mugger"—to UA. First one is now going into release.

KHTB Productions, Negro film unit in Chicago has completed a 33-minute semi-documentary, "Cry of Jazz," which uses that musical form as a vehicle for examning the Negro's position in America. Pic is aimed for art houses, schools and foreign entry, and will likely be handled by Brandon Distributors, New York. First releases will be 16m. Film was scored and directed by composer Edward O. Bland, and scripted by Nelam L. Hill, a staffer on the Chi Planning Commission, and novelist Mark Kennedy. An interracial cast of local thesps was employed.

Japanese films will be edited and dubbed for English-speaking tv and theatrical film markets by Penta Productions, newly formed by tv director Hal Polaire and Japanese Fulbright scholar Yasushi Taguchi. Other officers include film editor Ed Sutherland, writer-dialog director Rudy Makoul and Irving Rogosin, exec v.p. of Independent Motion Picture Producers Assn. Plans also call for American-Japanese film co-production.

Return of the Roxy Theatre, N.Y., to a continuous performance vaudfilm policy under the management of Robert C. Rothafel will be delayed to Friday, Sept. 26. It was originally hoped to reopen the house on Wednesday, Sept. 24, but it was said that more time was needed for extensive rebuilding and refurbishing. Opening program will consist of Warner Bros. "Damn Yankees" and a stageshow titled "Curtain Call."

Skiatron-AT & T Pay-Ball Tie

cago, which prints the telephone it flopped and has been disconbook. Donnelly will take care of the accounting end of the project. (1) programming has to go beyond International Business Machines is films alone and (2) viewers want tied in and will do the actual monitoring of shows seen. This representation is the project of the prigingle Stietzen Subsect. International Business Machines is tied in and will do the actual monitoring of shows seen. This represents a distinct departure of the original Skiatron Subscriber-Vision system which used a decoder unit attached to the tv set.

As it's worked out now, the phone company will attach a small box when it wires the set. Any show tuned in by as-subscriber will automatically be relayed, via electrical impulse, to a centre where the information will be re-

will automatically be relayed, via electrical impulse, to a centre where the information will be re-corded on IBM cards. At the end of the month, the subscriber gets his bill.

The units will be manufactured

his bill.

The units will be manufactured by a company that is tied to Anaconda Copper. It is expected to turn out several millions of the billing gadgets.

This is the first time that the telephone company has shown a willingness to enter the toll field. In the past, its reluctance to play ball has virtually nixed any chances of wiring major cities. Now, its new approach is bound to reflect itself not only via its affiliated telephone companies in the U. S. but also in Canada.

When last checked, Fox flatly denied that there was any deal with the phone company. However, the Skiatron Electronics & Television stock has risen steadily on the American Stock Exchange, tipping off developments. It closed at 7% Friday (5), coming up from a low of 3½ earlier this year. As many as 45,000 shares were traded in recent weeks.

a low of 3½ earlier this year. As many as 45,000 shares were traded in recent weeks.

Skiatron Electronics is the development company. It is headed by Arthur Levey. It licensed the patents to the Fox outfit for 99 years. However, it participates to the tune of 2½% of the gross (from the first dollar) on any wire-tv setup and 5% on over-the air operations. Since wire can carry three or more channels, the 2½% take shapes as by far the more lucrative one.

Fox's Skiatron-TV is privately owned. David Baird is one of the financiers known to back Fox. Though the company has been in existence for a long time, Fox has never revealed the composition of its board. The only known directors are himself and the two Skiatron Electronic reps, Levey and James M. Landis, who is Skiatron's general counsel.

The switch to wire, though more expensive in execution to several counse.

In the original Skiatron Subscri-

to be charged on a per-programseen basis.

In the original Skiatron Subscriber-Vision system, a decoder was installed in the home. A viewer would buy a paper card, which would be inserted into a slot. By pressing a button, contact would be established, the image would clear and the billing information would be on the card, which then would have to be mailed in. In a closed-circuit system, such a decoder is unnecessary. Also that's needed is a unit that can relay back over the wire the information on what show have been watched. The 'pro-toll forces claim that the wire-tv form of pay can't be attacked by the exhibitors or the networks, though, being interstate in character, it may eventually fall under the price-schedule control of the Interstate Commerce Commission. Where the Fox-AT&T tieup leaves the other two systems— Telemeter and Phonevision—remains open to question. Query posed is whether the phone company can tie up exclusively with one outfit and refuse at least its conduit facilities to others. It's recalled that the N.Y. Transit Authority undertook such an exclusive tieup with one manufacturer and was never challenged on it.

The Fox-AT&T deal is the first major positive development in field that has been dormant for years, though hot debate has raged around it all the way from Congress down to the grassroots. The arguments, aimed primarily at over-the-air tollcasting, have mainly been that pay-tv could knock down the established structure of "free" tv and could establish an unfair system of "minority" control in programming.

Dick Dorso

Continued from page 2 = ver's Travels.' If Jonathan Swift isn't squawking—and he isn't—why should Jerry? He acts as though this is a new thing, where as actually for years in the moria though this is a new thing, where-as actually for years in the movie business it was the 'B' pictures— the horrors, westerns, etc—which would support the studios' 'A' pictures which won the awards. This was because grosses on the 'B's' were predictable; Jerry knows this.

"A better term for the trend in today's production would be 'partners,' because that's what we really are with the releasing organizations."

Blaustein, who has been at Metro have theading the unit bearing his name four only, a little more than two months, already has been assigned four of the studio's biggest productions, with a probable budget total estimated at around \$6,000,000.

First to go will be "The Wreck of the Mary Deare." by Hammond, Innes, which Eric Ambler will screenplay and for which Gary Cooper has been set to star. Robert Anderson will do the screen serve the title."

"A better term for the trend in production. You have to have a cast to do a picture and your cast to do a picture and your cast to sat to do a picture and your cast responds to notoriety. The script sells the actor.

"Why remakes? Because there is a built-in title value. There is ex-the-air operation, is a logical one mexpensive in execution than overthe-air commercial tests. Wire has the additional advantage of being capable of carrying three or more shows simulaneously. Also, it doesn't come under FCC rules and it doesn't come under FCC rules and it doesn't block air channels currently in use. The only actual experiment with wired tv took place late last year and early this year in Bartlesville, Olds. Using only films, and charging \$9.50 per month as a flat fee, though more expensive in execution than overthe-air commercial tests. Wire has the additional advantage of being capable of carrying three or more shows simulaneously. Also, it doesn't come under FCC rules and it doesn't they are not. But in view of all this, which is Skiatron's generations. The switch to wire, though more expensive in execution than overthe-air commercial tests. Wire has the additional advantage of being capable of carrying three or more shows simulaneously. Also, it doesn't come under FCC rules and it doesn't they read it and they are not. But in view of all this, who is Skiatron's generations. The which which was because grosses on the "B's were pred

Television On Threshold Of New Areas Of Conquest As It Moves Into Second Decade

Videotape Horizons, Inevitability of an All-Color Spectrum, Fostering Of A Universal Respect For Medium, Find NBC Altered To Some Pressing Needs At 10-Year Milestone Mark

By GEORGE ROSEN

More than a dozen years have elapsed since NBC. after a long and fruitful reign as radio network kingpin (a mantle justifiably bestowed by virtue of the fact that the National Broadcasting Co., Radio Corp. of America and the medium of radio were synonymous, with the coast-to-coast kilocycles virtually fostered and nurtured by Gen. David Sarnoff) suddenly found, for the first time in broadcasting annals, that competition existed. Rival William S, Paley, of the Columbia Broadcasting System, heretofore regarded as an "upstart" in the mainstream of broadcasting, was on a raiding spree, wooing over some of Sarnoff's most prized possessions, including, among others,

Sarnoff's most prized possessions, including, among others, Jack Benny and Amos 'n' Andy. CBS was not only in business but threatened to overshadow NBC. It was like Sputnik putting American supremacy to shame.

In the wake of NBC affillate distress and a show of hands in demanding that the parent network do something, but fast (there was even talk of secession and moving over to the enemy camp) some now-happily forgotten magazine writer was so bold as to suggest in bold-face cover display: "Is NBC Through?"

The Illustration is apt since, in the intervening dozen years, it was the magazine, rather than the network, that threw in the sponge. The suggestion that NBC might be "through" failed, of course, to take into consideration the stuff that a big and powerful network is made of. It completely bypassed the enterprise, the resource, the initiative, the sheer genius, if you will, of creating and molding an empire that, regardless of any temporary setback, must be destined for leadership.

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ing an empire that, regardless of any temporary setback, must be destined for leadership.

For not long after the ill-timed, ill-advised obituary came network television, the sight-&-sound electronic razzmatazz that was to write the newest and the most exciting chapter.in show biz and the field of communications, and it was the selfsame Gen. Sarnoff who encouraged, wheedled and cajoled American broadcasters into "going tv" and pronto. NBC was again the master of all it surveyed, setting the patterns in video entertainment and translating the newer medium into a way of life. True, the intra-network rivalries, in the ensuing years, have become stepped up at an accelerated pace—a healthy state of affairs in any system of free enterprise—but more important than the fact that last year, this year or perhaps next year the billings of one network may surpass that of another, is the awareness that an NBC, farfrom being "through." stands on the threshold of new accomplishment in scanning the 10 years-hence horizons with an enthusiasm, a know-how and an enterprise that bespeaks industry progress and advancement.

A network—any network—to earn its rightful place in

'Live' to Open & 'Live' to Close

Live' to Open & Live' to Close

It's hardly an accident that NBC-TV warms up its fransmitter with its early-morning "Today" show and shuts down at 1 a.m. with its Jack Paar (ex. "Tonight") bill of fare. In reality this is the "design for iiving" out of the Gen. David Sarnoff school of long-time reasoning that "if you got a coaxial cable, use it" and that any forfeiture of its use must inevitably invite a celluloid takeover and the doom of networks as we now know it.

Quite aside from the fact that the "Today". "Tonight" concept of programming has translated itself into some fat and healthy billings for NBC, as witness its present lucrative \$3,200,000 gross billings sphere of affluence, the "live to open and live to close" modus operandi, initially inaugurated as far back as '51, has probably done more to perpetuate the cause of live network programming than any other area. For NBC the pioneering risk was a big one, notably as it relates to the "Tonight" showcasing. It's no secret that until the advent of the Jack Paar show slightly more than a year ago, the 11:30 to 1 a.m. network display spelled trouble. Year after year, format after format, NBC innovated a succession of live entries, only to lose its corporate shirt to the tume of about \$1,000,000 a year. Compounding the risk was the advent of the late (& late late) features out of the major film studios, which not only invited wholesale audience tuneouts but cost NBC many, an affiliate defection as more and more the stations veered toward the plx backlogs. But the order from the NBC top command was: "Come hell or high water, stay with "Tonight". Hell and high water came, but eventually Paar came too, and the whole picture changed. One by one affiliate stations wanted back in; that \$1,000,000 annual rap was translated into fancy billings. The Sarnoff "go live" credopald off in spades, with indications that in '58-59 the Paar entry, already paying handsome dividends to NBC in coin and unprecedented newspaper-magatine attention, will soar to new heights.

As fo

soclety, must be something more than a conveyor belt for entertainment programs. In the economic sociological orbit, it has, both as one of America's leading industries and as a medium for Information and enlightenment, a responsibility transcending other communications and cultural media. If in the first 10 years of television it made but timid advances in these directions, the mere fact that it takes a decade or so to adjust to a way of life provides a necessary excuse. It's the second decade—upon which tv is now embarking—that will count in establishing television's overall impact and its place in society. From here on in it's for keeps, with little room for indecision or error in judgment.

Patterns established in the course of the past 10 years in giving tv its roots as an entertainment medium and as America's No. 1 sales tool may of necessity have to be discarded to keep pace with shifting trends. As network television moves into its second decade, there is no assurance at all that the medium, for example, can support a three-network economy. In the current keen competition and the hustle and bustle to make a buck, tv unfortunately has been obliged to detour from some of the more lofty cultural-educational-informational endeavors and adhere to a strictly business schedule. This, too, needs fixin', Other trouble signs of far-reaching magnitude are evident—staggering talent costs, stratospheric network rate cards (\$60,000 per half-hour for time) that

The Ratings'll Tell the Story

One of the more intriguing aspects of the upcoming television season—and the ratings will tell the story—is the widely divergent viewpoints on programming at NBC and CBS. Bob & Bob (Sarnoff and Kintner) cling to the concept that it's the better part of economic wisdom to do their creating with outside help; let the packagers and the agencies hire the creative people. It's a Kintner philosophy carried over from his prexyship of ABC. On the other hand CBS champions the "building from within" school of thought; has been swelling its administrative-production teams to almost bursting point. The 1958-59 season will tell the story as to which formula pays off. And with the payoff will obviously come a reappraisal of its thinking on the part of the other network.

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Oddly enough, the Kintner concept (initially introduced at NBC during the past season) was a rewarding one over the past twelvemonth period, for that was the year which saw NBC entrenched against in the Nielsen-Trendex sweepstakes. But the rival network patterns won't be fully crystallized until the '58-'59 semester, starting this month. Dramatizing the two-network schools of thought, for example, is NBC resting its programming administrative laurels on Robert Lewine, vice-president in charge of programs, West Coast, whereas the CBS roster reads: Hubbell Robinson Jr., executive vice-president in charge of programming, Mex Tork william Dozier, vice-president of programming, Michael Dann, vice-president of programming, West Coast; Robert Weitman, vice-president of programming, West Coast; Robert Weitman, vice-president of programming, West Coast; Robert Weitman, vice-president of programming.

are forcing more and more national clients to channel the advertising dollar into less expensive areas of contact with the buying public. The medium is being bombarded with criticism from a variety of dissenters and reformers, with a continuing round of Congressional assaults harassing the networks and threatening their very life line. In short, a day of reckoning will be at hand unless something is done.

In facing up to these menacing forays, the industry requires leadership on a high administrative-statesmanship level. As the industry's problems increase, as new and promising vistas open up for exploration in the next decade, conversely the lack of such leadership grows more and more apparent. A half dozen Gen. Sarnoffs: would seem insufficient in weathering the cumulative attacks and in guiding television into new and more fruitful directions.

ful directions.

Let's face it, genius—the kind that enables a Gen. Sarnoff to call the turn long before the rest of the world in charting electronic paths for the betterment of mankind—is a rare commodity. In his two-year stewardshin as prexy of NBC, and presently as chairman of the board, another Sarnoff—Robert—has had more than his share of the father-son stigma to contend with and combat, yet with results that have on more than one occasion brought cheer to the affiliate family and the industry itself in scanning the horizons for new leadership and in steering ty through the rough transitional waters from a first decade into the second.

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decade into the second.

The problems ahead are complex and abundant and of such enormity as to frighten a more timid soul. The NBC 10 years-hence envisioning, in particular, are somewhat staggering, encompassing as they do, among other things:

(1) an already-incepted bid for global aspirations via NBC International whereby the National Broadcasting Co. seeks to extend its owned-and-operated kingdom into farfung areas, including Latin America, Europe and Asia;

(2) the inevitability of a fullblown color tv spectrum and a universal acceptance of compatible tint, whether it's two years or five years hence, once the cost factor is

licked. Whether for reasons that the parent RCA is committed to the tune of an \$80,000.000 investment and development of prismatic video, the fact remains that NBC virtually alone carries the tint torch here and abroad (the color ty showcasing at the Brussels Fair has been spectacularly successful) foreordaining NBC-RCA's ultimate supremacy in the upcoming era of color;

mate supremacy in the upcoming era of color;

(3) the eventual reframing of an entire programming operation as the era of videotape opens up (as detailed elsewhere in this section)—an era which will project NBC into the picture with its own major stake in this revolutionary electronic advance via RCA's magnetic intitape. The implications of tape are so farreaching as to dictate the very physical properties of NBC in the years to come permitting for a perpetuation of 30 Rockefeller Plaza from here on in as its "heartbeat" of communications. For with tape in tiptop performance will come an elasticity designed to put an end to studio problems, with advanced taping of shows thus meeting exigencies of time, talent and production availability;

(4) laying the foundation for a continuing and all-en-

advanced taping of shows thus meeting exigencies of time, talent and production availability;

(4) laying the foundation for a continuing and all-encompassing public relations campaign designed not only to enhance NBC's prestige with the American viewing public but to foster a widespread respect and appreciation for the broadcasting industry as a whole, notably within the Washington Congressional precincts.

It's particularly in the area of public relations that the younger Sarnoff has been manifesting a type of leadership and initiative that is earning him increasing salvos. His "getting to know you" stance through his periodic "open letters" to the nation's television editors and critics has been a refreshing innovation and a stimulant to the industry in general. With frankness and candor, these letters not only evidence an awareness of key issues at stake, but even dare to venture into new and unprecedented approaches toward meeting them head-on. Thus it was no longer any surprise when, only two weeks ago, Bob Sarnoff suggested a tv formula for coping with future crises, calling for a collaborative rotation on the part of all the networks in providing the nation with proper coverage of important events without sacrificing entertainment programming. If only for the fact that out of such a suggestion might come a closer three-network relationship toward resolving mutual problems, instead of facing them competitively at the expense of the American viewer, it was a bold step meriting commendation.

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Similarly the same kind of initiative was displayed a rew months back when Bob Sarnoff (at a Syracuse tw affillate station dedication) risked the everlasting enmity of the Fourth Estate in "talking back" to diehard newspaper critics in a vigorous defense of broadcasting. This, indeed, was something new and one for the books. How dare a broadcaster bite the hand that feeds him when he is so dependent on the newspaper for listings and space and the reviewer for favorable comment, even if the self-same newspaper, fearing television's advertising encroachments, says out loud that tv is a dirty word so don't pay any serious attention to it! Sarnoff thought it was high time the tv industry talked back—and talk back he did in some unprecedented back talk. It was a laudatory display of courage.

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play of courage.

Last fall during his prexy tenure Sarnoff's "prelude to leadership" was given a considerable hypo when, in another exhibition of open candor, he invited about 60 ty editors into a roundtable powwow on the Coast—and took them all on, no holds barred. It was probably the first time in broadcast annals that the head of a network (and this in the midst of widespread criticism that NBC was lax in imaginative program contribution) was willing to put himself out on a limb and expose himself to such a

(Continued on page 42)

Tint's Global Sprint

There's more than casual significance that attaches to the color tv hoopla this summer at the Brussels Fair under NBC-RCA auspices. The Europeans in

to the color ty noopla this summer at the Brussels Fair under NBC-RCA auspices. The Europeans in attendance at the Expo are literally eating it up, jamming the 400-seat theatre at the U.S. Pavillion. It's estimated that by Fair's end approximately 2,500,000 Expo attendants will have witnessed the NBC-RCA brand of compatible tint. That's a figure that would even do credit to U.S. recognition of color. Which is precisely what boss man Gen, David Sarnoff has in mind. Whatever the deterring factors holding back tint tv's advance, it's inevitable that 5-10 years hence color will be "the thing." It's as natural an electronics progression as ty itself was vs. radio. And the potentials of global tint are obviously as enormous. General S., who has a habit of anticipating the future and translating vision into reality, is making sure the RCA label and performance get in there first. What's being "test tubed" today in Brussels with such enormous response and audience applause should be the forerunner of a general European acceptance, when tint tv hits its stride.

By coincidence only last week Gen. Sarnoff re-turned from a two-month swing of European countries combining a holiday with a cementing and furthering of ties toward establishing the RCA video trademark. Among other things, color is on the agenda. What was incepted in Brussels must inevitably redound to the benefit of NBC and the parent manufacturer.

The Return Of The Funnymen

This being a convention year, the keynote for the convening comedians this fall might well be "Have Fun, Will Travel." For the past couple of seasons many funny men in the business have been doing most of their travel-ing in other entertainment fields. They've taken the easier road out, and now they are taking the more rug-

In the Halls of Ivy League on Madison Avenue you can hear the hum of the hucksters as they sing "The Party's Over" for certain tv shows. Now they're inviting the comics to put away their Actors Studio cards and give tv the sadly needed hypo the public deserves.

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I don't think there was a doubt in anybody's mind that more comedy shows would return to television, even if the powers that be had to wind up featuring funny westerns. Being a comedian, I'm happy about this turn of events. I feel comedy should, as it always has, be the main course on the entertainment diet. Maybe if I were a singer I'd beat out the praises of musicals. If I were acowboy star no doubt I'd feel the western should be the stronghold of television. If I were a sponsor, I'd probably want 31 minutes of commercials in every half-hour show. In any event, I'm glad the man on the street will get a chance at more fun in his livingroom. He was wondering if the Allles were ever going to liberate him from his prison of tv doldrums.

Not for one minute, though, do I imagine the return

Not for one minute, though, do I imagine the return of the funnymen to television is going to shut down the ballparks, close up the movies, or get the necking kids out of the parked cars. But in these strange times of economic readjustment, cold wars, and all-round nervous tension, it's important that the public be given the opportunity to lessen daily pressures with more laughter.

I won't get much of an argument by stating that a lit-tle more laughter is the best medicine for the blues, and if General Trujillo wants equal time to answer let him contact Variety.

contact VARIETY.

I don't want to sound as though there isn't any comedy of any consequence on television at all. There are many fine situation comedy shows, which have been holding the fort for our side. It's just that there hasn't been enough comedy and. in general, it's been relegated to a place of lesser importance in this most important medium. The light situation comedy shows are the Roman candles and sparklers of the comedy world. The fire-crackers, the bright, fast live shows were the ones missing for the July 4th celebration.

Tremendous Challenge

One of the reasons the big comedy variety shows went off the air in great numbers was the expense of turning out this heavyweight type of show. A more significant reason, however, was that the experienced funnymen realize how treacherous a weekly variety show can be. They don't need the money that much, consequently why should they endure the embarrassment of allowing the public to get tired of them.

But in the meantime, the public sits around twiddling its channels waiting for somebody to do something. If this-and the parking problem—can be solved, all anybody will have to worry about now will be how to stop falling hair.

falling hair.

The fault doesn't lie in any one place. It's all over the lot. The viewer is spoiled. Television is free and if the repair man doesn't take your set to the shop, you can watch tv all day. No wonder it can get tiresome. Imagine spending every night with Brigitte Bardot. That might even turn out to be a bore. I better clarify that, by saying on television. If I'm wrong, somebody correct me, because I'll never find out any other way, at feast not during my wifetime. ing my wifetime.

ing my wifetime.

For many reasons, the easiest type of show to become bored with is the comedy variety shows, and that's why it's the most difficult medium. A comedian is expected to top each week's performance. Imagine the headaches in delivering even a bad "My Fair Lady" each week, and you might get some idea of the chore it is to get music, writing, rehearsing and performing coordinated all in seven days. However, that's what is expected by the people in a weekly series. They're paying the tab, via the product, and they're not interested in the trials and tribulations of the comedian.

Musical Shows Much Easier

The musical show doesn't have this problem. The star, The musical show doesn't have this problem. The star, after he is accepted, just oils his tonsils and picks from thousands of great hits and favorites of the viewing audience. The dramatic show has a story for the framework and if the acting is good, it's accepted without any great hullaballoo. The westerns have their man with a purpose and guns and horses. Comedy has always been the roughest as most people who have tried it will admit.

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It seems new singers can be found without trouble, new cowboy stars too, but new comedians of any value are like Hope diamonds (no pun intended). The older funnymen, with years of trodding the boards, became professionals the hard way By the time they were stars, they were ready Apparently television hasn't the time to build new comedians. If that's true, they should find the time. They're afraid to take chances with newcomers, but they wouldn't have to, if they spent money and energy and time on good writers to help build their product. Some of the networks begin a campaign to build a writing stable, or a comedy stable, then after a few months, they scrap the whole idea and kick it around till it gets lost, or the easier way, kick it out. They buy comedians, put them under long term deals and then don't give them the writing assistance they need. Then they throw up their hands at the fact that they have no product, for their comedians, and moan about the salaries they're paying every week.

Sometimes a great funnyman is found by accident, but it will need more than an accident to find the new Chaplins, the Harold Lloyds, the Harry Langdons, the W. C. Fields' and the Laurel & Hardys. Many of today's comedians are straight men in comparison. Television has a public duty to at least try and seek out men and women with a real feel for comedy.

It's too bad, but too true, that aside from a handful of

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people in the business of entertainment, very few have a good understanding of comedy. If they did have a better understanding, then maybe the handling of this type of show would have a better chance of survival.

of snow would have a better chance of survival.

I believe television is paying a great tribute to the field of comedy by asking the funnymen to return. Or, I should say, more funnymen to return. It signifies the fact that the glants of the industry realize they missed the boat when they allowed so many of the comedy shows to vanish from the scene. Maybe the livingroom will be better as a laughing room than a loafing room this season. I hope so. I hope so.

I'm very happy to return to television after being away from it these past two years. In a way, it's an anniversary year. I started in 1948 and now I'm starting back in 1958.

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Many people have asked me why I'm taking the chance. Is suppose, in a way, it is a chance. In another sense, it's merely a continuation of my general behavior as an entertainer. I'm happiest when I'm working. These past couple of years I haven't been exactly a beachcomber, having gone back to my first love, cafes. I must say it's been a very happy couple of years, both financially and emotionally. It would be a lie to myself, though, not to admit that I didn't enjoy television. I did. It's very exciting to a performer to know that at each show, he's reaching 20 or 30 million people. Time will tell which 10 I'll be closer to this year.

It's fun to be a success, but it's even more exhilarating

It's fun to be a success, but it's even more exhilarating to a performer, especially for a comedian to continue to try and be successful. It's not so much a challenge as much as it is a way of life. No one expects Henry Ford to stop making cars just because he did well at it. No one expects Rockefeller to leave the oil business, although this year Harriman would like one Rockefeller to stick to oil and get out of government.

If that be the case, then no one should wonder why a comedian wants to be on as important a medium as felevision. I like entertaining people and as long as I think they want to be entertained by me, I'll probably be battling it out on tw or any place where my comedy talents are wanted. I'm glad to join the funnymen on tw this year. I've got my writers crossed hoping it's a good year for all of us.

TV Costs Down In Next 10 Years: Agency Exec

By C. TERENCE CLYNE
(McCarn-Erickson's TV-Radio Plans Board Chairman)

As we take a deep breath and look back on the first 10 years of television, we have to be staggered by its progress. In this short time, the medium has provided more entertainment than all the motion picture studios of the world in 50 years. The public has invested over 20 billion dollars in receivers—many additional billions have been invested in transmitting facilities. Thousands of miles of cables have been installed—three major networks are in operation. Today, over 90% of all our people can enjoy their choice television entertainment without cost.

Many great stars have emerged through the medium

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Many great stars have emerged through the medium

—Lucille Ball, Jackie Gleason, Milton Berle, Perry Como,
Eddie Fisher, Dinah Shore, Ed Murrow, etc. Great writing
talent such as Chayevsky, Serling. Great achievement in
programming, ranging from weekly series such as "Lucy,"
"Gunsmoke" and "Dragnet" to individual masterpieces,
such as Peter Pan, Titanic, etc.

Overall, the industry can look back with pride on these

Looking ahead to the next years, we feel that the range and depth of television entertainment must have even greater promise. New and young creative minds and talent will bring us better entertainment and the editorial guidance must be broader and more daring. Otherwise, the medium will disintegrate into basic mediocrity.

Industry Obligations

There is a need for more public service programming—both educational and cultural. A way must be found by the networks and the affiliates to fulfill this industry obligation even at the penalty of lesser dollars. There must be a recognition by the individual stations that they too, have these obligations, as well as the networks. There is now an almost desperate need for evening news programs. If these cannot be provided by the networks, the individual stations must face up to the problem. It is tragic that the greatest communication channel provides nothing in news after 7:15 p.m. (6:15 in the middle west). We are going into a period of even greater world crisis and television must fulfill its duty of keeping the public abreast and aware.

abreast and aware.

The American public is varied in its taste. Television must not only entertain the majority—but also what might be called the minority—and not on Sunday afternoons only—but in prime evening time.

Color will come into its own. The basic problem of cost will be solved by engineering and manufacturing ingenuity. Color must be looked at as one of the big progressions of the next decade.

The other great potential that will materialize will be tape. This method of telecasting will obviously revolutionize cost, quality and timing

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Subject to national inflationary consideration, television costs to the advertiser should not only level off in the next 10 years, but should go down. The process of tape—better administration—and more realistic fees for performing talent will contribute to the lower cost. As an advertising medium, the industry must firmly control this area. Otherwise, the sponsor dollar will decrease—and program quality will deteriorate in ratio.

We believe trace will be a gradual exclusion.

We believe trere will be a gradual evolution in network basic policy, that will result in the advertiser being able to sponsor programs in short term cycles and without cost penalties for such short term investments. Networks and stations must face up to themselves, not the sponsor, being responsible for their business.

It is our estimate that Pay Television will not, in these next 10 years, become a major factor other than special events, over the airways. Pay Television would not improve the daily quality of television entertainment. The qualitative problem of television is not dollars, but creative television.

This is what we must find and encourage and support.

I'll Give It To You 'Straight'

Well, Tuesday, Oct. 21, I'm going on television for NBC without Gracie. Now that might make some people nervous. But not me. I'm past that. I'm numb.

vous. But not me, I'm past that. I'm numb.

I've been a straight man all my life. I've been repeating questions ever since I was born. I remember at school my teacher said, "Burns, when was the Declaration of Independence signed?" And I repeated it. I said, "When was the Declaration of Independence signed?" And while I was waiting for her to get her laugh, the other kids all graduated . . I was just using that as an example. Actually, when I went to school, that thing hadn't been signed yet.

For years I've been known as Gracie Allen's husband. I accepted that billing and loved it. Now it's going to be called "The George Burns Show." I finally got my own show, and nobody will know who I am.

show, and nobody will know who I am.

I'm actually happy for Gracie that she retired. She's worked very hard all her life. We were in vaudeville, 19 years on radio, and eight years in television. She had to memorize lines that didn't make any sense, and not only that she had to make them belie; able. For instance, if somebody asks you, "How do you feel?" you either say, "I feel fine," or "I don't feel well." But if you said to Gracie, "How do you feel:" Her answer might be, "Look on the floor. Maybe it's under the table." And then she had some dialog that made no sense at all. She read those lines like she believed them and got laughs with them. You may think she did all the work, but, believe me, it was a partnership. I always took bows with her.

I met Gracie when I was doing a single at the Gem

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I met Gracie when I was doing a single at the Gem
Theatre in San Francisco. I was in the middle of my
third song, "I'm Tying The Leaves So They Won't Fall
Down." And I just couldn't help seeing that beautiful
little girl sitting in the fourth row. You see, by then
everybody had left the theatre. I went out into the audience and thanked her for staying to watch my act. She
said, "You're welcome, and now you can do something
for me. Would you unhook my dress? It's caught in the
seat." Before I did, I went back on the stage and sang
four more songs. four more songs.

That night I took her out to dinner, and three weeks

That night I took her out to dinner, and three weeks later we went to work together. We did an act I wrote myself. Well, I didn't exactly write it myself. A friend of mine helped me. He didn't exactly help me. I stole his act. We're not friends today. When he stole it back, I stopped talking to him.

Naturally, in those days I wanted to be the comedian, so I gave Gracie all the straight lines. But at that time Gracie had quite an Irish brogue. She threw me all the straight lines like Barry Fitzgerald, and the audience laughed so hard at her straight lines they couldn't hear my jokes. I mean, my friend's jokes.

So when we came off the stage, I did the only thing a man who was hungry could do. I took the straight lines and gave her the jokes.

For the next two years I kept proposing to Gracie. And she always said, "George, I'm sorry, but my mother told me never to marry an actor." Finally her mother saw me on the stage, and gave Gracie her permission.

And now Colgate has hired me to do a show—all alone. Of course, I'll have Bea Benaderet, Larry Keating, Harry Von Zell, and my son Ronnie, and guest stars like Jack Benny, Bob Cummings and Carol Channing—so I think I can do it by myself.

Three Hats Are Better Than One

By HAL KANTER

Hollywood.

Comedy is the articulation of a point of view; the more one man controls that point of view, the more effective the comedy expression is apt to be.
Chaplin proved that in motion pictures; Sennett proved it to a lesser degree. Thus far, it has yet to be proved in television.

Because of the physical and emotional demands of a protracted television series, it is unlikely that the medium will ever spawn a Chaplin. Even if some super-human with the talent and physical endurance to survive does appear on the scene, he will eventually be felled by com-

pear on the scene, he will eventually be felled by compromises:

The moment we undertake a television program, we are faced with three major areas of compromises: the client, the network and the pressure groups among the audience. Each writer, producer, director and actor has to face the inevitability of meeting the demands of all three. In television, freedom of expression is a Web of Penelope.

Facing the inflexible rules of the game, why should any sane agency burden itself with additional areas of compromise by investing authority in three other situations: the producer, the director and the writer?

If the producer is a man of strong opinions, he will find himself making additional compromises with strongly opinionated writers and directors. The director will compromise with the writers and the producer. The writers will compromise with the producer and director. And all of them will be compromising with the star. This, of course, is based on the assumption that all are men of strong opinions. If they aren't they shouldn't be there in the first place.

course, is based on the assumption that an are most strong opinions. If they aren't they shouldn't be there in the first place.

Here, then, is the raison d'etre for the writer-producer-director: the areas of compromise are reduced and the defense of a point of view is strengthened.

It is vital that the star and the man with three hats share a common point of view, or at least have a rapport and continuity of thought that makes for homogeneity. Further, they must be able mutually to withstand the pressures from all sides to accomplish their preconceived goals. They must have, above all else, complete confidence in and respect for each other's opinions.

With the maturing of the motion picture we have seen the arrival of more and more writer-producers, writer-directors and writer-producer-directors.

As television matures, the inexonable emergence of men with two and three hats will be apparent. They will come to the small screen with points of view and whether the critic (that is to say, any viewer) approves the point of view or not, he will recognize it and his programming will the the better for it.

When TV 'Invaded' Show Biz—In '48

By ABEL GREEN

As network television was gearing itself for its first real postwar operation, show business in 1948 was high-lighted by a number things:

lighted by a number things:

1. Hollywood was king. The picture business never had it so good as during the war years. "All you had to do was to open the doors and get out of the way of the crowds or you'd get killed in the crush," many a complacent theatre manager observed. Civilian goods shortages made the movies the top mass entertainment and anything went. More and more pictures got into the "golden circle"—\$4,000,000 domestic grossers and better. Then as civilian enterprise reverted to normal.

2. Television loomed large It was inevitable that the

as civilian enterprise reverted to normal,

2. Television loomed large. It was inevitable that the
magic of the new electronic form of entertainment would
capture the imagination of the populace. None realized,
however, how quickly it would snowball. General David
Sarnoff, then president of the Radio Corp. of America
(although later that year he moved up to board chairman
when Frank M. Folsom was brought in from Camden
as executive vicepresident to become president of RCA),
was most on the ball as to the number of set receivers.
Dr. Allen B. DuMont was equally sanguine on the tv
home consumption per annum. But an intangible called
3. TV talent was the determining factor, Milton Barbels

3. TV talent was the determining factor. Milton Berle's impact was so meteoric and so vital that streets were bare came 8:30 Tuesday night.

bare came 8:30 Tuesday night.

Television pointed up anew that the play's the thing. The novelty of the medium was an automatic lure but it soon settled down to the battle of the talents.

Talent raiding segued into capital gains setups for veteran headliners. The Music Corp. of America was a focal point in the segue of such personalities as Jack Benny, Amos 'n' Andy, Edgar Bergen, Phil Harris & Alice Faye, George Burns & Gracie Allen, and others, from one network to another. As CBS bolstered its talent stable and "Paley's Comet" was in high NBC prexy Niles Trammell recognized that there was virtue also in the awakening to revitalize the talent reservoir; Sid Strotz was moved west to head the Coast operations for NBC, and the like.

On the talent front there was then—10 years ago—no

on the talent front there was then—10 years ago—no hurry. Groucho Marx cracked, "Let the others get in on the 'ground floor'"—that was a show biz catchphrase in 1948, "getting in on the ground floor"—"but when they lay the foundation the old pros will move in and finish the house."

When Radio Was Booming

Radio was booming and then, like now, giveaways were the vogue. "Stop The Music" knocked Fred Allen out of the top Hoopers and he waxed bitter that "no star can succeed when the headliner is an electric refrigerator." Radio's annual \$7,000.000 "bank night" giveaways edged up a bit more to \$165,000 weekly (which is as nothing compared to today's jackpot standards) but it was having its influences on all show biz.

Theatres which, in parlous years resorted to free dishes, banknite and kindred gimmicks, started to book these radio giveaway programs as "acts" but feared violation of local lottery laws. The New York police, for instance, looked over "Stop the Music" when it was booked into the Capitol on Broadway but didn't interfere.

The then-and-now is obvious as the 1948 events unfold.

The then-and-now is obvious as the 1948 events unfold. The comedians ganged up to laugh off the giveaways. Ten years later they tried to give the westerns the horse laugh. The comics lost both times. Allen was right. You can't top an icebox. None the less Berle. Cantor, Jolson, Allen of course, made as much meat of this sort of humor as the cliches about Crosby's horses and Benny's vault. Historic also was CBS' \$100.000 fee for a two-year tv package of 52 British film features. It was product from British Pathe and Associated Film Producers and the best known marquee values were Gracie Fields. James Mason and Ann Todd. Quote: MCA's \$50.000,000 Paramount backlog deal for the pre-1948 catalog).

Public tastes in tv ranked 40% preferred variety shows; next sports, drama, films; lowest preferences for news, kidshows, quiz and nusical shows. That was 1948.

Goodman Ace's 'Hooper-Dooper' crack at the ratings systems was, "The Medium and the Telephone."

A significant NRC-TV double-truck ad in Variety 1948.

A significant NRC-TV double-truck ad in Variety heralded that "tv becomes a widening reality in 1948. An exciting promise is now an actual service to the American home. After 20 years of preparation 'NBC-TV is open for business.'"

open for business."

Over 2,000.000 tv sets in American homes were envisioned by end of 1949. Philico promised 10,000-per-month set production schedule and RCA. DuMont and Emerson, among them, promised 500.000 sets that year, not to mention the 100 small manufacturers. (The industry was given its real manufacturing boom when RCA prexy Folsom made company patents available to the entire trade, thus spurring a phenomenal production output).

As the production line increased there were gags about "Father, Dear Father, Come Home to TV." and the bars and taverns lost their beer and free-tyloaders. Henny Youngman made up an ad for "Bartender Wanted—must know how to fix tv set."

Talent Highlights

On the talent front, if Milton Berle was the hottest thing in American show biz Danny Kaye was ditto in London. His mark at the Palladium was of extraordinary proportions and royalty turned out for him, then and again later at the Variety Artistes Federation "Command Performance" in the fall.

Dinah Shore's click at the Palladium was almost as big

as Kaye.

Hal Wallis signed an upcoming nitery team for Hollywood called Dean Martin & Jerry Lewis.

Dore Schary left RKO when Howard Hughes bought
the company and became No. 2 man to Louis B. Mayer at
Metro

Metro.

D. W. Griffith, who invented the fadeout and the flashback, and was one of Hollywood's real pioneers, died at 73, not entirely flat broke (maybe with an estate estimated between \$20,000 and \$50,000, rich in membries, funt poor

in friends. George E. Phair in DAILY VARIETY took the fickle film colony to task, "There was a handsome funeral, with the mortal remains of David Wark Griffith lying in state and newsreel cameramen taking shots of mourning film executives who knew him when, but not lately."

VAREETY issues were full of divers opinions on the video medium. Jack Benny favored live comedy. Eddie Cantor saw it okay on film, if properly edited and timed. Paul Whiteman saw tv as "show business in the parlor." Zenith's Commander Eugene F. McDonald Jr. even then saw "a boxoffice in every parlor" via his pet Phonevision project

project.

Wrestlers were the new headliners. Darryl F. Zanuck once told a Variety man on a visit from the east, "Be sure and come to dinner Wednesday and I'll show you the best actor in show business, now on television." He meant Gorgeous George. Matching him with Primo Carnera in New York's Madison Square Garden was a major event later. Scripter Hal Kanter (now Milton Berle's new NBC-TV producer) wrote Variety. "Since wrestlers work better with scripts, why not tv?"—this was his pitch for more expert comedy writing.

Paf Weaver "from my clouded crystal ball" saw Young

better with scripts, why not tv?"—this was his pitch for more expert comedy writing.

Pat Weaver "from my clouded crystal ball" saw Young & Rubicam (where he was tv-radio program head) producing as many tv shows in New York as radio, among other things." (Already Hollywood was looming large as a tv production base, a la radio).

Paramount's Paul M. Raibourn wrote on "Theatre tv awaits only the exhibitors' acceptance." There was much theatre interest in big-screen television and yet the Broadway Paramount cancelled the Metropolitan Opera opening night pickup, on big-screen projection, as an event likely to prove "too dull." It was, too, with long discourses, a static telecast of the opera itself, and none of the glitter and glamor that goes with the Met's fashion parades on the sidewalks, in the lobby, in the Sherry's Bar. This was corrected in later years.

Ed Sullivan's "Toast of the Town" started with a \$1,350 talent budget and he felt that all he could then pay was \$50, \$75 and \$100, and he so told the Four A's, in denying any "pressuring" of variety talent who, in those pioneer days, were glad of any video exposure for obvious showcasing reasons. Later in '48 he went to a \$5.000 budget.

Variety's George Rosen in the 3d Annual Radio & TV

VARIETY'S George Rosen in the 3d Annual Radio & TV Preview of the 1948-49 season took full cognizance of the new medium, "Hardly a phase of show business or its auxiliary enterprises have escaped the emotional hysteria attending the upsurge of tv."

Legiters Take Heed

Legiters saw tv as more akin to the stage than radio. Thus, Theatre Guild co-head Lawrence Langner opined that tv would elevate public taste. Sol Hurok envisioned a boom to ballet, concert and good music. Jo Melziner saw the tv camera affording "great audience intimacy." In this he was supported by the NBC's Owen Davis Jr., son of the distinguished American playwright, who was in the new medium's talent and programming department and saw how "how much actors liked tv" although Eddie Cantor felt that the medium still lacked the showmanship of radio.

mansing of radio.

DAILY VARIETY'S Jack Hellman, ever a Coast defender, wanted to know if "there'll be another Gold Rush for the California '49ers?," but it was years after 1949 that the real shift started. LATSE'S Dick Walsh meantime pledged back-of-the-scenes labor peace for the vibrant new medium.

dium.

As "Stop The Music" zoomed from 15th to No. 2 and No. 5 brackets, with two different sponsors (Speidel and Old Gold) on two different networks, Fred Allen dropped to 38th place; Duffy's Tavern dipped to No. 27, Jolson 29th, Screen Guild went from 11 to 50th Another guiz show, "Take It Or Leave It," leaped to No. 4. Winchell was No. 1. ABC had been guaranteeing him \$520,000 ayear and upped it to \$1,000.000 pricetag, Kaiser-Frazier paid ABC \$1,352.000 for two years (90 broadcasts) VARIETY accented Winchell "as the richest single act in show biz." Weintraub agency set the deal after Winchell's 16 years for Jergens.

Agencies and Sponsors

The NBC-CBS slugfest was in high gear through the capital gains acquisitions. Fred Allen cracked. "I'll end up in Radio City all alone. With the money brother Paley is paying for Amos 'n' Andy and Jack Benny, CBS has the biggest giveaway in show business."

Variery editorialized that the CBS "raids" were a blessing in disguise in that it meant new faces, new formats, new talent generally.

Broadcasting divided into two camps—the radio bunch wasn't blind to the upsurge of tv "but you can't laugh off 40,000,000 radio families and network billings aggregating \$200,000,000 a year" VARIETY observed.

40.000.000 radio families and network billings aggregating \$200.000,000 a year" VARETY observed.

Magazines and newspapers feared tv's inroads on their advertising and, for a time, as with radio, meagre space was given the video medium but the impact of "Mister Television" (Berle) and kindred shows compelled fuller recognition. So much so that the other amusements squawked—notably films, with its large ad expenditures.

As talent lines were drawn, by the fall of '48 the Sunday night talent bill was totted up to \$275,000 in the AM versus TV battle. The three toppers were Benny, Bergen and Allen, all radio, each getting \$25,000 a week. Amos "n' Andy were a \$20,000 radio item and Ford TV Theatre was ditto. Philco TV Playhouse, \$17,500; Phil Harris, radio, \$15,000; Theatre Guild of the Air, radio, 15G; Helen Hayes Electric Theatre, radio, 10G; Ozzie & Harrlet, ditto; Walter Winchell's 15-minute radio newscast, \$7,500; Drew Pearson, \$5,000; Original Amateur Hour, tv, \$5,000; Drew Pearson, \$5,000 overall budget and Admiral's "Welcome Aboard," tv, \$5,000.

It was prognosticated that by next year (1949) tv would cover half the U.S. population and Dr. Allen B. DuMont predicted that daytime tv would be "the real profit-maken;" Regargless with 80% of MBCCDV time world," the

network was still losing \$1,500,000 a year but Gen. Sarnoff predicted an overall total of 2,000,000 tv receivers by end of 1949; that it would reach close to 5,000,000 by 1953 and that the total sets in operation in 1955 would top 18,000,000. Also, by 1953 he prophesied—and rightly—that coast-to-coast network tv service will be made possible by radio relays and coaxial cables.

NBC prexy Niles Trammell disclosed that NBC-RCA had invested \$40,000,000 to date in television development.

Sarnoff meantime arranged for the first television pick-up of a presidential inauguration as Harry S. Truman took office Jan. 20, 1949.

up of a presidential inauguration as Harry S. Truman took office Jan. 20, 1949.

The business was churning with news and events. NBC got a sponsor for the Philly convention coverage. Jimmy Durante was signed by Sealtest. NBC was mapping the first simulcast. N.Y. Daily News' WPIX debuted with Ed Sullivan emceeing a show comprising Ritz Bros., Harry Richman, Sammy Kaye and Ed Gardner while from the Club. Versailles the News' nitery columnist Danton Walker had another pickup' for the gala occasion. Madison Square Garden banned tv because of its b.o. inroads. WMCA planned a radio show on the Kinsey report. TV boomed home-drinking, especially in the west and in the Fairfield County (Greenwich and Westport, Conn.) orbit, and particularly so on fight nights when the liquor Industry noticed upped sales at their package outlets. Quiz and panel shows debuted such as "Leave It To The Girls," "What's The Name of That Song?," "Stop Me If You Heard This," "Can You Top This?," "Meet Your Lucky Partner," "Blind Date," "Queen For A Day," etc. Arthur Godfrey's Talent Scouts started for Lipton Tea, Chervolet budgeted \$450,000 as "just a start in tv advertising," sewing up the Yanks pro football games. Four top dramatic shows like NBC, Theatre Guild, Kraft and Studio One, made it a lush market for scripters and dramatic players. Lawrence Langner, Elia Kazan and Cheryl Crawford were in tv production.

Sigurd S. Larmon, board chairman of Young & Rubleam reflexed to accent Pat Weaver's resignation.

Sigurd S. Larmon, board chairman of Young & Rubi-im, refused to accept Pat Weaver's resignation.

WOR-TV readying to start but didn't preem until March, 1949.

Agencies Rapped on 15%

Agencies bowed to tv packagers and started pulling out of production. "They're getting out of show business and getting back into time-buying and space-buying and taking their 15%," observed a network exec.

ness and getting back into time-buying and space-buying and taking their 15%," observed a network exec.

"Video 'rewriting' show biz' was a Variety observation and generally concurred as new laws, practices and talent relations loomed.

Theatres wanted to "get into the tv act" and groped (1) to buy-in on stations; (2) big-screen televiews of sports. When Sarnoff swung a Rank pix package to NBC and Eagle Lion sold 46 features to video, the exhibitors got even more nervous. They still are.

Some top tv Hooperatings: Berle, 80.7. NBC; Sullivan, 51.8. CBS; "We, The People," 46.4. CBS; "Small Fry Club," 36.5, WABD; Amateur Hour, 31.9, WABD.

As Ed Sullivan's "Toast of the Town" held its own against the competitive Phileo Playhouse, another top-rated show, it spelled out to the industry that "tv has two different types of audignces."

NBC expanding its affiliates. San Francisco Chronicle station KRON-TV just joined. KNBH, now KRCA, Los Angeles, was already an o.&o.

It also frowned on jackpot giveaways but couldn't stop "Stop The Music." Mutual's \$50,000 giveaway was being primed "to end all giveaways," intended to buck ABC's "Stop The Music."

Eleanor Roosevelt and daughter Anna (Mrs. John) Boetiver mentioned for an across-tha-board afterneon motivitier mentioned for an across-tha-board afterneon motivater.

Eleanor Roosevelt and daughter Anna (Mrs. John) Boet-tiger mentioned for an across-the-board afternoon moth-er-daughter team at \$3,250 to talk on national and world events of interest to women.

WJZ-TV became the sixth New York station with a "dream show," that ran four hours and 37 minutes, hooked up with Philadelphia and Washington.

up with Philadelphia and Washington.

Names and shows on the air: Bob Trout moderating "Who Said That?," Dr. I. Q., Sid Caesar for Admiratoripted by Max Liebman (radio), Fitch Bandwagon, "Amazing Dr. 'Malone," "My Friend Irma," "Small Fry Club." Ralph Edwards, Lou Cowan, Harry Salter's "Stop The Music!," "To The Queen's Taste," "What's It Worth?," Winchell, Pearson, and Louella Parsons, Gabriel Heatter, Crosby, Jolson, Filbber & Molly, Robert Q. Lewis, Como, Sid Stone the Texaco pitchman, Eloise McElhone, Florence Pritchett and Maggi McNellis on "Leave It To The Girls," Ed Gardner in "Duffy's Tavern." Senator Claghorn and Mrs. Nussbaum on Fred Allen's "Alley," "Hit Parade," Lux. Art Linkletter. "Truth or Consequences" walking man stunt gave it a 31.7 Hooper topping Jolson's 30.5 (previously T. or C.'s "Miss Hush" contest also snow-balled), Groucho Marx's "You Bet Your Life" on ABC-Radio.

Personalities

Al Jolson cracked, "I had only one life to live and I lived it for Harry Cohn" (Columbia Pictures). His "Jolson Story" was a b.o. smash.

Gov. Earl Warren and L. A. Mayor Fletcher Bowron squired Louella O. Parsons to her 27th anniversary party at the Cocoanut Grove as a Hollywood columnist. They expected "the old man"—W. R. Hearst—to attend but he didn't come down from San Simeon.

Bob Hope, Irving Berlin, Tex & Jinx in the GI Xmas show for the "Berlin Airlift" crisis.

show for the "Berlin Airlift" crisis.

Robert E. Sherwood, three-time Pulitzer Play prizewinner ("Idiot's Delight, 1936; "Abe Lincoln In Illinois," 1938; "There Shall Be No Night," 1940"; also Academy Award-winner for "Best Years of Our Lives," 1946) was heading for the Pulitzer prize in literature with his historical volume, "Roosevelt and Hopkins," and he wondered if posterity would remember him best as an historian than a dramatist. (It's as the latter, of course). Versatile writer had also just collaborated with Irving the state of Control to marcan's ici (Continued onipage 30) i

TV In Second Decade Imposes Tougher Obligations, But 'We're Able & Willing'

Network television is entering its second decade. The first 10 years represented an era very much their own—a period of fantastic growth, of free-wheeling trial and error, a period devoted to shaping methods and standards, formats and alliances. We are still growing and changing, of course, but the first 10 years have evolved network to into a wide-ranging news, entertainment and information service. As we move into the second decade, the question is: what do we do for papers.

we move into the second decade, the question is: What do we do for an encore?

It will not be enough to lean on the technicians and engineers, though we can look ahead confidently to new breakthroughs, new techniques. Color, I believe, will be the biggest single hallmark of the forthcoming era in tv. The further development of tape and small new cameras will make television an ever more flexible instrument of communication. and the possibility of inter-continental live television is one to enrich both programming and international understanding. The real challenge ahead is not so much technique as content. What matters most is what we put on the screen. And there we can no longer count on the easy triumphs of novelty or the natural excitement of breaking new ground. In the past 10 years, with all the experimentation that has gone on in television, one might think that every form has already been tried. Although the basic program forms have been established, we know new fields must be explored and experimented. We welcome innovation, and we will seek it, but we must also recognize that it will be harder to come by. Our primary job in the new decade—and it is a tough one—is less to blaze trails than to travel them more effectively, to apply what we already know with greater skill, efficiency and quality.

'We're Ready For It'

"We're Ready For It'

The job has already begun, and NBC's new fall schedule is designed to come to grips with it. Our aim is to present a balanced, varied program of mass entertainment, supplemented by shows appealing to more specialized tastes. The result, we hope, will be programming in which every viewer in the country can find much to his liking. in which every viewer in the country can find much to his liking. Quality is not something we regard as an exclusive characteristic of an "Omnibus" or a "Hallmark Hall of Fame" or any particular kind of show. Everything on our schedule can, should and—to the limit of our ability—will be a quality product, whether it be a Broadway musical, a quiz show, a Western, an original drama or the coverage of this November's elections.

this November's elections.

It was far easier to please during tv's age of discovery than it has been so far at the outset of a more mature era in which we are trying to improve quality within established formats. Quite naturally, when tv was learning to flex its muscles, viewers were more easily impressed. Imperfections were tolerated in the light of intentions. Shows came along that may not have been very good—certainly not by current standards—but at least they were new of their kind. When the

Imperfections were tolerated in the light of intentions. Shows came along that may not have been very good—certainly not by current standards—but at least they were new of their kind. When the medium was groping for the shape it would take, experimentation was in order, and it was often appreciated merely for its own sake.

Now that tv has developed a distinctive shape, it is accused by some of running to formula. But perhaps those who accuse are also running to formula. It is a common formula, for example, to deplore Westerns per se. Did anyone deplore John Ford's "Stage-coach," Carl Foreman's "High Noon" or George Stevens' "Shane?" I believe, and I think millions of viewers will back me up, that we have had some pretty distinguished westerns on tv, too, in such series as "Wagon Train" and "Tales of Wells Fargo." And there is a high promise of quality in two new NBC Western series, "Cimarron City" and "Bat Masterson." These new shows, incidentally, will bring NBC's 1958-59 western programming to only 15.4% of our total schedule.

Another formula is to equate quality only with live shows. At NBC we have always recognized the uniqueness and importance of live television. We gambled on it against heavy odds when we launched what became last season's most talked-about new program, "The Jack Paar Show." At least three-quarters of our whole schedule is live ty. I personally believe that live drama can generate a special kind of

excitement; I hope and expect we will overcome current sales resistance to it and that it will make a comeback in strength—just as the lately lamented comedians are staging a major comeback this season, led by such stars as Milton Berle and Ed Wynn. But where drama is concerned, a live show has no monopoly on quality. Indeed, it is obvious that film also has several unique virtues, and depending on the subject matter, can often be more effective in visual scope and realism.

the subject matter, can often be more enective in visual scope and realism.

Still another stock notion equates creativity with a network's primary dependence on its own stable of creative people. I believe it would be folly for any network to try to corner the market in creative talent, or even to maintain a staff large and able enough to meet all of the demands of its programming responsibilities.

At NBC, in my view, the policy as between staying "inside" and going "outside" for creative talent, is to steer a middle course. We would not dream of depriving ourselves of access to the whole entertainment world in building our schedule. We want the benefit of creative talent wherever it is found. Our programming will be no less creative because we have contracted "outside" with Dore Schary to produce five 90-minute specials on the Civil War for 1961-62. Would his series be more creative if Mr. Schary became an NBC staff producer? Mary Martin does not appear on the NBC payroll; yet we intend to make no apology to the creative muse for going outside to engage her to star in an unprecedented pair of special shows in a single day. At the same time, we now maintain, and we will continue to maintain, a solid core of our own creative personnel—such people as Jess Oppenheimer, Millie Alberg, Goodman Ace, Albert McCleery, Bob Graff, Bob Finkel, Kirk Browning, Reuven Frank, Alan Handley, Peter Herman Adler, Hal Kantor and many others.

With all these strings to our bow, both insider and outside the com-

such people as Jess Oppenneimer, Milite Amery, Goudhal Ace, Arbert McCleery, Bob Graff, Bob Finkel, Kirk Browning, Reuven Frank, Alan Handley, Peter Herman Adler, Hal Kantor and many others.

With all these strings to our bow, both insider and outside the company, we can range all the way from presenting a new Gian Carlo Menotti opera—which, incidentally, enables NBC to claim as much new opera production as the Metropolitan Opera presented last season—to a new quiz show called "Brains and Brawn." And I cite the quiz as a contrast in the kind of show, not the quality.

Actually, "Brains and Brawn" illustrates not only the concept of quality in a popular show category but also the distance we will travel for fresh ideas. The ingenious original of this show is a French program called "Tetes et Jambes," in which teams of contestants pit their physical as well as mental agility against each other. The French original is unusual and entertaining enough to have rated a full-scale favorable report in Time magazine, and it has set the pattern for similar hits on the air in Italy, Germany, Belgium and Britain. The French producer will be a special consultant on the NBC show.

To present compelling, professionally polished entertainment of mass appeal is, in my opinion, its own justification and its own reward. Beyond that, the more succesful we become in shows of the widely popular kind, the greater effort we can devote to programming that appeals to relatively smaller segments of our audience and helps to enlarge the horizons of all our viewers.

In at least two major areas of this kind of programming, we believe NBC is showing leadership. In one, NBC supremacy is so complete that it tends to be taken for granted: sports. This season we will televise virtually every major sports event in the country; again, we will be doing the World Series and collegiate football in color. The other area, in which NBC's dramatic upsurge is being recognized on all sides, is news coverage. In on-the-spot reporting of news events, in dail

Sartorial Lineup Of NBC's Foreign **Correspondents**

When the NBC overseas news pundits arrive in Radio City next month to do a tv prognosis for the last quarter of this year, most of last quarter of this year, most of the contingent will have mothballed their belted trench coats and re-placed them with heavy, horn-rimmed glasses—the heavier the

TV-radio news broadcasting ain't what it used to be in the old condenser-and-ribbon-type microphone days. William McAndrew, veep in charge of NBC News, and Joseph

charge of NBC News, and Joseph O. Meyers, manager of NBC News and "foreman of the plant" so to speak, observed this week.

With few exceptions, the majority of radio-tv's foreign correspondents are younger men, better educated and deeply saturated with information rather than showmanship, in the opinion of McAndrew and Meyers. Accuracy has replaced sensationalism, it appears.

The current crop of correspondents are, in the main, post-graduate students with a rich interest in politics, McAndrew said. Further-

ate students with a rich interest in politics, McAndrew said. Furthermore, the men have a technical knowledge of film, so necessary in telecasting as well as a traffic manager's skill in routing their film footage to the home office as rapidly as possible.

Both McAndrew and Meyers, who graduated from college before stepping into daily newspapering

who graduated from college before steeping into daily newspapering and later taking the final leap into electronic journalism, insist that the best preliminary training for the potential radio-tv correspond-ent is a beat on the cityside of the daily press. daily press.

Rotation Plan

Most foreign network corre-spondents average from \$15,000 to \$30,000 annually, including salaries and fees, and today regard their jobs as careers rather than stepping stones to other jobs. At NBC, McAndrew does his utmost to

rotate foreign correspondents at the end of three years. True, the dramatically - shaped trench coat has been ruined by constant use by actors portraying esplonage agents and consequently espionage agents and consequently there's a tendency today for news correspondents to wear sleeveless cashmere slipover sweaters under their informal sports coats. This appears to be the regulation costume, particularly for the London set, headed by the knowledgeable oldtimer Joseph C. Harsch, senior NBC European correspondent.

oldtimer Joseph C. Harsch, senor
NBC European correspondent.
Because fan mail often turns
into pan mail from viewers who
complain about the clothes worn
on tv assignments, more and more
concentrated thought is given today to the sundry sartorial items
which makeup the esquire in video
news commentators.

A poil among the men behind

A poll among the men behind the scenes in the NBC News Room the scenes in the NBC News Room reveals Cecil Brown, now in Tokyo, as the No. 1 dresser and beau brummel of the overseas correspondents. Harsch is the No. 2 clothes dandy and in descending order of sartorial splendor, the score card reads: Leif Eid, formerly Paris; Irving R. Levine, Moscow; Edwin Newman, Paris; John Chancellor, Vienna; James Robinson, Hong Kong, and Welles Hangen, Cairo.

Newsmen in Radio City, who gave mature deliberation to the

Newsmen in Radio City, who gave mature deliberation to the above list, wish to make it clear there is no pique involved in the compilation of said list. They say they may be as wrong as the old Literary Digest, but this is the way they see the NBC News Foreign Correspondents Sartorial Lineup and this is the way they call 'em. Another remarkable improve-

and this is the way they call 'em.
Another remarkable improvement among present-day tv correspondents, McAndrew observed, is the fact that all of them have moved, so to speak, from Columnist Road or "Avenue I." The first person approach today is gone, replaced by considerable perception and interpretation.

Bereft of their trench coats, four NBC News correspondents—in this

Bereft of their trenen coats, took much make their trenen coats, and instance — Harsch, Chancellor, Brown and Levine—will be in the states for the one-hour special telecast on Sunday, Oct. 19

No, the theme song, won't be "Calling all men to Barney's."

NBC-TV Alerted To Sweeping Ramifications Of Videotape

By the middle of this month, (Mal) Beville, NBC's director of NBC-TV will have completed in- planning and research and the net-NBC-TV will have completed installation of tape recording equipment in its Gotham plant. Apart from experimental machinery, the installation'll be the first the web made this side of the Mississippi.

made this side of the Mississippi.

An expenditure of several hundred thousand dollars, it's a big step and obviously it was hard enough for the web to make; it follows similar Coast installation by several months of painstak'ng consideration and planning. But even bigness of this move is a minor indication only of how large, important and troublesome a part tape promises to play in the web's future. What goes with NBC, in this instance at least, probably also goes for ABC and CBS.

Little doubt of it: Tape is the

goes for ABC and CBS.

Little doubt of it: Tape is the most important single innovation in years and a fitting opening to the second decade of NBC history. Tape can alter the economic, professional and, perhaps even, the geographical makeup of television, e.g.

But just how far-reaching tape will be is still undetermined. Its more timportant single innovation in years and a fitting opening to the second decade of NBC history. Tape can alter the economic, professional and, perhaps even, the geographical makeup of television, e.g.

Question was raised quite recently as to whether it were at all possible for NBC to convert its programming completely to tape, and if so, wouldn't that mean the end of coaxial network tv as we now understand it? Mechanical bugs aside, tape promises the highest-fit as it would be simple to state that film and easily as much as current live programming. The question was then put to Hugh just another reason for tape—and

planning and research and the net-work man in N. Y. to whom all such questions have lately been directed.

In the background were the re-peated on and off-the-cuff state-ment's by Gen. David Sarnoff, master NBC-RCA planner, that film and likewise radio transcriptions in days before could strangle quite irrevocably network broadcasting. (A massive trend toward the use of any recording process could.) It was only natural to hear veepee Beville state he doubts tane ever will become all-owbrea. tape ever will become all-embrac-ing at NBC, in any event.

Licking the Clock Problem

But just how far-reaching tape

it's certainly not the end-all, otherwise, why would every union in the industry be so ready to cut another's throat just to get the inside track on electronic tv recording? Or, for that matter, why are some film producers just as anxious and malevolent about retarding a full expansion to tape if they weren't afraid it'd beat film into an insignificant bundle of celluloidal ash?

One thing is for sure—tape will change tv's working day. When the unions these days aren't busy fighting each other over tape jurisdiction, they're busy thinking up ways to beat the networks to the punch and get adequate remuneration for the shrunken work week tape promises to create.

Beville said that the probability of tape replacing film is "exagger-ated." He added that this wouldn't happen because "tape is more ex-pensive than film." Yet he added pensive than film." Yet he added still further that there are econo-mies to be obtained in a fulltime tape operation." This was only a reference to using tv crews for eight or 16 consecutive hours, so that expensive and quickly obso-lescent machinery pays for itself.

contention by some that tape will

contention by some that tape will lead to unequivocally back to N. Y. Somebody with a fertile noggin could go on all day—and for several pages of newsprint—dreaming up the ramifications of tape; the subject has more angles than 100 problems in solid geometry. And any one angle by itself could cause a significant change in the geography, space needs, sales patterns, working habits, texture and content of video.

IN-DEPTH ELECTION. **COVERAGE FOR NBC**

Plans for NBC News' election night coverage will include the use of IBM machines and tote boards built by the American Totalizator Co. IBM machines will compute trends and comparisons with previous years and the tote boards will present clear visualizations of all returns.

all returns.

William R. McAndrew, veepee of NBC News, assigned Chet Huntley and David Brinkley as anchor men at election headquarters in Studio 8-H in the RCA Bldg. Frank McGee will do the N.Y. region and Robert McCormick will be in Washington. Sander Vancour will be stationed in Chicago and Bill Henry and Elmer Peterson will report from the coast.

On the radio end, Merrill Mueller will be anchor man. He'll be backstopped by H. V. Kaltenborn, Wilson Hall and Morgan Beatty in N.Y., Richard Harkness, Washington, Jim Hurlbut, Chicago, and Ed Arnow, Los Angeles.

Martin Agronsky will be at National Democratic Headquarters, Washington and Frank Bourgholtzer at National Republic Headquarters. Ray Scherer will remain with the Presidential Party at the White House.



NBC-TV 1958-59 Evening Schedule

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
7:30	NORTHWEST PASSAGE (Available) (C)	TIC TAC DOUGH (P&G) (C)	(½ Open) DRAGNET (Bulova)	(14 Available) WAGON TRAIN (Nabisco) (Ford)	BUDDY BREGMAN MUSIC SHOW (Available)	JEFFERSON DRUM (Available)	(Reynolds) PEOPLE ARE FUNNY (Toni)	
8:00	26 weeks Available) STEVE ALLEN (North Amer.)	(P & G) RESTLESS GUN (Sterling Drug)	EDDIE FISHER & GEORGE GOBEL		(Nabisco)	(Nabisco)	(L & M) ED WYNN (Bulova)	ELLERY QUEEN (Bell & Howell) (Partial Sponsorship)
8:30		(Amer. Tobacco) TALES OF WELLS FARGO (Buick)	(L & M) (RCA) (C)	(Lever) PRICE IS RIGHT (Speidel) (C)	TWENTY-ONE (Geritol) (C)	(Nearly All Available) (C)	(Chemstrand) (RCA Whirlpool) (Sunbeam) (C)	
9:00	CHEVY SHOW	PETER GUNN (BrMyers)	GEORGE BURNS SHOW (Colgate)	MILTON BERLE (Kraft) (C)	(L & M) BEHIND CLOSED DOORS (Whitehall)	(Amer. Tobacco) M SQUAD (Bulova)	(!2 Available) STEVE CANYON (L & M)	
9:30	(Chevrolet) (C)	(Alcoa) ALCOA- GOODYEAR THEATRE (Goodyear)	BOB CUMMINGS (Reynolds)	(Kraft) BAT MASTERSON (Sealtest)	TENNESSEE ERNIE FORD (Ford)	THE THIN MAN (Colgate)	CIMARRON CITY	
10:00	LORETTA YOUNG (P & G)	(½ Open) ARTHUR MURRAY (P. Lorillard) (C)	(Lipton) CALIFORNIANS (Singer)	THIS IS YOUR LIFE (P & G)	YOU BET YOUR LIFE (Lever Bros.)	CAVALCADE OF SPORTS (Gillette)	(Available)	
10:30 11:00					\$64,000 CHALLENGE (P. Lorillard) (C)	POST FIGHT BEAT (BrMyers)	BRAINS OR BRAWN (L & M)	

NBC-TV's Daytime Program Schedule

Time	PROGRAM	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
10:00	DOUGH-RE-ME				,	
10:15	Doodle ND MD				(Mentholatum)	(Armour) (Alt.)
10:30	TREASURE	(Ponds) (Toni)	(Dow) (Alberto-Culver)	(Heinz) (Brillo)	(Pillsbury) (Frigidaire)	(Gen. Mills) (Ponds)
10:45	HUNT	(P & G) (Mentholatum)	(Frigidaire) (Lever)	(Corn Products) (P & G)	(Heinz) (P & G)	(Starline Drug) (Whitehall)
11:00	THE PRICE	(Ponds) (Lever)	(Lever) . (Sunshine)	(Frigidaire) (Sterling Drug)	(Alberto-Culver) (Lever)	(Lever) (Corn Product)
11:15	IS RIGHT	(Sterling Drug) (Whitehall)	(Standard Brands)	(Sandura) (Pillsbury)	(Miles) Mentholatum)	(Gen. Mills) (Std. Brands)
11:30	CONCENTRATION	(Armour) (Lever)		(Heinz) (Alt.)	(Pillsbury) (Lever)	(Gen. Foods) (Alt.)
11:45			(Lever) (Alt.)	(Nabisco) (Alt.)	(Heinz) (Alt.)	(Lever) (Ponds)
12:00	TIC TAC	(Dow) (P & G)	(Standard Brands)	(Heinz) (Pillsbury)	(Culver) (Heinz)	(Gen. Mills) (Sunshine)
12:15	DOUGH	(P & G) (Toni)	(P & G)	(P & G)	(P & G)	(P & G)
12:30	IT COULD BE YOU	(Mentholatum) (Whitehall)	(Frigidaire) (Alberto-Culver)	(Whitehall) (Alt.)	(Miles) (Pillsbury)	(Standard Brands) (Ponds)
12:45 1:00		(Ponds) (P & G)	(Armour) (P & G)	(Corn Products) (Brillo)	(P & G) (Br. & Williamson)	(P & G) (Corn Products)
2:00	TRUTH OR					
2:15	CONSEQUENCES		· · · · · · · · · · · · · · · · · · ·			(Gen. Mills) (Alt.)
2:30	HAGGIS BAGGIS					(Lever (Alt.)
2:45		(Mentholatum) (Alt.)	(Brillo) (Alberto-Culver)	(Brillo) (Alt.)		(Gen. Mills) (Ponds)
3:00	TODAY IS OUS		(P & G) (Nabisco)	(P & G)	(Armour) (P & G)	(P & G)
3:15	•	(Sterling Drug) (Alt.)	4.00	(Sterling Drug) (Heinz)	(Alberto-Culver) (Heinz)	(Sterling) (Whirlpool)
3:30	FROM THESE	(P & G)	(P & G)	(P & G)	(P-& G)	(P & G)
3:45	ROOTS	•	(Alberto-Culver) (Alt.)	(Frigidaire) (Alt.)	(Miles) (Alt.)	
4:00	QUEEN. FOR	(Ponds) (Brown & Williamson)	(Standard Brands)	(Pillsbury) (Corn Prod.)	(Miles) (Alberto)	(Corn Prod.) (Whitehall)
4:15	A DAY	(P & G)	(P & G)	(P & G)	(P & G)	(P & G)
4:30	COUNTY			(Frigidaire) (alt.)	(Nabisco) (alt.)	(Sterling Drug) (alt.)
4:45 5:00	FAIR	(Sterling Drug) (Lever)	(Lever)	(Sterling)	(Lever) (Sandura)	(Lever) (alt.)

Saturday Daytime Schedule

Sunday Daytime Schedule

TIME	PROGRAM	SPONSOR	4	TIME	PROGRAM	SPONSOR
10:00	HOWDY DOODY	(Continental) (½)	200	1:00	,	
10:30	RUFF & REDDY	(Mars) (General Foods)	t	1:30	FRONTIERS OF FAITH	
11:00	FURY	(Bordon) (General Foods)	•	2:00	MR. WIZARD	
11:30	CIRCUS BOY	(Mars) (alt. weeks)		2:30	PRO BASKETBALL	
12:00	TRUE STORY	(Sterling Drug)		3:00	Distribution of the second of	
12:30	DETECTIVE'S DIARY	(Sterling Drug)	4	3:30		
1:00				4:00 4:30		
1:30 2:00 2:30	COLLEGE FOOTBALL	(Bayuk) (Libby-Owens-Ford) (Gulf)		5:00	OMNIBUS/MAJOR NEWS	(Aluminium Ltd.) (partial sponsorship)
3:00 3:30	1	(Sunbeam)	l l	5:30	OMNIBUS/MAJOR NEWS	•
4:00		1/4 each of 8 Nationally Televised	Į.	6:00	MEET THE PRESS	(Pan American)
4:30		Games		6:30	OUTLOOK	
5:00 5:15	FOOTBALL SCOREBOARD	(Kemper Insurance Co.)		7:00 7:30	SABER OF LONDON	(Sterling Drug)



Sponsors Riding With \$25,000,000 In NBC-TV Specials

The accompanying chart details the list of NBC-TV specials for the All told they repre new season. sent something like \$25,000,000 (time & talent) expenditure on the part of national sponsors. That's a hefty chunk of the network's overall billings for the year, but actually. in terms of net profits, it's not in the cards for the special to make NBC-or any other network -rich

First of all, the time periods for the specials are salvaged by preempting regular programming, which means a rebate to the weekto-week client. And specials come high, talent and production-wise, frequently costing more than is re-

high, talent and production-wise, frequently costing more than is recouped from the sponsor. Yet without the specials, ne two r k schedules would be humdrum. They bring prestige to the network, breaking up the week-to-week monotony of the bread-and-butter shows, and, along with the weekly Steve Allen, Dinah Shore, Perry Como and Jack Paar live entries, demonstrate that NBC knows its way around in show business.

The roster of specials this upcoming season is an impressive one, and one of the biggest thus far. Particularly noteworthy for '58-'59 is the Hallmark Hall of the Fame series, with exec producer Mildred Alberg tossing some sprightly rockets into the tv spectrum. On two counts last season ('Green Pastures' and "Little Moon of Alba"), Hallmark carried the live drama torch in a superbirlliant style. With "Pastures' getting a live repeat this season, and on the basis of the other entries booked, this season's sked promises equal brilliance.

It's something of a revelation that two of the top spenders in tv

promises equal brilliance.

It's something of a revelation that two of the top spenders in twamong the automotives—Buick and Pontiac—will be riding almost exclusively in the area of special programming this season, as witners Buick's major stakes in the Bob Hope series (which tees off the season with a 90-minute production of "Roberta") and Pontiac pouring its entire budget into a series of one-shot specials on both NBC and CBS.

Along with Hope there will be

Along with Hope, there will be the specials starring Jerry Lewis, Dean Martin; there will be the new AT&T musical specs out of the Henry Jaffe shop; the Shirley Temple fairytale series, etc. But there's one additional programming area where NBC enjoys a distinct advantage—that's the "Sports Specials," thanks to NBC's exclusivity on such major items as the World Series, the Army-Navy game, the NCAA grid wrapup, the Rose Bowl Game, etc.

And color will play a dominant

And color will play a dominant role throughout the season of the specials.

First TV Musicals To Be Filmed in Germany

Frankfurt, Sept. 9. For the first time in West Germany, a couple of musicals are going to be filmed especially for tv. Only films made in Germany for German tv screens previously have been dramas, written especially for the medium, and this is the opening of a whole new musical field.

Pair, titled "Potpourri der guten Laure" (Potpourri for a Good Mood, will be co-produced by FGG Films of Cologne and the North-west German Television, also in Cologne.

Kurt Feltz is directing and writing the script and filming will be at the town's Red-White Tennis

Top German composer Heinz Gietz is doing the musical arrange-ments, with the orchestras of Hazy Osterwald and Kurt Edelhagen.

One American is also set for performances. He's Bill Ramsey, former AFN producer, who's now singing in German films and clubs.

NBC-TV's 1958-59 Specials

(Tentative Schedule)

<u> -</u>					
	Aug. 19	·Tues.	8:00-9:00 p.m.	Shirley Temple's Storybook "Magic Fishbone"	National Dairy Products, Inc & Hills Bros. Coffee
-	Sept. 12	Fri.	8:30-9:30 p.m.	Shirley Temple's Storybook "The Wild Swans"	National Dairy Products, Inc Hills Bros. Coffee & John H Breck
-	Sept. 16	Tues.	7:30-9:00 p.m.	"The Pied Piper"	L & M
(T)	Sept. 19	Fri.	7:30-9:00 p.m.	The Bob Hope Show "Roberta"	Buick Division, General Motors Corp.
	Oct. 5	Sun.	8:00-9:00 p.m.	Shirley Temple's Storybook "Hiawatha"	National Dairy Products, Inc Hills Bros. Coffee & John H Breck
_	Oct. 12	Sun.	6:30-7:30 p.m.	"Swiss Family Robinson"	Rexall Drug, Inc.
	Oct. 13	Mon.	9:30-11:00 p.m.	Hallmark Hall of Fame "Johnny Belinda"	Hallmark Cards, Inc.
(T)	Oct. 14	Tues.	9:00-10:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.
	Oct. 17	Fri.	9:00-10:00 p.m.	The Fred Astaire Show	Chrysler Corp.
(T)	Oct. 18	Sat.	9:00-10:00 p.m.	Jerry Lewis Show	U. S. Time (12)
	Oct. 23	Thurs.	8:00-9:00 p.m.	Gateways To The Mind	American Telephone & Telegraph Co.
	Oct. 27	Mon.	8:00-9:00 p.m.	Shirley Temple's Storybook "Rapunzel"	National Dairy Products, Inc Hills Bros. Coffee & John H. Breck
	Nov. 12	Wed.	7:30-8:30 p.m.	Shirley Temple's Storybook "Ali Baba"	National Dairy Products, Inc. Hills Bros. Coffee & John H. Breck
	Nov. 20	Thurs.	9:00-10:30 p.m.	Hallmark Hall of Fame "Kiss Me Kate"	Hallmark Cards, Inc.
(T)	Nov. 21	Fri.	8:00-9:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.
(T)	Nov. 22	Sat.	9:00-10:00 p.m.	Jerry Lewis Show	U. S. Time (12)
	Nov. 23	Sun.	6:00-7:00 p.m.	The Strange Case of the Cosmic Rays	American Telephone & Teleg:aph Co.
	Nov. 25	Tues.	8:00-9:00 p.m.	Shirley Temple's Storybook "Emperor's New Clothes"	National Dairy Products, Inc. Hills Bros. Coffee & John H. Breck
(T)	Dec. 10	Wed.	9:00-10:00 p.m.	Jerry Lewis Show	U. S. Time (12)
	Dec. 14	Sun.	7:00-8:00 p.m.	Hallmark Hall of Fame "Christmas Tree"	Hallmark Cards, Inc.
	Dec. 21	Sun.	8:00-9:00 p.m.	Shirley Temple's Storybook "Mother Goose"	National Dairy Products, Inc. Hills Bros. Coffee & John H. Breck
(T)	Jan. 6	Tues.	9:00-10:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.
	Jan. 12	Mon.	8:30-9:30 p.m.	Music Show, Title	American Telephone &
	Jan. 18	Sun.	7:00-8:00 p.m.	TBA Ten Little Indians	Telegraph Co. Rexall Drug Co.
	Jan. 26	Mon.	7:30-8:30 p.m.	The Alphabet Conspiracy	American Telephone &
					Telegraph Co.
	Feb. 5	Thurs.	9:30-11:00 p.m.	Hallmark Hall of Fame Title TBA	Hallmark Cards, Inc.
	Feb. 10	Tues.	8:00-9:00 p.m.	Music Show, Title TBA	American Telephone & Telegraph Co.
(T)	Feb. 13	Fri.	9:00-10:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.
(T)	Feb. 27	Fri.	10:00-11:00 p.m.	Roncom Special	Pontiac Division,
	Feb. 28	Sat.	9:00-10:00 p.m.	Roncom Special	General Motors Corp.
(T)	March 10	Tues.	10:00-11:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.
	March 12	Thurs.	8:00-9:00 p.m.	Music Show, Title TBA	American Telephone & Telegraph Co.
	March 15	Sun.	10:00-11:00 p.m.	My Three Angels	Rexall Drug Co.
	March 22	Sun.	6:00-7:00 p.m.	The Unchained Goddess	American Telephone & Telegraph Co.
	March 23	Mon.	9:30-11:00 p.m.	Hallmark Hall of Fame "Green Pastures"	Hallmark Cards, Inc.
(T)	March 24	Tues.	8:00-9:00 p.m.	Perry Como Special	Pontiac Division, General Motors Corp.
	April 6		10:30-12:30 a.m.	Oscars	Academy of Motion Picture
(T)	April 7 April 9		9:00-10:00 p.m.	Music Show, Title	Awards & Sciences American Telephone &
(T)	April 17	Fri.	8:00-9:00 p.m.	TBA The Bob Hope Show	Telegraph Co. Buick Division,
161	April 28	Tues.	9:30-11:00 p m.	Hallmark Hall of Fame	General Motors Corp.
				"Ah Wilderness"	Hallmark Cards, Inc.
	May 3		10:00-11:00 p.m.	Our Hearts Were Young and Gay	Rexall Drug Co.
(T)	May 15	Fri.	10:00-11:00 p.m.	The Bob Hope Show	Buick Division, General Motors Corp.

(T)—Tentative—Dates and times not confirmed by Advertiser.

TBA—To be announced. In addition to the above listed Specials, two JERRY LEWIS SHOWS and two DEAN MARTIN SHOWS; EMMYS; two MARY MARTIN (March 29, 1959)

The Pancake Dept.: TV Scorecard On **Political Figures**

The video lanes are crowded with 'ego-stuffed performers pull-ing temper tantrums every hour on the hour and therefore it t'aint easy to stumble on compatible (both in temperament and RCA

Color) individuals.

But here and there in the purlieu of the tv makeup depart-

purlieu of the tv makeup departments one may, on occasion, encounter a handful of AFTRA members also entitled to membership in the human race.

In other words, as Dick Smith, veteran head of the NBC-TV makeup department, puts it: "It's a keen delight to prepare these people for the tv camera."

Two sterling silver names—Katharine Cornell and the late Fred Allen—stand out notably in Smith's catalog of first-rate decent beings. They were the least tempermental, an unalloyed joy to work with, Smith recalled this week. "They were without presense, warm, human at all times," he said.

he said.

Among others in his makeup book who score heavily in the category of human compassion are Mary Martin, Jose Ferrer, Celeste Holm, Dinah Shore, Marian Anderson, Hans Conreid, Imogene Coca, Cyril Ritchard, Dave Garroway, Victor Jory and Red Buttons.

During Smith's hectic career as top man in the makeup department, a wide assortment of pros and non-pros have sat down before his bulb-covered, mirrored dress-

and non-pros have sat down before his bulb-covered, mirrored dressing tables to be skillfully daubed with pancake base, powder, brow pencil and greasepaint. Not all, however, posed serious makeup problems for Smith and his staff. In the list of those requiring the least amount of makeup attention the name Grace Kelly demands to be at the head. "Her complexion and her features can hardly be improved upon," Smith said. Two other actresses with no makeup problems are Audrey Hepburn and Claire Bloom, Smith said. As for male performers, the palm in this division should go to Perry Como and Dave Garroway.

The Top 12

The Top 12 Having worked closely with numerous political figures, Smith is qualified to provide a list of the telegenic solons in the country. As of today the top 12, in descending order, in his opinion would be: 1—Dwight Eisenhower 2—Adlai Stevenson 3—Harry Truman 4—Earl Warren 5—Robert Kennedy 6—Averell Harriman 7—Nelson Rockefeller 8—Dag Hammarskjold 9—Thomas Dewey 10—James Farley 11—John Foster Dulles 12—Richard Nixon.

10—James Farley
11—John Foster Dulles
12—Richard Nixon.
President Eisenhower, Smith
noted, doesn't present any unusual
makeup problems. Because of
Veep Nixon's heavy heard and
beetling brows, he needs either
Pancake No. 7 or No. 8 on his
face. Removing bald pates of politicos doesn't present a crisis because the shine can be instantly
removed with pancake makeup or
a bit of powder and thanks to
the wonders of scalp masque a
trouper with thinning hair soon
resembles a hairy wonder.
The lingo of the makeup artist,
like in all arts and crafts, changes
constantly but currently one is
likely to encounter such words
and phrases as these:
Lifts—Apparatus for facelifting.
Granefult—Rubber stamp for

Lifts—Apparatus for facelifting.
Grapefruit—Rubber stamp for putting skin texture in putty noses,

Drugstore—Makeup kit.
Shortcake—Fast makeup job.
Spider—False eyelashes.
Full course—Complete makeup

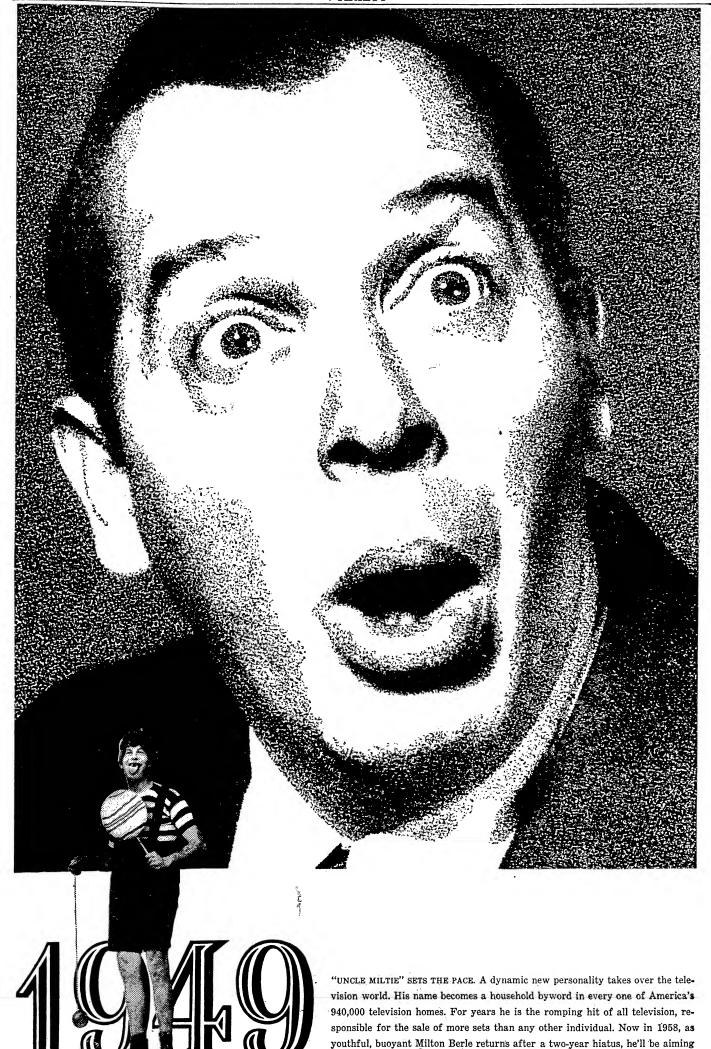
Smorgasbord—Makeup for the gal who wants a little of everything.

Rembrandt—The actor who knows better than the makeup

Bluebeard—The man with the grim five o'clock shadow.

Crocodile—A demanding old

Surgery—Elimination of the double chin.
Gusher—The actor who sweats profusely.



the laugh lines at a gigantic audience with access to nearly 50,000,000 sets.

'Portions Of This Film Were On This Program'

TV OVER THE PAST DECADE RICH IN GOOFS, FLUFFS AND BOO-BOOS, AS WITNESS: 'NBC PREVENTS PINKY LEE'-AND THEY ULTIMATELY DID

TELEVISION

custodians of the nation's morals.
But one aspect of the broadcasting industry hasn't changed an icta: the blasted boo-boos, the festering fluffs and the spissated slips continue to hound the members of AFTRA while the IATSE and NABET followers struggle with off-camera, expletive-production paroxysms.

Through the mikes have passed

tion paroxysms.

Through the mikes have passed many sad, many mad bloopers in recent years, and in order to keep the archives uptodate, one must new record the more significant example starting with the NBC arnouncer who proclaimed: "Stay tuned in. In 10 seconds, NBC prevents Pinky Lee!" Ultimately they did. they did.

they did.

Nor can the historian overlook the blooper of the announcer who introduced Rocky Marciano as Mocky Rarciano and what happened to Harry Von Zell a generation ago repeated itself when NBC's Chet Huntley Introduced expresident Herbert Hoover's son to the tv audience. Von Zell, you'll recall, introduced the then chief executive as "Ladies and gentlemen, the President of the United States—Hoober Heever!" History repeating itself, Huntley introduced the Hoover offspring thusly: "And now to the rostrum where we'll hear Herbert Herver, Hoo

duced the Hoover offspring thusly:
"And now to the rostrum where
we'll hear Herbert Herver, Hoobert Hover... Hoober Hooper...
er Herv-ah-Herbert Hoover Jr."
One must add to the anthology
of weather fluffs the confusing
statement: "shattered tu nd er
scours" and the sign-off observation that "Portions of this film
were on this program" and the tv
announcer who snafued the line,
"We're down to our last pack of
cics" by saying, "We're down to
cur last sack of pigs."

"I Love Loosely"

'I Love Loosely'

Another lulu was the lad who heralded an upcoming feature thusly: "And now stay tuned for I Love Loosely." The husband on a celebrated husband-and-wife breakfast chatter program was heard to say: "If Louis Pasteur were alive he would whir! In his grave." And shame on the deeigy who meant to say "She fell flat on her face" but what emerged was somewhat lower and more hemispheric and the announcer who boo-booed the line "The Iron Curtain."

At the top of the list must also boner on the onetime "Count Sieee" program over who-A-TV, the flagship station of NBC. Pinhifting for Nancy Berg, the regular on the former five-minute signoff chow, Miss Smith-was called united to the same state of the same called united to th

cal a couple of predictions and before removing her negligee end turning in for the night, utter the nunchline: "Help, help! I'm a prisoner in a Chinese bakery." When she reached the last strip of paper with the supposed punchine on it, gloom spread over her fine. "There's nothing in this one." she excloded, as the director nearly busted a gut. "Oh, well." she sighed, as she removed her lacy garment and slipped into bed. Then the light dimmed and the many tiny lambs began to dance on the screen but the missing punchline evidently haunted Miss

Since video-radio performers sound off constantly, they should certainly be familiar with the old Italian expression, chi parla troppo non parlar sempre bene. which means he who speaks too much cannot always speak well.

The last 10 years of video saw the V-cut-to-the-navel and the tor rid tempest in the "C" cup (remember Faye Emerson and Dagmar down old mammary lane replaced by the high cowl neckline, thus bringing considerable cheer and comfort to Comstock's custodians of the nation's morals.

But one aspect of the broadcasting industry hasn't changed an lota: the blasted boo-boos, the dilemma by telling her husband: "Why don't you pu your around me." Mr. Weaver finally solved the dilemma by telling her husband: "Why don't you pu your around me." Mr. Weaver and Art Baker has had to silps continue to hound the members of AFTRA while the IATSE and NABET followers struggle.

Master of the near-blue line, the location of the professional fluff and the perfect lie accident in the Torman of the professional fluff and the perfect lie accident in the Torman of the processional fluff and the perfect lie accident in the Torman of the processional fluff and the perfect lie accident in the Torman of the procession of the power of the procession
arm around me." Mr. Weaver did so, and a crisis was nearly averted. Master of the near-blue line, the occasional fluff and the perfect riposte is NBC's Jack Paar. Certainly in the catalog of vocal mishaps one must record his mortification when in the middle of a Norelco shave commercial, his guest, Zsa Zsa Gabor cooed the ill-graced words: "It will cut him!" Paar, ready to reach for Miss Gabor's jugular vein, screamed: "It won't cut anything!" Obviously, the advertising agency handling the Norelco account had some tall sponsor explaining to do the following morning. Life on the Paar show, it is plain to see, frequently takes on the uninhibited aspects of a psychoanalyst's couch, as for example when Jonathan Winters, a Paar pinch-hitter, got into a heavy "breast-feeding" discussion with Ashley Montague, the free-flowing sociologist. Paar subsequently milked the situation by oozing (not on the air, this time) the line: "After breast feeding, there's just no place to go."

It's All Done With Spun Glass

Speaking of ample bosoms, the tv production of "The Women" posed a number of delicate problems, particularly the bathtub scene with Shelley Winters. After considerable huddling among execs, it was decided that she would have to wear panties and bra in the bathtub. The bubble effect, nautically speaking, was created with spun glass.

Another Paar classic concerns his

glass.

Another Paar classic concerns his adventure with a Bufferin commercial. Having just read the commercial, he added the line: "Boy of I have a terrible headache. I bet I've taken nine aspirin... I mean BUFFERIN!" But it was too the to extricate himself gracefully, late to extricate himself gracefully, so he tried to struggle out of it by taking two Bufferins, but they wouldn't come out of the bottle, so he filled the bottle with water, drank a little and then replaced the drank a little and then replaced the cap and continued on with the show. Twenty minutes elapsed when suddenly, the water having worked on the Bufferin, the top of the bottle exploded and the entire panel sprayed with the stuff. Jack's retort was: "I told you this was the most powerful pain remedy on the market." A representative of the sponsor appeared on the program the following night and presented Paar with a scroll. It read: "Know ye by these presents, that Jack Paar did cover up with considerable skill, grace and good humor the year's wildest boo-boo. Though the bottle blew its top, Mr. Paar didn't..."

On another occasion the P.L. or

On another occasion the P.L. or private line from the control room got crossed with the P.A. system which in turn was picked up by the cameras and transmitted into the homes of countless Paar admirers. firec. There's nothing in this one," she exploded, as the director nearly busted a gut. "Oh, well," she sighed, as she removed her lacy garment and slipped into bed. Then the light dimmed and the many tiny lambs began to dance on the screen but the missing punchline evidently haunted Miss Smith. Suddenly she recalled the line and from her delicate pillow came the sorrowful sob: "Help! Help! . . I'm a prisoner in a Chinese bakery."

The infernal zipper has haunted many a personality both on stage and tv but two outstanding examples came to light not so long aga, and must be chronicled in the lut parade of fluffs and boo-boos.

and Jan Murray broke their legs while performing in front of the cameras and Milton Berle was almost boiled alive in a tank of hot water and Art Baker has had enough accidents to become "Mr. Casualty" and the patron saint of Hartford, Conn., nor can one overlook Nannette Fabray's almost tragic accident in tv. It was on the Sid Caesar Show that an overhead weight struck her head and sent her to the hospital.

Those Walking Corpses

Those Walking Corpses

Viewers are still guffawing at the attempts of an actor on one of "Robert Montgomery Presents" programs to get a fire going in a fireplace and finally gave up. snarling: "Damp wood!" and Art Carney on one of Jackie Gleason's programs attempting to open the door to the Gleason apartment, only to find it closed and, quick thinking, climbed through a glassless window. Many a corpse has arisen in the middle of a drama and walked off in plain view of the camera.

Aficionados recall numerous mishaps on the Kraft Mystery Theatre. Especially vulnerable were the commercials, which were done live in a studio by two models whose faces never appeared on camera. Viewers saw only their hands. One night a model started to faint—right in the middle of a commercial. Several prop men dashed to her side and held her upright until she was through. Bob Hanna, technical director fo Kraft, recalls a program, "The Peaceful Warrior," in which two men fought a duel. They, were dressed in armor and sported wooden battle axes. During the duel, the eye vent in the head piece of one man's armor snapped shut, and he couldn't see a thing. On top of that, his blade fell off. There he was swinging blind with a stump for a foil. During a Kraft production of "Macbeth," a stagehand went onstage to set up boiling cauldrons used by the three witches, but he didn't get off on time. When the cameras moved in for a close shot, there was the stagehand—the "fourth witch," so to speak.

Rich in goofs is "Today" and when the complete history of the video booboo is written the Gar.

was the Stagehald—the Tourth witch," so to speak.

Rich in goofs is "Today" and when the complete history of the video boo-boo is written, the Garroway show, like Abou Ben Adam, may well head the list. At the end of a men's undershirt commercial, Jack Lescoulie thought he was off-camera and reached over and tickled the male torso dummy under the armpit with a long series of "Kitchy-kitchy-koos" but the camera stayed on him until he looked up and blushed like a virgin. On another occasion Garroway had just finished a demonstration of a fly-casting fishing rod. He was still holding the rod in his hand with one end of it off-camera but the prop man thought Garroway with one end of it off-camera but the prop man thought Garroway was handing it to him and he grabbed it. Garroway held on and the prop man tugged away until the performer muttered, "I think I've got a strike on here." Then the camera showed both men tug-ging at two ends of the rods and ging at two ends of the rods and it broke,

it broke.

J. Fred Muggs, the chimp, proved somewhat of a problem. On one occasion, the program called for a commercial using a frosted cake but shortly before it was to be shown, the frisky chimp knocked over the cake and the white lcing collapsed. Frantic, the commercial prop man rushed out to the nearest drugstore, bought foam shaving cream and re-frosted the cake. As a rule, Garroway seldom samples any of the products on "Today" but on this occasion he took a huge bite out of the frosting on the cake. The expression on his (Continued on page 40) (Continued on page 40)

NBC-TV's 10-Year Blow-By-Blow

- This year was proclaimed television's first year of adult-hood as receiver sales skyrocketed. NBC added two more owned and operated stations to the network: WNBQ Chi-cago and WNBK Cleveland. Milton Berle entered ty this
- year.

 -Presidential inauguration in January, when President Truman and Vice-President Barkley were installed in office, was televised to millions of viewers by NBC. Improved kinescope recording by NBC technicians made it possble for television stations not connected by cable or relay to show films of top television shows.

 NBC introduced "Wildle Face and County to the property of the property o
- NEC's fifth owned and operated tv station, KNBH Hollywood opened.
- By the end of this year every major comic in Amerca had made his appearance on NBC television. Shakespearian dramas also presented and the NBC Opera Department established.
- -To accommodate the rush of new programs, NBC reconditioned famed N. Y. studio 8H for tv at a cost of one million dollars and took over the Hudson Theatre. Internantional Theatre, Colonial Theatre and the world's largest legitimate theatre, the Center Theatre, all in Manhattan and
- Tor tv programs.

 -Transcontinental tv inaugurated by combining microwave radio relay with coaxial cable. The first coast-to-coast telecast was the historic Japanese Peace meeting from San Francisco (Sept. 4.) Regular commercial service seen coast-to-coast started later that month with NBC's "Comedy Hour."
- First World Series seen over coast to coast network on NBC. Last two games of the N. Y. Giants-Brooklyn Dodgers play-off for the National League pennant also televised coast to coast.
- First gridiron double-header on tv: Army-Navy game from Philadelphia and the Notre Dame-Southern Cal game from Los Angeles (Dec. 1.)

 -"Today," first early morning tv program, with Dave Garro-
- "Today," first early morning tv program, with Dave Garroway, started on NBC at 7 a.m. (Jan. 14.) "Meet the Masters," a musical recital featuring world famous artists, started Feb. 24.
- The FCC lifts freeze on new tv station construction and first UHF television station, KPTV in Portland, Ore., went on the air (Oct. 2) using transmitting equipment developed by RCA-NBC.
- the air (Oct. 2) using transmitting equipment developed by RCA-NBC.

 -Millions of Americans saw the first actual atomic blast on NBC-TV when the network carried the live telecast-from Yucca Flat, Nevada (April 22.) First coast to coast telecast of a heavyweight championship bout as NBC-TV covered the Joe Walcott-Ezzard Charles fight from Philadelphia (June 5.)

 -Republican and Democratic Conventions seen by 2,327,000 people over NBC-TV (Summer). NBC completes first television city at Burbank, Calif., on Oct. 4. Birth of a baby seen on television for the first time on NBC-TV: "March of Medicine" (Dec. 2.) NBC's research department survey reveals 19,751,200 television sets in the U.S. by December, 1952.

- seen on television for the first time on NBC-TV's "March of Medicine" (Dec. 2.) NBC's research department survey reveals 19,751,200 television sets in the U.S. by December, 1952.—Three dimensional television pictures were shewn by RCA Victor at the annual convention of the Federation of American Societies for Experimental Biology in N.Y. The stereoscopic effect was achieved by mounting two industrial television cameras side by side with the audience viewing images through polarized spectacles (April 15.)

 1953—Sixty million persons in the U.S. saw the inauguration of President Eisenhower on television (Jan. 20.)

 1953—First radio and television coverage of the Academy Award Presentations from the R.K.O. Pantages Theatre in Hollywood. The 25th Annual Oscar Presentations featured Bob Hope as emcee and was sponsored by RCA Victor over NBC. Pickups were also made from the NBC International Theatre in N. Y. in order to show the receiving of the Oscars by those winners in N.Y. (March 19.)

 1953—First performance of Shakespeare's "Hamlet" on television with Maurice Evans in his dramatic debut on tv. This two-hour production, the longest continuous drama yet offered on tv, was performed on the date generally celebrated as the Bard's birthday. Appearing with Evans were Ruth Chatterton, Sarah Churchill and Barry Jones (April 26.)

 1953—First films of Queen Elizabeth II of England's Coronation shown over NBC television on June 2, just hours after they were taken in England.

 1953—Real Nac Petitioned the FCC for authorization to begin commercial telecasting in color through its compatible color system. This system, approved by the industry's National TV Standards Committee, allows reception of color broadcasts in black and white on existing sets (June 25.)

 1953—First demonstration of coast-to-coast compatible color roadcast in black and white on existing sets (June 25.)

 1953—First demonstration of coast-to-coast compatible color and black-and-white television pictures were recorded on magnetic tape and played back over c

- 193.)

 1954—Use of television in military combat demonstrated for the first time by RCA-NBC, in cooperation with the Army Signal Corps, at Fort Meade, Md., (Aug. 11.)

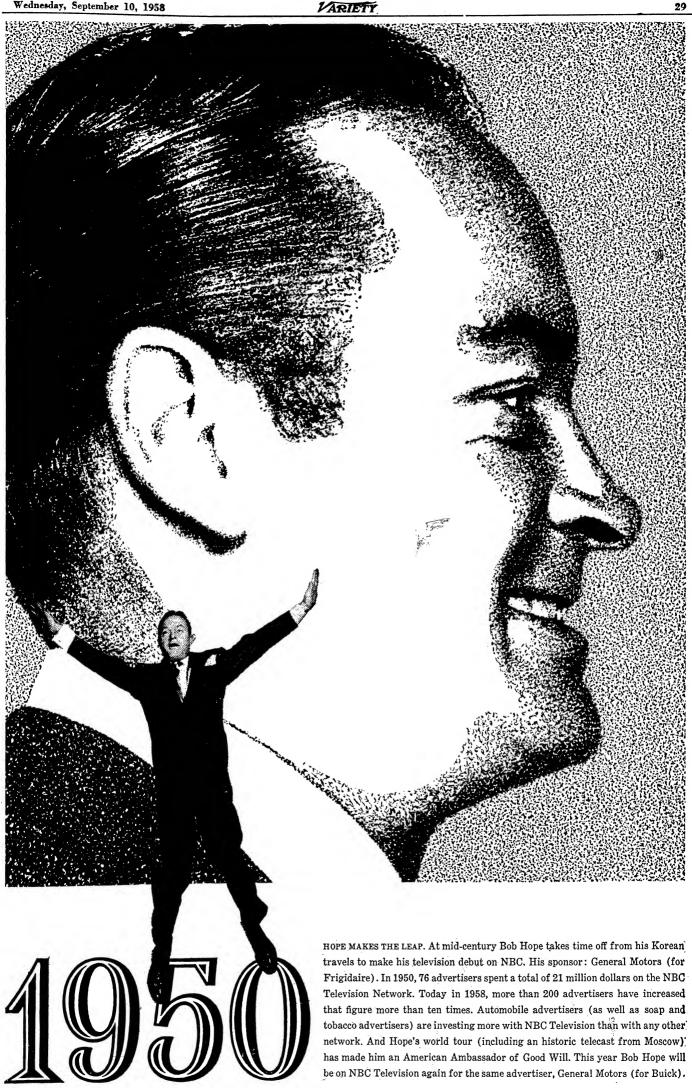
 1954—NBC presented the first of its special 90-minute color shows (Sept. 12.)

 1955—NBC's Color City in Burbank, Calif., first tv studio ever constructed specifically for colorcasting, was dedicated (March 27.)

 1955—A color tv program recorded on magnetic tape was transmitted over commercial network facilities for the first time —New York to St. Paul—by RCA and NBC (May 12.)

 1955—First coverage of World Series by color tv was conducted by NBC in the series between the Brooklyn Dodgers and (Continued on page 38)

(Continued on page 38)



When TV 'Invaded' Show Biz—In '48!

Berlin and Moss Hart on a legit musical, "Miss Liberty," which was not a Broadway hit.

winch was not a Broadway fit.

Fred Allen's autobiog for Doubleday was being set up on a capital gains contract "a la the Eisenhower deal."

Swift sponsored Lanny Ross in the first musical show on tv, produced by Lee Cooley for WNBT.

Vallee-Video Inc. started with a view to producing tv sets at under \$200—receivers were near the \$500 mark in those days—but Rudy Vallee's firm soon shifted into wides predefing.

in those days—but Rudy Vallee's firm soon shifted into video packaging.
It' on NEC with "Breakfast In Hollywood" (ABC) when Tom Brenaman died suddenly at 46.
Ted Husing shifted from top sportscasting to a top "WHN Bandstand" disk jockey format.
Joan Davis was heralded as "queen of comedy." Jack Carson was making himself heard. "Howdy Doody" snared its first tv sponsor—Polaroid. Ampex was plugging Bing Crosby's taped radio shows and inevitably others followed.

lowed
Pioneer N.Y. Daily News radio-tv editor Ben Gross' serialized (Collier's) "Mr. Radio," story of Merlin Hall Aylesworth, the first president of NBC, was being pitched as a biopic. It hasn't happened as yet.
One Jack Paar had a double-contract, both with RKO Pictures and \$500-a-week guarantee from Jack Benny for radio, but he was able to get out of both deals and "earn some real money" as Don McNeill's "Breakfast Club" stand-in for two weeks, which garnered him \$4,000 for the fortnight.
Olsen & Johnson's "Hellzapoppin" was a click at London Cashoo.

stand-in for two weeks, which garnered him \$4,000 for the fortnight.

Olsen & Johnson's "Hellzapoppin" was a click at London Casino.

George Bernard Shaw, 91, had three major legit productions on Broadway and a fourth in London. His "Man and Superman" was in its 20th week on Broadway; the Dublin Gate Theatre was offering "John Bull's Other Island" at the Mansfield; and the Theatre Guild's production of "You Never Can Tell" was at the Martin Beck.

A. J. Balaban incepted ice shows at the Roxy with pictures. Jolson's last quarterly check from Deca was \$200,000 including "Anniversary Song" and the "Jolson Story" album, both over 1,000,000 platters in single and LP form. E. Ray Goetz planned to import the "Folies Bergere." Vivienne Segal into the niteries. Madison Sq. Garden was talked about as "the new TV City."

Gloria Swanson started her own WPIX show. Boston U. honorary degrees of Doctor of Bachelor & Letters to J. Arthur Rank, David Sarnoff and Paul G. Hoffman, prez of Studebaker. Toscanini NBC Symph simulcast was a milestone. Don Hartman, late head of Paramount production, did a memorabilia piece on the borscht circuit titled "I Danced With The Audience." All show biz collaborated with the U.S. Treasury, Savings Bond division, to plug the Security Loan Drive. Jesse Lasky got Louella O. Parsons to get W. R. Hearst to soft-pedal the blasts against Frank Sinatra—latter was playing the priest role in "Miracle of the Bells," a Lasky pic.

Margaret O'Brien, at 13, was the youngest Metro star to share in the company's retirement plan. President Truman's throwing out the first ball in the Yanks-Senator opener was a tv first via DuMont. Famed 52d St. nitery landmark, Leon & Eddie's, split partnership as biz dipped; it's a parking lot now. Hotel Roosevelt's 40 tv sets ploneered telequipped Gotham hostelries, reaping bonanza; instead of \$30 ringside it's \$3 rental a night in your own room, drinks extra. Godfrey's Roxy booking at \$25,000 a week. The "Hollywood 10." Counterattack's blasts. Frank Fay sounds off in Boston w

Ralph Edwards Hits Jackpot

Ralph Edwards Hits Jackpot

Ralph Edwards teed off "This Is Your Life" on radio, built around Paul E. Jackson, young war vet who ran a gun & toolshop in California. Lawrence Welk's Variety ad bragged of upping L. A. Palladium gross to "best in years." Ed Wynn booked fiis "Laugh Carnival" vande-revue in Frisco with Phil Baker, Allan Jones, Pat Rooney, Betty Reilly, Marion Harris Jr. Carl Brisson's fifth year as nitery star, and eighth return to the Versailles (N.Y.), 10 weeks each. (Brisson recuping at Hotel d'Angleterre, Copenhagen, now).

John Garfield kept "Skipper Next To God" running on Broadway at Equity minimum for himself. Philip Wylie resigned from Authors League of America presumably in rebuke to brother Max Wylie, radio scripter and member of the council of the Radio Writers Guild which had called a strike against the networks. Chevalier emceed 30-minute taped radio show from Cafe de la Paix (Paris) for Raymond R. Morgan syndication. Harry James' onenighters. Ink Spots first Negro act to play top Florida spot, Monte Carlo Club, Miami, \$4,500 weekly. Deal was okayed by top police officials in Miami and all the way down from Tallahassee, the capital. Bill Robinson next. This set a precedent; there was no law agin' it but the police were concerned because of local prejudices.

Edith Piaf debuts at Versailles, N.Y. Yves Montand booked for next year but never made it because of alleged Commie leanings in France. Burt Lancaster broke in new act at Oriental, Chi, doing comedy and acrobatics—he was originally a circus acrobat. Harry Sosnik another first in ty, composing and conducting complete original scores for Philco TV Playhouse's "Rebecca," "Street Scene" and "Camille" N.Y. Times gave "the Winston Churchill treatment" to Joe Louis' autobiog, paying \$100,000 for the serialization rights. Eva Peron, more formally Senora Maria Eva Duarte de Peron, getting a cut from the Argentine film biz, allegedly for her welfare fund.

Radio hungry for femme comics to replace the Hopes, Bennys, Cantors, Allens, and on pa

her pro debut at the Roxy on Broadway at \$10,000 a week

er pro useus and another for five weeks.

The Lambs celebrated Smith & Dale's 50th anni as a now biz team. (They're getting ready to ditto a 60th

nni party). Burns Mantle, eminent N.Y. Daily News drama critic, died.

RCA got a \$4,675,438 tax rebate for 1946. Ida and Eddie Cantor were refunded \$107,435.

Lex Barker debuted as the new Tarzan.
Lewis Stone, 70, celebrated his 25th year under Metro
contract and 50 years in show biz.

Elsa Maxwell urged the U.S. to stay out of all Euronean film festivals

pean film festivals.

Abe Burrows had his own show. Danny Thomas to the fore from the saloons to radio-tv. Vet bandleader B. A. Rolfe became a disk jockey.

Bing Crosby in the million-dollar class with \$650,000 from Decca Records, \$600,000 from_radio, and slices of his pix clicks such as "Welcome Stranger," "Connecticut Yankee," "Road to Rio" and "Emperor's Waltz." Guy Lome bardo's 200G from Decca made him the top bandleader of

bardo's 200G from Decca made him the top bandleader of '48.

Joe Schenck bowed out of 20th-Fox.
Mr. and Mrs. George Montgomery (Dinah Shore) spoken of as the first coast-to-coast Mr. & Mrs. tv team.

The perennial Ken Murray's "Blackouts" in its seventh year at Hollywood's El Capitan Theatre (now an NBC playhouse), with over \$5,000,000 in the till.

Abbott & Costello were hot. The Latin Quarter, N.Y., offered them \$15,000 a week.

Jack Benny's two weeks of vauders grossed \$92,000 for his end at the Detroit Fox and the Cleveland Palace. His sharing terms were 50-65% from the first dollar.

Winchell's violent anti-British attitude scared off Lever Bros. sponsorship.

Leonard Sillman debuted "New Faces of 1948," Imogene Coca among 'em.

First producer-director-performer contract in tw went to emcee Barry Wood with WCBS-TV. Eventually he shifted to NBC, did "Wide, Wide World," and is now back with the Madison Ave. network.

Louis Lumiere who, with brother Auguste, is credited in France with inventing the motion picture (in December 1895) simultaneously with Thomas A. Edison, died this French Riviera villa at 83.

Radio pioneer Phillips Carlin was birthday-partied with surprise coast-the-coast MBS network show on his 25th

at his French riviera Villa at 85.

Radio pioneer Phillips Carlin was birthday-partied with a surprise coast-to-coast MBS network show on his 25th anni in the biz.

Crosby's taped shows having clicked, the networks acceded to more recorded shows, including Groucho Marx, and Abbott & Costello. By waxing their shows two-three weeks in advance it permitted more "gone fishing" vacation periods.

weeks in advance it permitted more "gone fishing" va-cation periods.

Edna Ferber, the first to lease film rights for limited terms, such as seven years for "Saratoga Trunk," dit-toed on radio and tv adaptations of her books.

Dick Powell with Dick Jurgens orch personaled at the Capitol and Frances Langford, Jon Hall and Jerry Colonna dittoed the Roxy.

When M&L Made \$2,500

The upcoming Martin & Lewis were only collecting \$2,500 a week at the Copa whereas the Ritz Bros. were worth \$10.000 to The Harem (old Paradise) on Broadway; Harry Richman, who was singing lullabyes for the clandestine crapshooters at Ben Marden's Riviera, across the George Washington Bridge in Fort Lee, N.J., was getting \$5,000; and the upshooting Kay Thompson & Williams Bros. were getting \$7,500 a week at New York's newest posh nitery, Le Directoire. When it ultimately collapsed the bonifaces blamed the fancy French tag as tripping both the cabbies and customers. Jan Murray, incidentally, was with Richman at the Riviera.

Milton Berle headlined the Latin Quarter and after

Sliding Down a Bannister

By HARRY BANNISTER

How well I remember when the NBC Television Network started. I had been on the air some 18 months with WWJ-TV, Detroit, programming 40 hours weekly with such sterling entertainment as midget auto racing, lessons in hemstitching, wrestling, dance exhibitions, roller skating derbies, cake baking, amateur boxing, posture exercises, beauty contests and an occasional film featuring Theda Bara or Douglas Fairbanks Sr.

Sometimes our schedule was interrupted by the antenna atop the Penobscot Building wavering in the high winds. Sometimes a performer passed out from the atrocious heat of the klieg lights. And sometimes the Image Orthicon Camera conked out to the bewilderment and perplexity of the engineers who then, as now, were blessed with the feature of the series are required. with the faculty of being perplexed and bewildered beyond

with the faculty of being perplexed and bewildered beyond all mortal men.

We had converted Studio "A" observation into a TV Master Control and by the time we put in a couple of monitors, a control panel, a film chain and sundry other equipment there was so little room that even the girls who worked there had to be flat chested.

In such a situation the advent of network programming was like a sunrise dispelling fog.

Circulation zoomed. The red ink faded and turned to black while the miracle of Milton Berle made Tuesday night hotter than a sailor on shore leave.

So, 10 years later, the cycle repeats but the wrestlers now wear 10-gallon hats, speak with a drawl, and tote six shooters while the cake bakers and hemstitchers sit in isolation booths and are bursting with obscure information about Euripides, "Lohengrin" and "The Last of the Mohicans."

Mohicans."

Obviously the audience loves it as television sets and set usage grow steadily but with satellites and sputniks beckoning us into space, if they ever get the horses up on the moon, what will they use for hay?

that came Joey Adams, Mark Plant and Tony Canzoneri. Morey Amsterdam's "Yuk-a-Puk" was making itself Morey An heard on tv.

Helen Hayes made her CBS debut in "Victoria Re-

Helen Hayes made her CBS debut in "Victoria Regina," getting \$9,000.

Bill Todman and Walt Framer were readying give-away packages.

Jimmy Durante Music Pub. Co. teed off with "Chidabee, Chidabee (Ya, Yah, Yah)."

Danny Thomas a click at Slapsy Maxle's, L. A., Victor Borge ditto at the Waldorf's Sert Room. Willie & Eugene Howard with Al Kelly at Miami Beach's Latin Quarter. Eighteen new MB hostelries augured new talent boom. Ella Logan at Brook Club, Miami Beach, Rosalind Courtight debuted at the St. Regis' Maisonette. Margaret Truman booked into Philly's Robin Hood Dell during July convention week of Demos.

Jack Benny, Phil Harris, Marilyn Maxwell, Mary Liv-ingstone clicked at the London Palladium. Harry Rich-man ditto at London Casino. Danny Kaye and Dinah Shore-had already proved themselves at the Palladium. Eleanor Powell signed for Palladium and Kaye rebooked, ditto

Berle so hot that he knocked off \$15,000 for a four-day stint to premiere the new Copa, Miami Beach.

Sinatra applied to FCC for a license to a Palm Springs radio station.

Sinatra applied to FCC for a necesse to a raim springs radio station.

Reported \$50,000 price tag for the synchronization rights to "Some of These Days" stymied Metro's bid to blopic Sophie Tucker. Judy Garland mentioned to play Soph (later Betty Hutton became interested) and John Garfield mentioned to play Ted Shapiro. Soph marked her 41st year as a Morris agency act. Mrs. William Morris Sr., age 75, made her first transatlantic flight to London for Soph's preem at the London Casino.

American War Veterans averred the Gatholic War Vets forced Chaplin's "Monsieur Verdoux" off U.S. screens, as was the case in later years also with "Limelight."

"World citizen" Gary Davis, 26-year-old son of bandleader Meyer Davis, into the headlines.

VARIETY SURVEY headlined "Paris back to its old galety" and that "tourists cool to austere England."

Pix Biz Still Boffo. **Grosses Over Billion**

The economics of the picture business continued into astronomic figures despite the tv inroads. While the 1948 boxoffice take was off \$250,000,000 under 1946, the industry's top year, the figures racked up were still phenomenal. The top domestic gross of \$1,605,700,000 in 1946 dipped to \$1,358,750,000 in '48.

Dr. George Gallup's Audience Research Institute computed that 80,500,000 weekly tickets sold in 1946 had "shrunk" to 69,200,000 in 1948, now that people could buy new cars, spend money for home consumer goods, and, of course, that newfangled national impact called tele-

Then as now the overhead was the headache but, re-

buy new cars, spend money for home consumer goods, and, of course, that newfangled national impact called television.

Then as now the overhead was the headache but, regardless, Hollywood was able to eke a \$96,000,000 net profit in 1947, off 23% from the 1946 peak, when seven major companies (not including United Artists) racked up a \$124,998,580 net profit, thus making '47 the second best year. (The 1948 totals were not computable until the end of the fiscal years in 1949).

To continue the heady Hollywood economics, film salaries were up \$11,071,333 in 1948, above the \$85,168,292 nut in 1947, which set a peak mark for the seven major film companies (not including UA). For example, among lush salaries, Metro officers and directors collected \$2,220,668, for a total Culver City payroll of \$24,605,668. The 20th-Fox nut was second with a \$15,631,141 overhead and Paramount was third with \$12,608,152 budget.

Despite the British film debacle, frozen coin, etc. sparked by the J. Arthur Rank organization and others prominent in the United Kingdom film industry, foreign remittances to the U.S. came to \$90,000,000. Industryites like Barney Balaban cautioned Hollywood not to "flee Hollywood" in an attempt to thaw out the frozen currencies and produce prolifically abroad, although it is now historic that the growth of the global motion picture industry did create a network of coproducing overseas. While Rank was opining that U.S. distributors will never do their "best?" to sell foreign product in America the click of his "fleed Shoes," for example, on a reserved-seat basis, belied that accusation.

As Hollywood envisioned "leaner days" for the pix biz, especially because of ty, Dore Schary edicted that average Metro production cost will henceforth be kept to \$1,700,000. "Howard Hughes having bought RKO (the Gower St. lot is now the production base of Desilu Productions), Schary assumed the production reins at Metro under Louis B. Mayer. Latter, eventually, eased out in a row with Nicholas M. Schenck and, in the recent par

(Continued on page 42)



MORNING BECOMES ELECTRONIC. This is a year of preparation for a programming innovation that will mean a new way of life for millions—"Today" starring Dave Garroway. As each day dawns, "Today" will give America the latest news, interviews with political, sports and theatrical personalities, a complete look at the world and its people. In 1954 "Tonight" stretches big-time network programming into late evening hours. Now in 1958, "Today" and Garroway are greater than ever and "Tonight" has become "The Jack Paar Show"—one of the resounding hits of the year, a headline-maker and a conversation piece across the nation.

When Kyle MacDonnell with Jean Darling," a program featuring Miss Darling with Bob Stanton recalling "Our Gang Comedy Days" was a musn't-miss item. Tommy Wright was at the piano. Was TV's Sweetheart Tommy Wright was at the plane. Then There Was Brokenshire

abandoned their cozy and highly profitable nook in Flatbush, made a practice of opening saloons, tobacco shops, bowling alleys, restaurants and more recently engaging in the romantic roles of sportscasters and standup comedians in what has been quaintly described as the froth-at-the-mouth-fifth-estate.

But the big money question on the lips of all doddering a.k.'s is whatever did happen to the Stone Age or basement-day purveyors of entertainment and technical guidance in the period from 60-to 441-line definition.

441-line definition.

They were indeed dedicated workers in the Cro-Magnon-Scanning-Disc and Early Image-Orthicon Era and they gave their all with the zeal of missionary workers toiling in French Guinea. Some joined the Foreign Legion when they got their walking papers, others returned to their midwestern cottages to paste their cuttings in imitation-leather scrap books.

Video land a decade ago was

in imitation-leather scrap books. Video land, a decade ago, was the era of roller skating, midget auto racing and Gaelic football matches. It also marked the first real advance in the fight against super moralist and bluenoses. It was the year NBC-TV presented a film showing the advances medifilm showing the advances medicine had made in curing venereal diseases.

Long Before Quiz-&-Tell

No prosecuting attorneys had yet entered the portals to third degree packagers of quiz shows nor had disgruntled contestants decided to "quiz-and-tell."

decided to "quiz-and-tell."

NBC-TV was having itself a ball with a flock of quiz shows 10 years ago—such adventures as Rube Goldberg's "The Drawing Game," "What's Your Word," "Swap Nite," "Stop Me If You've Heard This One" (sponsored in Gotham by Davega-City Radio), "The Tune Game," "Wes Hooker's Tele Game," "Tel-a-Pun," "Who Said That?", "The Eyes Have It" and "Arm Chair Derby."

The Elfrida Von Nardroff of the Stone Age was a young girl named Vivian Ferrar (Ferracci), a Bronx high school student on the panel of "Americana Quiz" sponsored by Firestone. She subsequently made her debut as an actress on the Vivite Theotre. Kraft Theatre.

Kraft Theatre.

There were such familiar faces in those days as Barbara Marshall, who did musical fills at the piano and also appeared on such sustaining tv'ers as "Musical Almanac," "Song and Dance" and "Young Broadway." Bob Stanton was the busy NBC-TV emcee and sports announcer who endeared himself because of his narrations of Trommer's-sponsored wrestling matches from St. Nicholas Arena.

matches from St. Nicholas Arena. Almost as familiar as Abe Lincoln's face on the penny was Kyle MacDonnell's figure on the NBC-TV channels. She had appeared on Broadway in "Make Mine Manhattan" and subsequently was seen in the NBC-TV programs "For Your Pleasure," "Music Merry-Go-Round" and "Dress Rehearsal," to name but a few early-vintage productions.

Equally familiar was Ann Fran-Equally familiar was Ann Francis, the actress, who posed as Bonnie Maid in the commercials of Bonafide Mills, sponsor of "Stop Me If You've Heard This One." Roberta Quinlan was going great guns as an NBC-TV vocalist-pianist.. She was seen on "Young Broadway," "Welcome Aboard" (there was a snappy title, for you!) "Mohawk Carpet Showroom," "Cluett Peabody's Arrow Show and the "Bruno, N. Y. Rootie Tootie Club."

Fading baseball players, long with his piano and songs, old and new. Harding, you'll recall, rebandoned their cozy and highly bandoned their cozy and highly other melodies popular at the time.
"The George Hall Orchestra" of
early tv days was the Norman Paris
Trio whose dinner music soothed
many a heaving breast, and "Date

No account of those prehistoric times would be complete without reference to Norman Brokenshire. It was on "Swap Nite," an audience participation show with folks swapping articles with each other, that Norman Brokenshire made his first appearance on tv. It was in the summer of 1948 and Brokenshire played a "Yankee Trader" (Continued on 1948 104) (Continued on page 104)

RCA Helps Launch TV Station In World's Smallest Community (2,700)

This village of 2,700, 50 miles from the nearest city, is believed the world's smallest community with its own tv station. It was financed with the assistance of RCA, in advancing unusual credit.

CKNX-TV, operating since Xmas '56, serves 60% of homes in the area between Lake Huron and Georgian Bay, which has 30,000 tv sets. TV ad revenue was \$312,000 last year and will likely hit \$400,-000 this year. Its 32-year-old radio sidekick CKNX held up well, with

Wingham High School, which its owner Wilford T. "Doc" Cruickshank never attended. He quit public school to work a 60-hour week in an iron foundry, became a movie projectionist and sold radio receivers. Now he owns the radio station outright and 87½% of CKNX-TV, the balance being owned by his family.

In '55, with his \$200,000 radio station fully paid for, he asked his 35 employees if they'd like to gamble on tv. They risked not their money but their jobs—if the new station had gone broke they'd all have been out too. Engineer Scott Reid, with CKNX since '38, planned technical details.

RCA extended credit for all but

\$213,000 income last year. TV station's \$550,000 cost is expected to be paid off soon.

CKNX-TV is on the air 73 hours a week, with local live programs 22% of the time, Canadian Broad-casting Corp. network programs 62% and films 16%. It paid \$26,000 to union musicians last year—using 15 musicians for each hour show. Station has 55 fulltime employees, and last year 3,400 persons from all over the area took part in telecasts: doctors and nurses advising on health; farmers discussing feeding and marketing; housewives demonstrating cooking and sewing.

The station occupies former

NBC's Stake In '30 Rock' For Next Quarter of a Century

mree stories night and remarked:
"Nice little place you have here."
Wynn's quip almost makes sense in the light of the expansion which has pushed NBC facilities far beyond Rockefeller Center to take in seven more production centres in Manhattan and Brooklyn, a large studio building at Sunset and Vine in Hollywood, and a still larger complex of studios in nearby Burbank, plus the production plants for NBC stations in New York, Chicago, Washington. Los Angeles, Philadelphia, San Francisco and New Britain, Conn. Yet Rockefeller Center is still the heart and nervecentre of the NBC Television and Radio. Networks and will remain so, under a lease signed this year, for at least another quarter of a century.

In its expansion since 1022 NDC century.

century.

In its expansion since 1933, NBC has designed its facilities to take advantage of the latest advances in electronics and to keep pace with the rapidly shifting trends in programming. Two big periods of growth stand out. One, running from 1948 to 1952, covers the advent and development of network tv. The other, starting in 1954 and still going on, covers the beginnings of color tv. An indication of the growth of facilities in these years can be seen in the increase of NBC telecasts—from 17 hours a week in the fall of 1946 to about 90 hours a week at present.

a week in the fall of 1946 to about 90 hours a week at present.

In mapping a decade of expansion, NBC planners ran up against the tough production problems that are unique to tv. In almost any other enterprise, production can be shifted around or even postponed a day or two to make

NBC opened its production centre in Rockfeller Center 25 years ago, on Nov. 11, 1933, with a special one-hour show that included such headliners as Jessica Dragonette, Dr. Walter Damrosch, John McCormack, Will Rogers, Amos 'n' Andy, Rudy Vallee and Paul Whiteman. Thereafter, during a week of inaugural programming, NBC presented scores of other top stars. One of them was Ed Wynn, who looked around Studio 8H—which stretches a block long and towers three stories high—and remarked: "Nice little place you have here."

Wynn's quip almost makes sense in McCormack and its production has to be fitted to a split-second program schedule and the location of a telecast depends on the type of show, available space maximum use of available space max show to show. A half-hour night-time quiz may take only five hours in a small studio for setup, re-hearsal and broadcast. A 90-min-ute special may require up to 100 hours in a big color studio.

East & West Problems

Further, there is the necessity to originate programs on both East and West Coasts in order to draw and West Coasts in order to draw on the great reservoirs of talent in both New York and Hollywood. Frequently peak programs' loads on one coast coincide with slack periods on the other. In the 1956-57 season, for instance, Hollywood programming was heaviest on Wednesday and Thursday, while in New York the peak came on weekends. The result of two major origination points is that the network must maintain more facilities than if all telecasts were from one location. location.

location.

NBC met these problems by adding to facilities step by step and by keeping them as flexible as possible. TV expansion got underway in 1946, when the company reactivated live studio 3H and film studio 5E, which had been used for experimental telecasts before the war, and began broadcasting 17 hours of tv shows a week into the New York area. In 1948, with the beginning of network telecasts, NBC converted two radio studios in Rockefeller Center and built three live tv studios and one film studio in a movie building at 106th Street in New York.

In the next four years, as tele-

New York.

In the next four years, as television began to hit its stride, NBC converted four theatres in New York and one in Hollywood, six radio studios in Rockefeller Center and three at Sunset and Vine, as well as a large movie studio in Brooklyn. In 1952, the network purchased 47 acres at Burbank for future expansion and, in the same year, constructed two Burbank for future expansion and, in the same year, constructed two large black and white studios, Burbank I and III, on the property. By the end of 1952, the greater part of NBC's monochrome tv expansion was completed.

The move toward color had begun in 1951 with the conversion of studio 3H in Rockefeller Center for experimental colorcasts.

Tint Facilities

Field tests were stepped up the following year when NBC colorized the Colonial Theatre in New York. In 1954, with the start of network colorcasting, NBC converted its large Brooklyn I to color and, in Burbank, built a big color studio, the first ever designed specifically for color tv. In 1955, the network built two color film studios, one in Rockefeller Center and the other in Burbank. A year later, NBC more than doubled its color facilities with construction of a second big color studio and a second color film studio in Burbank, colorization of the Ziegfeld Theatre in New York, and the building of a second studio in Brooklyn, the largest ever designed for color.

In New York, besides its studios the Rockefeller Center NBC now

Brooklyn, the largest ever designed for color.

In New York, besides its studios at Rockefeller Center, NBC now has two large color studios, Brooklyn, Brooklyn I and II, each of which have a floor area of about a quarter acre and equipped to colorcast large dramatic or musical productions. Other major studios include two colorized theatres—the Ziegfeld ("The Perry Como Show") and the Colonial ("The Steve Allen Show")—and two monochrome theatres—the Hudson ("The Jack Paar Show" and "The Price Is Right") and the Century ("Treasure Hunt"). The network also operates two large scenic production centres, one in Manhattan and the other in Brooklyn.

On the West Coast, in addition (Continued on page 34)

(Continued on page 34)

Era of the Comic (From Berle to Berle)

The first decade in NBC video can be described more briefly as from Berle to Berle. The era of bigtime video opened with Milton Berle, and the second decade is again preeming with Berle.

In between, the fabulous upstart of the entertainment world, television, has caused a revolution in the amusement industry, killed off virtually completely a single segment—vaudeville—is now at work on another section, niteries, and has caused a changed concept in films.

pletely a single segment—vaudeville—is now at work on another section, niteries, and has caused a changed concept in films.

What's more it has nearly used up a complete crop of entertainers: It has created a problem of finding new talent—has made a kingpin of the writer as the top talent and has shrup. The entertainment world so completely that an 3° eed not leave his homebase in order to have glowal exposure.

Berle, more than any other entertainer, made video the industry with a tremendous selling and viewing potential. During his early days, it was possible to walk alone any street on a Tuesday between 8 p.m. and 9 p.m. and hear his telecasts coming from various windows virtually without missing a word. It's recalled that the Loew circuit had 28 one-nighters around metropolitan New York on Tuesday nights. That didn't last under Berle's competitive onslought. It was impossible to hold a PTA meeting when Berle was on. In fact, the social revolution on Tuesdays was complete.

Berle made variety shows the big item. He started a trend toward comedy that actually abated only when the supply of comics ran out. Although the show was instrumental in depriving vaude talent of its place in theatres, he provided a more lucrative outlet for them in the video field. This show, briefly, was the forerunner of modern day television entertainment.

Prelude To The Spec

ist. She was seen on "Young Broadway," "Welcome Aboard" (there was a snappy title, for young 'Mo ha wk Carpet Showroom," "Cluett Peabody's Arrow S ho w and the "Bruno, N. Y. Rootie Tootie Club."

After Felix the Cat had served faithfully and without compensation as the test pattern for 60- and 120-line definition for NBC-TV he was given the gate and replaced by Miss Test Pattern.

This period also saw a Miss Helen Ryan, in prime time, singing NBC-TV promotional copy. Later program moguls tapped Nanette Fabray as "Miss RCA Color Pattern" Harvey Harding was nearly as familiar as the station break with other sponsors.

All this was established in video's first decade with the Milton Berle show as the laboratory model. The essential format started by Berle still holds good today—except for one thing. Nobody—but nobody—will put into one layout that which Berle gave to each of his shows. After a while, it became evident that a performer giving his all every week for one hour weekly was wearing himself out. The smart way to retain permanency in this medium was to hold back and not to impress oneself too much and give so freely of oneself. Thus was ushered in an era of guys who could take it easy, a more relaxed form of entertaiment followed, and even guys with no talent could survive if they didn't show it all at one time. at one time.

at one time.

But as these patterns of survival were evolved, this lesson was learned too late by the hundreds of small variety acts that went on video for a salary which equalled, approximately, a full week's earnings on the cafe or vaude circuits. They spent a lifetime developing an act. And in one showing, they were seen by more people than in a lifetime of touring. In the early days, they could do virtually a full act. Then the show producers felt that just the meat — the climax of their turn—should be presented on video.

But as the second decade of video opens—with

The Same Old Patterns

The Same Old Patterns

But as the second decade of video opens—with Berle again—this time on a half-hour layout, there is evidence that a lot of the early patterns of video are repeating. Berle, of course, is one repeat, so is Jackie Gleason.

What's more there is every evidence that acts on vaudeo shows are rebelling at the two-minutes and off technique. The imports flying in from Europe, much of the American crop has already been exhausted, complain that they cannot give a fair account of themselves under four or five minutes. Thus if they're worth showing, they are worth presenting nearly in full. Otherwise they are ruined for other media. They cannot give a representative account of themselves in so short a time, and sometime this interferes with other employment. The comices are returning at a time, also, when quiz shows have lost face through the "Dotto" fiasce, and when networks are finding resistance to more westerns.

Thus, the first decade in television, is seen to contain the patterns that are likely to repeat in the second 10 years. Berle ushered in a golden era, and maybe is being called upon to repeat. But whatever comes up, tele historians generally concede that the impetus given the industry by Berle is comparably the same as was given early radio by Eddie Cantor, Ed Wynn and Graham McNamee, Jack Pearl and a few others.



the most comprehensive news gathering force in broadcast journalism.

A Veteran of B'cast Wars Decries The 'Anvil Chorus' Of Television Intolerants

making a very exciting phase of our lives.

making a very exciting phase of our lives.

Let us understand quickly that the U.S. has the best television programming in the world, and it is unlikely we would tolerate for one week the television of any other country. This has all been accomplished in less than 10 years. When this new art is as old as the theatre or motion pictures, the potential results are fantastic to visualize. If those who dislike some of the television programs in the U.S. should see what is kept off by the program executives, there are some poor programs—"clinkers" is the trade name, but there are sufficient fine offerings to make the increasing interest understandable. This is a country of over 170,000,000 ing interest understandable. This is a country of over 170,000,000 people with over 50,000,000 tv. sets, and one does not have to be a seer to realize that there are not many programs with a complete appeal to the entire audience. How amusing to hear people say they never look at television—but who will give detailed criticism of all current shows.

The Chronic Kickers

There is a serious group of "An-vil Chorus" members who are in-There is a serious group of "Anvil Chorus" members who are intolerable in the selfish approach to
television. They are the writers,
producers and directors who cannot sell their efforts at the moment
and therefore proceed to destroy
the medium by caustic criticism.
Because of previous successes they Because of previous successes they are important enough to receive a willing ear from legitimate professional critics in newspapers and magazines. This type of chronic kicker has ever been prevalent in all phases of the show world. When they are working everything is sweetness and light, but if they go stale, then out comes the poison

pen.
It is understandable why the pro-It is understandable why the pro-fessional newspaper and magazine critics are bored with the large amount of game shows, filmed westerns and other features. There is infinitely more news for them the live shows

critics are bored with the large amount of game shows, fillmed westerns and other features. There is infinitely more news for them in live shows.

When television was gitting on the road, David Sarnoff was seated with Dr. Vladimir K. Zworykin at a television banguet. Dr. Zworykin told about going to Gen. Sarnoff and asking for \$100,000 for the development of the cathode ray tube that made television possible. When Gen. Sarnoff spoke, he said that the \$100,000 had grown to \$10,000,000 and that was only the beginning. Many millions more have been spent, and many more are to be spent in developing the electronic phase of tv. It is unfortunate that talent for writing cannot be developed by mathematical formulae and that great ideas, good shows and exceptional talent cannot be put on a production line. There has been only one Shakespeare in nearly 500 years, and it is doubtful if the Bard of Avon were writing today, that some of the brilliant young experts in the business, especially in the advertising agencies, would give him a very high rating. Good writers are rare and as in all divisions of show business, material for the artist is the uppermost problem.

The great Charles Frohman and Charles Dillingham developed artists, brought them along to stardom, and then by shrewd showmanship kept the stars on a pedestal. Managers of artists served their clients in like manner. In recent years there is a difference. In addition to agents, artists have taken on lawyer-managers. It is good that artists are given business and legal advice, but all too often the attorneys want to "get into the act." They try to be producers, and that is not conducive to the best professional interest of the talent. Personally, I wish some of the legal boys would stick to Blackstone's script, and let showmen handle the actors and writers.

We should all feel grateful and

In the world of show business, and especially in television, there are many straws in a strong wind. However, in spite of the flutterings, television throughout the world continues to be a fabulous phase of entertainment with world news and items of cultural significance and items of cultural significance radio audience was made up of making a very exciting phase of proved despite the warnings of those who predicted the theatre and movies were going to hell with decadence. For several years this same grade of cynics claimed the radio audience was made up of morons—14 year old minds was the tv label. Even those responsible for radio were rated no higher despite a reasonable number of Phl Beta Kappa executives. Television has had its preaching by the disciples of culture who wish to save our minds and manners with long double talk diatribes—just words, but nothing definite— just generalities. proved despite the warnings of

Television has achieved outstanding success in offering programs of intellectual climate. I just had to use the word "climate"—no article or speech is worth doing these days without its use. The improvement in news shows, forums, documentaries, travel programs and a complete cross section of all the arts has been noteworthy and there is more to come. As one who likes culture in all its naturaliness, I lean to a little more music—good music—not necessarily long-haired. However, if the Lot of Intellect music — good music — not necessarily long-haired. However, if the young experts who handle the sponsors' shows say that music does not sell products, I'll go along just "a'wishing". Of course, I do not agree with them—that is the democratic process in show business—there are more differences of opinion than in horse racing. You pay off on the over all results. It is flattering for television, still in swaddling clothes, to be ac-

It is flattering for television, still in swaddling clothes, to be accepted as an adult in the show world. In the less than 10 years of big operation it will have cycles and, as in all other forms of show busines, types of shows can and do get out of balance. There can be too many westerns, too many mysteries or too many game shows. Soon operators, ad agencies and clients together will reach a level aided by public reaction. Because artists are taking multiple film castings they are risking duplication on the same night. Last week I saw a very pretty actress on one network at 9:30 and on another in a different show at 10:30. She is good, but not that good and only a few could stand

such repetition. In my opinion, this is not good show business.

One of the important items of a good show, anywhere or in any form, is pace or timing. Directors strive for that quality to make the show move and not become static. The same principle applies to an evening, whether in the theatre or on a tv screen. There should be pace and contrast. It is a calculated risk to put a group of similar shows following consecutively or to have an entire evening of talk shows. This has been done on occasion and the results have been achieved on the time between an event and its presentation to the public shows. This has been done on occasion and the results have been achieved on to drama and the sure they are not against high rated shows or to follow a show difficult for their type of talent. It is interesting to note that some artists have taken on a rating fight and have won.

Some extraordinary results have been achieved on tv drama and the long of the source of the control of the properties of the control of the

Some extraordinary results have been achieved on ty drama and the been achieved on tv drama and the surface has only been scratched. In addition to bright and talented young artists discovered on the tv screens, several brilliant directors have come forth and they are not followers of Stanislavisky. One wonders what Edwin Booth and Sir Henry Irving did before Stanislavisky. The exciting realization of improved development of shows is the open field for those with new ideas. I can hear the mob yelling ideas. I can hear the mob yelling now, "I have a new idea but no one will take." Good ideas have a one will take." Good ideas have a way of getting to the top eventually even if a few may become lost in the shuffle. My feeling about the latter point is the number of lost ones would be very small in-

lost ones would be very small indeed.

Back in 1918 Sarah Bernhardt gave her last American performance for me at B. F. Keith's Hippodrome. In midweek she asked for me to visit her make-shift dressing room and asked if I liked her new one act playlet which she was doing for the first time. Of course, I said "Yes". Then this great artist who had received the highest acclaim in all parts of the world, asked, "Did you send good letters to New York about my play?" Because she was a great trouper she was interested in what a small town manager thought of her performance. To day most young artists are not so concerned; young artists are not so concerned some are, and they will go forward

"The Actor is Unique"

There was a very important day in the history of the American theatre and the entire amusement world when the late Chief Justice Charles Evans Hughes walked into a New York courtroom in a litigation concerning varieties and gation concerning vaudeville and, pulling aside his neatly trimmed whiskers, said, "Actors are unique (Continued on page 110) Good As Its Immediacy

By WILLIAM R. McANDREW
(Vice President, NBC News)

One word is the key to the next 10 years of television news—speed. Much as we shall continue to refine and improve the techniques for covering the news, live, film or tape, the main objective is to shorten the time between an event and its presentation to the public. Faster air service will certainly cut the time lapse. Perfection of transmission over long distances also will help. So will quicker processing of film and development of more portable live-camera equipment that can get into places now inaccessible.

But most likely the device that we shall lean on heavily will be videotape.

But most likely the device that we shall lean on heavily will be videotape.

Even now in its relative infancy, tape has already shown its value in speeding up the telecasting of an event. NBC audiences got a fair look at tape in action Sunday morning, Aug. 17, during the Air Force's ill-fated attempt to probe the moon.

Defense Department officials prohibited any live origination from Cape Canaveral, Fla., before smoke appeared in the tail of the missile. To switch from regular programming at that instant would have made an awkward transition and lost the actual sight of takeoff. To rely on ordinary motion picture film would have consumed several hours. Videotape provided the solution.

Moments before firing, live cameras at the launching site began feeding pictures across country to tape facilities in Hollywood. Once the rocket took off, it was easy to rewind the tape and put it on the air. As it happened, the rocket was fired at 8:18 a.m. (New York time). NBC cameras followed the progress for several minutes. Shortly before 8:26, less than eight minutes after ignition, the NBC television network carried first pictures of the lunar attempt.

Had we depended on film, we might have been able to put something on the network by 11 a.m.—if transportation and film processing had not run into snags.

Tape can also play another role. Frequently there are not enough telephone circuits to serve all needs. A story can and has been, in many cases at NBC, taped when circuits were clear for later playback. Engineers foresee the practical use of portable tape in the near future and, although at present film can be edited more precisely than tape, the experts estimate that eventually tape will handle just as easily.

Videotape moves now over circuits from the site of an event as

easily.

Videotape moves now over circuits from the site of an event as handily as a telephone call or radio origination. Because tape plays back as recorded, without necessity of developing, the time-saving facback as recorded, tor is tremendous.

Bridging the Gaps

There is another side to tomorrow's forecast. Videotape can do much to solve problems of speedier performance domestically. But a wide, watery gap separates the source of an overseas event from the network lines.

lines.

Greater use of jet transport is one means for bridging the gap. Jets will trim the transoceanic hop by hours. And jet travel is just a matter of days away from being an everyday habit.

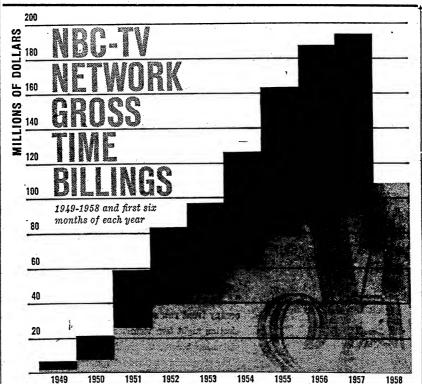
Other time-cutting possibilities center around the transmission of pictures from most points in Europe by microwave to London. From London they would be flown by jet to New York. That still leaves the matter of obtaining the source picture. There is no reason to believe that if videotape works effectively at home that it cannot work with equal facility overseas. And when long range transmission is perfected, we will eliminate flight altogether and cross the Atlantic electronically.

And if we wish to give full play to our imagination freight carrying.

tronically.

And if we wish to give full play to our imagination, freight carrying if not passenger carrying missiles are not outside the realm of possibility. So far their development has been for military or scientific experiment. But how many really believed in 1948 that passengers would be flying to London in six and a half hours 10 years later. If transatlantic television proves too costly as it has so far, it could be taped news events would be hurtling the oceans at 25,000 miles an hour.

Through tape, through transoceanic television, through jets or missiles the day is not too far off when today's event anywhere in the world will be on tonight's television screen.



126,074,597 163,384,796 187,921,123 193,845,383 96,633,807 2,428,621 7,501,236 26,739,532 40,957,481 45,369,088 62,294,026 78,810,743 89,529,732 93,799,504 107,406,232

Source: Publishers, Information Bureau 1948-1957 Leading National Advertisers (LNA) 1958 Broadcast Advertisers Report (BAR) 1958

NBC's '30 Rock'

Continued from page 32

to the studios at Sunset and Vine. NBC has black-and-white studios Burbank I and III ("This Is Your Life," "The Ford Show," and "The Bob Hope Show") and color stu-dios Burbank II and IV ("The Dinah Shore Chevy Show" and the George Gobel and Eddie Fisher shows). At Burbank, there are also a large production services building, an administration building and a technical building, which houses film facilities, master control, and video tape equipment.

Of the NBC stations, the newest plant is that of Washington's WRC and WRC-TV. The \$4,000,000 station, which was dedicated last May by President Eisenhower, is the first in the country to be built from the transfer of the president of the president of the state of t

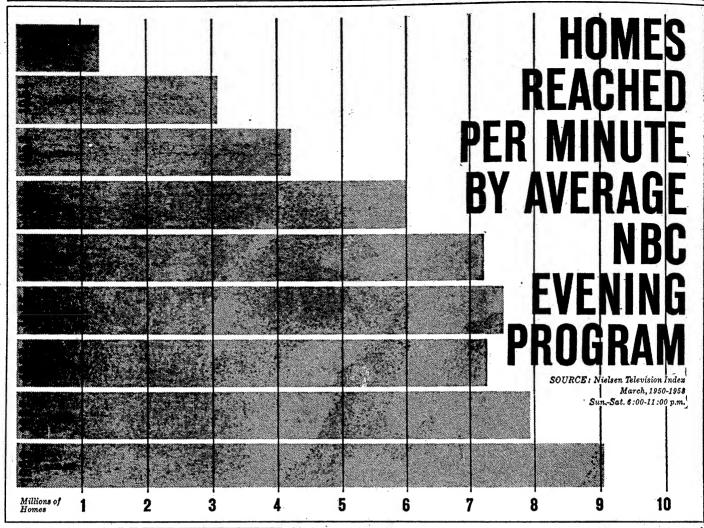
by President Eisenhower, is the first in the country to be built from the ground up specifically for network and local color programming. Each of the network's other VHF stations—in New York, Chicago, Philadelphia and Los Angeles—are equipped to originate color programming and to rebroadcast network colorcasts.

For the future, NBC has two major facilities projects under consideration. One is the complete colorization of all facilities, either by converting present studios or by adding new ones, so that eventually the entire NBC schedule will be telecast in color. The other is an expansion of video tape facilities, which are already used on the West Coast for delayed on the West Coast for delayed on the West Coast for delayed for accasts to smooth out time differentials. These new projects, once they are undertaken, will proceed step by step, as new areas of ty production are opened and new problems are solved.





THE BIRTH OF THE BLUES (AND THE REDS AND THE YELLOWS). Within 15 days after FCC approval of compatible color standards NBC presents four major programs in color. One, "Amahl and the Night Visitors," becomes a television classic, presented each year during the Christmas season. Today, such beguiling productions as the "Dinah Shore Chevy Show" are representative of NBC's everexpanding color schedule. This fall, Dinah will be joined by many other big nighttime shows: "The Eddie Fisher Show," "The George Gobel Show," "The Further Adventures of Ellery Queen," "Tic Tac Dough," "Northwest Passage," "The Perry Como Show," "The Steve Allen Show," "The Challenge," "Kraft Music Hall starring Milton Berle," "The Price Is Right," "Arthur Murray Party," "Tennessee Ernie Ford" and a huge roster of Specials. In addition, NBC will colorcast the NCAA Football Games and the New York World Series games.



And Now, An Important Message..

By ALFRED L. HOLLENDER (Vice President, Director of Radio-TV, Grey Adv.)

the television commercial through 10 years of development is a little bit like trying to get a hook into a bowl of farina. There are stages of progression, of course . . . but for the most part, they have been overlapping stages, simultaneous and poorly defined.

With the room darkened, sur-rounded by neighbors they had never met before, the first tele-vision viewers sat entranced in front of their postage stamp front of their postage stamp screens. And there, before their eyes appeared a real, live, fright-ened "radio" announcer holding a ened "radio" announcer holding a sponsor's product . . while de-livering a revamped radio spot, with a vengeance. His white shirt glared with the brilliance of a Tiffany diamond. The product . . . well, it didn't really matter. This was television . . . a kind of miracle and an experience in itself.

But the television commercial

But the television commercial didn't remain on this unsophisticated level for long. The commercial announcer adjusted quickly. The uniform of the day became the blue shirt. With the glare of white gone, the viewer saw the product and realized that "this man's trying to sell me something!" And he surely was. For here was the new, all new television salesman . . . bold, self assured, with a persuasiveness rivaled only by the classic finger-pointing poster "UNCLE SAM WANTS YOU!" A lot of viewers responded to But the television commercial

Trying to track the evolution of began to emerge from the shock In fact, the age of the miracle was all too quickly replaced by the age of the critical viewer Straight selling, it was discov-

Straight selling, it was discovered, was no longer enough. The commercial had to be visually interesting, yes... even entertaining. And, with the advent of the network programming with more lavish production and better talent, the television commercial began to come of age. The importance of tailoring the sell to the nature to come of age. The importance of tailoring the sell to the nature of the program became recognized. of the program became recognized.
And it was about this time that the line . . . "Till tell you what I'm going to do . .!" with a colorful and entertaining pitchman Sid Stone became one of the classic "firsts." In sugarcoated television selections.

"hists" in sugarcoated television salesmanship. Simultaneously, the animated cartoon makers were busy turning drawing board characters into high powered salesmen; film producers were busily recreating kitchen, bathroom and living room sets in

Today, more than 10 years and pout 40,000,000 television sets later, with home tv screens almost as big as window shades, the tele-vision commercial has become one of the most potent sales forces in history

Different Techniques

man . . bold, self assured, with a persuasiveness rivaled only by the classic finger-pointing poster "UNCLE SAM WANTS YOU" A lot of viewers responded to the urging of this super salesman. They actually went out, remembered and bought the sponsor's product, possibly out of sheer fright of the bully. And there was no question about it. The first television about it. The first relevision pitchman's approach was bold and to the point. Few, if any extraneous elements were on the screen to distract the viewer from the man and his message.

In a very short time, the television viewer and his new found "neighbors" who came into the living room just to take a look.

Different Techniques

But generally speaking . . the television commercial . . and the poperand the program in which it is showcased, back of the whole or considerably tamed, the error of the shopping list in just a few short months. In the course of the television commercial evolution, a lot of gancles and sponsors alike vising paid to the comparibility of the work of agencies and sponsors alike its set. More attention is being paid to the commercial and the program in which it is set. More attention is being paid to the commercial and the program in which it is set. More attention is being paid to the commercial evolution, a lot of gancles and sponsors alike were born . . and a goodly share of monkeys were made out of agencies and sponsors alike to follow, with finer network shows in the offing, the television commercial evolution, a lot of gancles and sponsors alike to follow, with finer network shows in the offing, the television commercial evolution, a lot of gancles and sponsors alike to follow, with finer network shows in the offing, the television commercial evolution, a lot of gancles and sponsors alike to follow, with finer network shows in the offing, the television commercial evolution, a lot of gancles and sponsors alike to follow, with finer network shows in the offing, the television commercial evolution, a lot of gancles and sponsors alike to

ticated in many respects.

Questions are being asked by sponsors and agencies alike. Questions like... "Is it enough to simply sell a product fast and hard without regard for the long range impression made on the viewer?" Isn't there something more.. something bigger than brag, boast and shout, inherent in a medium that can reach millions in a minute?" A few agencies. and a few sponsors think there is! It's the job of creating a feeling of warmth and friendly familiarity towards a sponsor's name and his product...not just for today... but for the years ahead. Experience has shown that the television commercial, properly conceived with imagination, correctly postioned as to audience, tastefully executed and showcased, can do this job without sacrificing impact. Such commercials can be seen on the air today. Not many... but enough to indicate an awakening... a new awareness that a commercial can attract attention with-

makes you gasp for breath with its sparkling pace and clean, clean look. There are the automobile commercials with warm, friendly

Music for Television

++++++++By RICHARD RODGERS+

My attitude and feeling about music on television has two parts. One has to do with me as an audience. The second concerns my work as a composer.

On both accounts. I feel fine.

"Victory at Sea" was launched more than six years ago as a tribute to the Navy and as a visual record of the war at sea. With NBC and the late Henry (Pete) Salomon Jr., who produced the 26-episode series, I had an agreement that was as unique as its subject. I asked for and was given the privilege of writing sustained musical compositions instead of composing a score for edited film, bar by bar, with a stopwatch in my hand. The final version represents a happy compromise, a sort of meeting of the minds, between the film and the music. Whole numbers, such as the South American tango that became "No Other Love" and the Guadalcanal March, were used without cut or interruption. It was a very satisfying way to work. "Victory at Sea" is about to have its 17th running in New York, which I guess would equal the run of any play. That it made music important is evidenced by the fact that a second symphonic recording is in preparation, too.

"Cinderella" was a satisfying experience, too. Collaboration with Oscar Hammerstein 2d followed the patterns in which we have always worked for a Broadway play. Compared to actual running time, the time of preparation on our part was exactly the same. The book was developed in the identical way. The same process of collaboration produced the songs. We had filmed previews that matched out-of-town tryouts.

There is one question that I have about original songs on television. With the possible exception of "Love and Marriage" in "Our Town," songs don't make the Hit Parade by being heard in a musical play on television. Fifty million people hear them. Nothing happens. For a tenth of that number of people to see a musical play would be an absolute guarantee of song hits. Curiously, the songs of "Cinderella" are getting their best play now, a year and a half later.



EXTRA ADDED ATTRACTION: "SPECIALS." NBC pioneers a revolutionary new programming concept. For the first time, one-time "Special" programs are offered, Business Week called it the "dawn of a new era." Outstanding writers, producers, directors and stars do show after show to the accolade of an average of 31,000,000 viewers per program. Betty Hutton, Judy Holliday, Jeanmaire and Ginger Rogers appear and establish new audience records. The 1958-59 season will see productions of "Kiss Me Kate," "Ah, Wilderness!," "Swiss Family Robinson," "Johnny Belinda," "Hiawatha," "Gateways To The Mind" and dozens of others. Among many personalities with their own series of "Specials" this year will be Jerry Lewis, Dean Martin, Shirley Temple, Bob Hope and Fred Astaire.

Some Reflections on Censorship Spanning 10 Years of Television

By STOCKTON HELFFRICH = (Director, Continuity Acceptance, NBC)

Times and attitudes, even as you reports) chat about such diverse and I, change. Demands for more matters as a Macy's television spot or for less censorship fluctuate and, like history and human nature, the propagatory capacities of rabrepeat themselves. But the causes bits; time-zone problems where

repeat themselves. But the causes of it all—the targets of interest both to would-be censors and to devotees of artistic laissez-faire—the realities of life from which all art forms derive their inspiration: tiese are ancient, new to no creative medium beneath the sun, and certainly enjoy no exclusivity for radio and television. In relationship to the raw material of life from which program builders borrow ideas, such censorial cautions as may be peculiar to broadcasting revolve less around if such borrowing should take place than just how it should be done.

Not suggesting, mind you, Dagmar on "Broadway Open House" as a twin for Genevieve on the Jack Paar Show (perish the thought!), but what's interesting in their regard and in their program settings is audience expectation and audience reaction and opinion in regard to the way, behind the scenes, such talents are managed and encouraged or cautioned for the reception viewers given them.

A look back at cepsorship in radio and television whether a month ago, or a year, or 10 years reveals the expected ups and downs in attitudes relating to editorial decisions. There is, however, surprisingly little shift as to subject matter constituting the basis for controversy pro and con on censorship. Marital tribulation, who's ogling who, juvenile and adult delinquency, filial defections, sex and mayhem, race, religion and ethics: there is little else talked about and who, anyhow, is seriously suggesting one should blink at Life as the substance of Art? A look back, what's more, finds saying so to be itself old-hat!

Then, as now, adverse articulations from segments of our audience directed at the more over treflections of routine luman realities, as if aware they were lacking the support both of majority opinion and of history and time, were if captious usually not too much so. My feelings now, as yesterday, run thus on even the more chronic discontraces.

in this on even the more chronically included in the make any such charges that a radio character can't ever say 'Heill' or that another can't ever commit suicide (spoiling Ophelia's whole act), or that an unued woman can't ever have a baby on the air (another did just last month in a delivery which, as the broadcast portrayed it, resulted in a single kistener-criticism and that, surprisingly from a doctor's wife)." (N. Y. Times, Feb. 22, 1948)

The first Continuity Acceptance

that, surprisinglu from a doctor's wife)." (N. Y. Times, Feb. 22, 1948)

The first Continuity Acceptance report we ever distributed 10 years ago reveals that among our considerations were (1) a dentifrice's pilch re its "mouth-wash action" which had us moderately cautious by way of assuring depletion in good taste of "a few teeth conveniently not in anybody's mouth used to demonstrate the product; (2) a Somerset Maugham period piece which found us tolerant of the statement that one "Lady Frederick had been the mistress of Roger Billingham" because said gossip in context, to us at least, was revelatory of nothing suspect in the author's intent; and (3) a poetic rendition where in the word "Christ" used expletively and reverently seemed to a given advertising agency producing the broadcast easier deleted than made the occasion for a rash of adverse reaction.

Another report, a week later, memorializes (1) rejection of an hypnotic demonstration we felt to be irresponsibly closer to "stunt" status than instructive; (2) retrospective admission we had goofed in passing a too-suggestible handling of a suicide by gas; (3) excision of some fellow's reference to his wife as "a cheap little tramp" and (4) a flexible approach by us as censors to comedians' uses of breakaway breeches and the like. Subsequent reports (our nownamed monthly CARTs; Continuity Acceptance Radio & Television

reports) chat about such diverse matters as a Macy's television spot making some inoffensive capital of the propagatory capacities of rabits; time-zone problems where family viewing pertains in the case of whodunits; and racial cliches found tactless, needless and, more and more clearly, anachronistic.

Basic Standards

Our own editorial preoccupations ave at no time varied materially have at no time varied materially from those of interest to our audience and reflected as of interest to readers of both trade and general press, periodicals, etc. Sex, race, religion, children and family standards, good taste in proprietary and similar advertising—all such, as issues in any way reflective of the world around us and of sufficient importance to require some editorial judgment from such veteran NBC Continuity Acceptance Managers as the Messrs. Bridgens rial judgment from such veteran NBC Continuity Acceptance Managers as the Messrs. Bridgens, Ward, Watson, Wood, et al—as issues "then" are still issues now. Attitudes to Issues may or may not have progressed; the issues themselves to take our word for it!

solves to take our word for it!

Remember that mother who felt the tights of male ballet dancers too revealing and hence shocking fare for her daughters? VARIETY (Oct. 18, 1950) supported our hunch that either the kids involved, or the mother, or both, must have been in need of a good lesson in anatomy. It was a Jack Haley broadcast; the dancers featured wore the standard, classic white tights and recollection has it contours revealed were standard too.

Such prurient preoccupations of would-be censors consistently, 'revealingly and, depending on your mood, discouragingly thread their way through the log of our profes-

would-be censors consistently, 'revealingly and, depending on your
mood, discouragingly thread their
way through the log of our professicnal life as common-sense ump'res, editors or whatever you
choose to call us. I wish we could
report that less of our time is consumed by hullahaloos over itemizaticns of both our real and our
alleged derelictions than by endorsements of our award-winning
accomplishments, but it isn's so.
Repeating an oldie, it is easier to
be critical than to be correct. Hindsight disapproval is invariably
shocked. What some in the audience choose to view as unforgiveable in our decisions they likewise tally out of the context of
20 years of broadcasting as proof
positive that we as editors should
be sacked.

One of the reasons we take disapproval seriously, but guardedly,
is that we suspect extremist definitions of censorship. You'll forgive
our defensiveness but I hope not
misinterpret it. We are censors,
and no two ways about it. The
hoary observation that you don't
let someone shout "Fire!" in a
crowded theatre is of a piece with
the view that somebody ought to
call the shots on many other things
directed to large numbers of people. On the other hand, what
should the criteria be, how should
they be implemented, and by
whom? At NBC from Aylesworth
through Trammell to Sarnoff the
premise Is that common-sense best
typifies the standards. reasonable
in the administrators of them their
justification.

In the trade at least by now, and

RCA subidiary, for NBC the policy was as inevitable as it was realistic, won us a Freedoms Foundation Award.

A censorship plus, wouldn't you say?

During 1951 and '52 the com-During 1951 and '52 the common-sense approach was taken to a trend among those few actresses who, competing with each other, sought to lower necklines to what at times some feared would be well below the current sack's hemline. Our 'boast somewhere along the way was that for her Steve Allen appearance we successfully "contained" even Gina Lollobrigida, spoilsport though it may have made us appear. made us appear.

Clearly we were not born yester-day, know where enough is enough and where its time and its place is or isn't!

is or isn'!

1953 found us as broadcasters seissoring a tasteless pitch about a cosmetic soap which, in the framework of one copy writer's fantasy, cleared up the skin blemishes of a teenager found unpalatable to a couple of cannibals because of her acne.

These little contributions of ours to civilized life and rational thought are so often unheralded! And what of NBC championship,

are so often unheralded!
And what of NBC championship, increasingly articulated during 1954, of program freedom from the where-the-bread-is-buttered pressures, the so-called "special Interest" demands? As censors we ran interference against absurd suppressions of those plot elements particularized enough to make them believable but not thereby of necessity claimed as typical of this, that or the other vested interest, financial enterprise, profession or what will you. Surely a quip about a silly spring hat or a whodunit's kibitzing upon an asphyxiation by cigar smoke materially change neither Easter purchases nor the consumption of the weed.

Fraternal greetings to Messrs. George Gobel and Groucho Marx and a host of others for speaking out in kind.

Cutting the Mustard

Cutting the Mustard

With the Mustangers

Formalizing during 1955 of a rule-of-thumb for Westerns was in response to parental concern and child-specialist suggestion that the cumulative effect of too-casual fatalities, of justice by six-gun rather than by more civilized processes and of invariable exploitation of saloon locales and English-garbling protagonists might be damaging. Eric Severeid wrote a sophisticated tweak re making Milquetoasts of Western heroes (there is always the risk that any editorial rule-of-thumb will degenerate into a stupid dogma) but mostly the intent behind our recommendation was recognized. A N.Y. State Joint Legislative Committee investigating deleterious influences on children found us moving along responsible lines. It's nice on occasion to have governmental backing!

Any number of editorial decisions are made out of deference to family viewing and specifically to child-viewers. A Sunday afternoon full network airing of Olivier's "Richard The III" involved no ostrich-like cuts of Shakespearean uses of words like "harlot" and "strumpet" and "bastard" but did include elimination of footage tempering for home consumption too graphic and prolonged a detailing of Richard's death throes on Bosworth Field, Lord. Hastings' decapitation, and the suffocation of those two princes in the tower.

"Twere us with Allen as worked out a common-sense handling of Elvis Presley. Some alarmist parents protested his touted return scheduling but (1) pandering not one with to morbid interest in his pelvic gyrations and, (2) by avoiding his suppression obtsructing an elevation to "forbidden fruit" for the teenage idol, we put him on and no harm done.

We stuck our necks out nixing a 90-second Ceasarean section scheduled for a March 11, 1956 "Medic" on the ground it was, as ured therein, calculated to shock for no useful purpose. Quite a (Continued on page 102)

(Continued on page 102)/

NBC-TV's '58-'59 Sports Sked

Sunday, Sept. 14—2 p.m., EDT—Pro football exhibition—New York Giants vs. Baltimore Colts at Memorial Stadium, Baltimore. Saturday, Sept. 20—4:45 p.m., EDT—Starts of 13-week collegiate football "Game of the Week" series.

Sunday, Sept. 21—2 p.m., EDT—Pro football exhibition—Chicag ears vs. Washington Redskins at Griffith Stadium, Washington

Friday, Sept. 26—10 p.m., EDT—"Gillette Cavalcade of Sports" starts 15th year of televising boxing bouts.

Saturday, Sept. 27—2:30 p.m., EDT—Final telecast of 1958 "Major League Baseball" series—Milwaukee Braves vs. Cincinnati Redlegs at County Stadium, Milwaukee.

Wednesday, Oct. 1—First game of World Series. Entire Series will be televised, and games played in American League city will be colorcast (games 3, 4 and, if necessary, 5).

Saturday, Oct. 11—Coloreast of Big Ten Conference football game (teams to be selected later).

Sunday, Oct. 12—2:30 p.m., EDT—Pro basketball exhibition game for the benefit of hospitalized star Maurice Stokes, launching 25-week "Game of the Week" schedule.

Sunday, Oct. 19—2:30 p.m,—opening game of National Basket-ball Association regular season—second telecast in pro basketball "Game of the Week" series.

Saturday, Nov. 1—Colorcast of Big Ten Conference football game (teams to be selected later).

Saturday, Nov. 22—2:15 p.m., EST—colorcast of Iowa-Notre Dame football game at Iowa Stadium, Iowa City.

Saturday, Nov. 29—1:15 p.m., EST—59th annual Army-Navy football game.

Saturday, Dec. 6-1:15 p.m., EST-colorcast of Miami-Oregon football game (to be viewed in most of U.S.).

Friday, Dec. 12 (tentative)—10 p.m., EST—final round of second annual World's Invitational Match-Game Bowling Championship Championship Tournament from Chicago.

Saturday, Dec. 13—Start of 14-week collegiate basketball-"Game of the Week" series—first game is Kentucky vs. St. Louis at Lexington, Ky.

Saturday, Dec. 27—1:45 p.m., EST—21st annual Blue-Gray all-star game at Cramton Bowl, Montgomery, Ala.

Saturday, Dec. 27—4:45 p.m.,—33rd annual East-West Shrine Game at Kezar Stadium, San Francisco, Calif.

Sunday, Dec. 28—National Football League Championship game, park of Eastern Conference titleholder time depends on location

Thursday, Jan. 1—1:45 p.m., EST—25th annual Sugar Bowl Game at New Orleans, La.

Thursday, Jan. 1.—4:45 p.m., EST—45th annual Rose Bowl Game at Pasadena, Calif.
Saturday, Jan. 3.—3 p.m., EST—10th annual Senior Bowl game at Ladd Memorial Stadium, Mobile, Ala.
Sunday, Jan. 11—3:45 p.m., EST—ninth annual Pro Bowl clash between Eastern and Western stars of the National Football League, at Los Angeles Coliseum.

Saturday, Jan. 17-Start of seven-week "Racing from Hialeah"

Friday, Feb. 6 tentative)—10 p.m., EST—International basketball game between U.S. and Soviet Union teams.

Saturdays, March 14 & March 21—National Invitational Tournament college basketball games at Madison Square Garden, N.Y. Sundays, March 15, 22, 29 and April 5—2:30 p.m., EST—National Basketball Association playoff games.

Saturday, April 4-Start of 26-week "Major League Baseball"

Saturday, April 25 & Sunday, April 26—Tournament of Champions golf tourney at Desert Inn Country Club, Las Vegas, Saturday, June 13—4:30 p.m., EDT—59th annual National Open Golf Championship at Winged Foot Golf Club, Mamaroneck, N.Y. Tuesday, July 7—26th annual All-Star Baseball Game at Forbes Field, Pittsburgh.

NBC-TV's 10-Year Blow-By-Blow

the New York Yankees (starting Sept. 28.)

Largest audience ever to see a daytime television entertainment program—about 46 million persons—watched the American premiere of Sir Laurence Olivier's film production of the Shakespearean play, "Richard III," on NBC. The three hour colorcast was tv's longest theatrical presentation (March 11.)

entation (March 11.)

-Robert W. Sarnoff, then President of NBC, announced during NBC's 30th Anniversary Convention in Miami Beach, that the network would provide the first live programming ever to be produced expressly for educational television stations on a national basis (Dec. 15.)

The NBC Opera Co. created television's first touring opera company and brought Mozart's "The Marriage of Figaro" and Puccini's "Madame Butterfly"—sung in English—to some 200,000 Americans in a sellout tour of 47 cities.

—Jack Paar Show (then the "Tonight Show") made its debut on the NBC-TV Network (July 29.) It won unprecedented acclaim from the late evening viewers and critics across the country.

acclaim from the late evening viewers and critics across the country.

1957—NBC announced that some 100 "Specials" would be televised during the 1957-58 season, the greatest number ever presented in one season by a television network (July.)

1957—One Special—the colorcast of "Annie Get Your Gun" starring Mary Martin and John Raitt—attracted an estimated 58,600,000 viewers, one of the largest audiences to watch a tv program during 1957.

1957—NBC Educational TV project provided five half-hours a week for a period of 23 weeks. The service—acclaimed by educators and statesmen—consisted of series on such subjects as American literature, mathematics, federal government, and the International Geophysical Year.

1958—NBC launched the era of magnetic tape television—both in color and black and white—with the start of Daylight Saving Time in April. The development marked the beginning of month-in, month-out program schedule regularity.

1958—President Eisenhower formally dedicated the \$4,000,000 structure housing NBC's radio and television facilities in Washington. The ceremony was carried coast-to-coast over the NBC-TV Network and the NBC Radio Network, with the President being presented on live color television from the nation's capital 767 the first time (May 14.)



TV Years In the Life of an NBC Station

[How WNBT, N.Y., Schedule Looked Week of Oct. 4-10, 1948]

N. Y. TIME	MONDAY (4)	TUESDAY (5)	WEDNESDAY (6)	THURSDAY (7)	FRIDAY (8)	SATURDAY (9)	SUNDAY (10)
7:30 7:45	AMERICAN SONG	INSTRUMENTS OF AN ORCHESTRA (F)	MUSICAL MINIATURES (L)	MUSICAL MINIATURES (L) Girl of the Week (L) JULIUS KAYSER	MUSICAL MERRY-GO- ROUND (L)	FEATURE FILM (F)	Admiral Presents Five Star Revue WELCOME ABOARD (L)
7:50	CAMEL NEWSREEL	CAMEL NEWSREEL	CAMEL NEWSREEL	CAMEL NEWSREEL	CAMEL NEWSREEL		(Admiral Radio)
8:00 8:15 8:20	CHEVROLET ON BROADWAY (L)	TEXACO STAR	GIRL ABOUT TOWN (L) (Bates Fabrics) NBC PRESENTS (F)	NBC Presents PRINCESS SAGAPHI (F) NATURE OF THINGS (Phila) (Motorola)	"DESERT VENTURE"		AUTHOR MEETS THE CRITICS (L) (General Foods)
8:45	AMERICANA (L) (Firestone)	THEATRE (L)	TED STEELE SHOW (Phila) STORY OF WEEK (Wash)	SWIFT SHOW WITH LANNY ROSS (L)	STOP ME IF YOU'VE HEARD THIS ONE (L)	TELEVISION SCREEN MAGAZINE (L)	MEET THE PRESS (L) (General Foods)
9:00 9:05 9:10 9:15 9:25	NBC NEWSREEL (F) (Local) THE VILLAGE BARN (R)	MARY MARGARET McBRIDE SHOW (L) (Int'l Silver) (Sylvania Elec.) (Sherwin Williams) (Souibb)	KRAFT TELEVISION THEATRE (L) "TWIN DIAMONDS"	GULF ROAD SHOW	THE TED STEELE SHOW (Phila) NBC NEWSREEL	Feature Film "The Secret of Stambaul"	The Philco Television Playhouse (L) "Rebecca"
9:30 9:50 10:00	(Sign Off)	(Sunshine Biscuits) WRESTLING St. Nick's Arena (R)	NBC NEWSREEL (F) (Oldsmobile) (Sign Off)	(Sign Off)	BOXING St. Nick's Arena (R) (Gillette)	with James Mason	(Sign Off)
10:05 10:15 10:45 11:00		(Trommers Beer) (N. Y. only)			(Sign Off)	(Sign Off)	

[Same Station, Now WRCA-TV, For Week of Oct. 6, 1958]

N. Y. TIME	MONDAY (6)	TUESDAY (7)	WEDNESDAY (8)	THURSDAY (9)	FRIDAY (10)	SATURDAY (11)	SUNDAY (12)
7:30	TIC TAC DOUGH (L) (C) (NY) (P & G)	DRAGNET (F) (Bulova)	WAGON TRAIN (F)	BUDDY BREGMAN MUSIC SHOW	JEFFERSON DRUM (F) THE FURTHER ADVENTURES OF ELLERY QUEEN (L) (C) (HD.) (Bell & Howell) (Partial Sponsorship)	PEOPLE ARE FUNNY (F) (Toni) (R. J. Reynolds)	- NORTHWEST PASSAGE (F)
8:00	RESTLESS GUN (F) (P & G) (Sterling Drug)	EDDIE FISHER (alt.) (L & M)	(Ford) (Nabisco)	THE ED WYNN SHOW (F) (L & M) (Bulova)		PERRY COMO (L) (C) (NY) (RCA) (Whirlpool) (Sunbeam) (American Dairy) (Kleenex) (Noxzema) (Chemstrand)	STEVE ALLEN SHOW (L) (C) (NY) (Greyhound) (DuPont) (Polaroid) (Morelco)
8:30	TALES OF WELLS FARGO (F) (Amer, Tobacco) (Buick)	GEORGE GOBEL (L) (HD.) (C) (RCA)	THE PRICE IS RIGHT (L) (C) (NY) (Speidel) (Lever)	TWENTY-ONE (L) (NY) (Pharmaceuticals)			
9:00	PETER GUNN (F) (Bristol-Myers)	GEORGE BURNS SHOW (Colgate)	MILTON BERLE (L) (HD.) (Kraft)	BEHIND CLOSED DOORS (F) (L & M) (Amer. Home Prod.)	M-SQUAD (F) (Amer. Tob.) (Bulova)	STEVE CANYON (F) (L & M)	CHEVY SHOW
9:30	ALCOA - GOODYEAR THEATRE (F) (Alcoa) (Goodyear)	THE BOB CUMMINGS SHOW (F) (R. J. Reynolds)	BAT MASTERSON (F) (Kraft)	TENNESSEE ERNIE FORD (L) (HD.) (Ford)	THIN MAN (F) (Colgate)	CIMARRON CITY	(Chevrolet)
10:00	ARTHUR MURRAY PARTY (L) (NY) (P. Lorillard)	THE CALIFORNIANS (F) (Singer) (Lipton)	THIS IS YOUR LIFE (L) (HD.) (P & G)	YOU BET YOUR LIFE (F) (Toni) (Lever)	CAVALCADE OF SPORTS (R) (Gillette)	(Open) (F)	LORETTA YOUNG (F) (P & G)
10:30 10:45	(Local)	(Local)	(Local)	\$64,000 CHALLENGE (L) (NY) (P. Lorillard)	POST FIGHT BEAT (R) (Bristol-Meyers)	BRAINS & BRAWN (L) (R) (L & M)	(Local)
11:00 11:30	JACK PAAR SHOW (L) (NY)	(Local) JACK PAAR SHOW (L) (NY)	(Local) JACK PAAR SHOW (L) (NY)	JACK PAAR SHOW (L) (NY)	(Local) JACK PAAR SHOW (L) (NY)		(Local)
1:00 a.m.			-			177	l

Goofs & Fluffs

Continued from page 28

camera, was indeed no fitting testi- morning President Truman, strolmonial to the product. Muggs was ling down the street with George monial to the product. Muggs was ling down the street with George his highly unpredictable self on the morning Colleen Hutchins, the former Miss America, made a guest appearance. Fascinated by the diamond ring she wore, he snatched it from her finger and put it in his mouth. Two men quickly grabbed him, pried his two areas and ultimately received. his highly unpredictable self on the morning Colleen Hutchins, the former Miss America, made a guest appearance. Fascinated by the diamond ring she wore, he snatched it from her finger and put it in his mouth. Two men quickly grabbed him, pried his jaws open and ultimately recovered the ring

After erroneously introducing a Catholic priest, a Vincentian Father from De Paul Univ., as Father Edward Dunn, president of Georgetown's Jesuit University, Garroway ad-libbed his way through this one as follows: "Forgive us father, for we know, not what we do." we know not what we do.'

face, captured dead center on Garroway likes to recall the

work."

TV, like radio, has been the means of considerable free advertising and message-sending wangled by promotionally-minded individuals. Garroway recalls the happy delegate to a convention in N.Y. who pushed his way up front to the window and held up a large sign addressed to his wife in Oklahoma City. The message read:

Look, honey, no hangover. "Look, honey, no hangover."

It is rumored that one of these not-too-distant days the fathers of the fifth estate will strike off a gold medal for one Vince Garrity of the ABC Network whose grinning face and ABC badge appeared constantly on NBC-TV and other network programs originating from the last Democratic national convention in the Windy City. Always in the picture one saw Mr. Garrity and his pesty network's call letters. This was particularly upsetting in view of the fact that in many instances the programs were camera-pooled and directed by NBC-TV. It is recorded that Garrity's shining hour came when he managed to shove himself and his blasted, call-lettered badge on all three networks during President Truman's conference—all in a record 22 seconds. His account of this achievement is posterity-making, to say the least. "It was easy," he said with the modesty of a Mr. Peeper. "Just before the press It is rumored that one of these

conference started. I shouted—'all right, every one off with their badges! All the CBS and NBC lads were obliging enough to yank them Off. I waited till we were on and just put my button on my lapel, I stood so close to Mr. Truman they couldn't help but get me on their cameras."

their cameras,"

Custodians of this nation's behaviour pattern have blanched at some of the cracks flowing from "What's My Line" but hardly anything could top the blushing line when a panelist inquired: "Is the product made in Hollywood?" and Arlene Francis cracked: "Isn't everybody?"

everybody?"

Oh well, in an industry when staffers of "Today" quickly put in an order for cable lines and a mobile unit to cover a feature on the show from the Cleveland Armory, only to discover subsequently that the feature dealt with Cleveland Amory, can such matters be taken with calmness and small ulcers.

'BUCKSKIN' NO. 3. MAY STAY NBC

As detailed in last week's VARUETY, the hottest Nielsen entry among the summertime program arrivals is "Buckskin", which, as the replacement show for Tenessee Ernie Ford Thursday nights on NBC-TV for Ford Motors, has hit the Ton 10 position.

nessee Ernie Ford Thursday nights on NBC-TV for Ford Motors, has hit the Top 10 position.

This week, with the release of the new Nielsens (for the first week in August), "Buckskin" makes it hotter 'n' hot. Yet unless NBC picks it up as a proposed Friday entry, without a bankroller, it's scheduled to go off the air when Tennessee Ernie returns, and despite efforts to integrate the show into the fall-winter network pattern, there are no sponsor nibbles. Actually "Buckskin" is riding against summer reruns— "Playhouse 90" on CBS" and "Navy Log" on ABC, and this is believed to be a factor.



When TV 'Invaded' Show Biz—In '48

Johnston was mapping a new film code because of the overaccent on the bosoms; film factoring firms were veering from Hollywood financing to providing the "end money" to upcoming vidpix producers.

Exhibitor leader Ted Gamble observed that "tv is now riding the coat-tails of the film industry and it's not fair; let television find its own place in the show business

Howard Barnes in the N.Y. Herald Tribune quoted Eric Johnston that "the A.K. stars have made Hollywood age-conscious" and among the marquee names dropped, with ages given, to indicate that these "ingenues" and 'juveniles" were in their 40s, and upwards, included Myrna Loy, Paulette Goddard, Irene Dunne, Claudette Colbert, Katharine Hepburn, Dorothy Lamour, Marlene Dietrich, Joan Crayford, Greer Garson, Merle Oberon, Ginger Rogers, Joan Bennett, Loretta Young, Fredric March, Gary Cooper, William Powell, Bing Crosby, Fred MacMurray, Clark Gable, Cary Grant, Ray Milland, Spencer Tracy, Melyyn Douglas, Rex Harrison, Humphrey Bogart, Walter Pidgeon, Douglas Fairbanks Jr., Herbert Marshall, George Sanders, James Cagney, Errol Flynn, Robert Montgomery, George Brent, Ronald Colman, Brian Aherne, Robert Young, Joel McCrea. (The same echo was heard 10 years later. Some are still around, and some biger than ever, Grant notably).

ger than ever, Grant notably).

There was a bumper crop of new faces in '48 that augured well for the future. Among them cited, not all fulfilling expectations of course, were Montgomery Clift, Shelley Winters, Stephen McNally, Patricia Neal, Doris Day, Olive Deering, Gigl Perreau, Scott Brady, Ruth Roman, Joanne Dru, Wanda Hendrix, John Baragrey, Gordon MacRae, Nancy Olson, John Derek, Paul Douglas, Julie London. Debra Paget, John Agar.

In contrast, even the hot stars, given cold yarns, only produced lukewarm grosses, according to Hollywood, hence the need to hypo values on all fronts.

Darryl F. Zanuck won the Irving Thalberg award and

nence the need to hypo values on all fronts.

Darryl F. Zanuck won the Irving Thalberg award and was voted the Man of the Year by B'nai B'rith for his courage in dealing with anti-Semitism in "Gentlemen's Agreement." Picture starring Gregory Peck was a boxoffice click (so was Zanuck's other "daring" film, dealing with mental health, "Snakepit") but, paradoxically, the former film flopped in Eire. The Irish didn't dig "Agreement" because they didn't know what anti-Semitism meant, since none existed in their midst. (Shades of Robert Briscoe).

meant, since none existed in their midst. (Shades of Roosert Briscoe).

First feature film to come out of Israel was produced by Norman Lourie, former South African theatre owner, titled "I Speak For Jordania." He envisioned Israel as "a Hollywood of the Middle East" because of the climate,

"a Hollywood of the Middle East" because of the climate, stc.

The N.Y. Film Critics Circle voted "Treasure of Sierra Madre" the best picture of 1948 and gave the nods for best actor to Laurence Olivier (Rank's "Hamlet"); best actress. Olivia de Havilland ("Snake Pit"); best director, John Huston for "Sierra"; best foreign pictures, "Paisan" and "4 Steps in the Clouds," both Italian; "Monsieur Vincent" and "Symphonie Pastorale," both French. Metro got a kudos for "The Search," filmed abroad, as did the British-made "Hamlet" and 20th's "Snake Pit."

To add to the film biz woes, not only the tv inroads, was the 7-1 divorcement decree, with an opinion written by U.S. Supreme Court Justice William O. Douglas which set the pattern for splitting theatres from production-distribution.

On the bourse, the amusement stock valuations dipped a quarter of a billion dollars. The 1946 wartime peak evaluations were \$925,626,557 and in 1947, before tv's upsurge, the valuations were \$667,909,714.

Feevee Rooters

"A boxoffice in every home" was a dream. Frank Capra envisioned 55,000,000 "non-habitual filmgoers paying a fee for home movies." Samuel Goldwyn and Cecil B. DeMille also liked the idea and cheered Zenith Radio president Comdr. McDonald on with his pet Phonevision

plans.
Spyros Skouras eyed Ed Noble's ABC network as part
of the 20th-Fox film-tv empire. Instead Leonard H. Goldenson (ex-Paramount) got it. Par had a piece of DuMont
and later diversified into tv tubes, electronics, Telemeter.
Warners became the third film company to buy a radio
station in Los Angeles; Paramount was first and 20th
next

next.

Skouras also envisioned the ultimate telecasting of feature films. simultaneously, from one central source into hundreds of theatres. (He did not take into account the labor unions, among other hurdles).

AFM-Diskery Strike Settled; Deejay Impact on Music Biz

It took 1112 months for the AFM-diskery hassle to settle. It finally resulted in the Music Trust Fund administered by Samuel L. Rosenbaum, the Philadelphia music patron and industrialist, but while it was on throughout the year of 1948—the settlement was literally a Christmas present for all concerned—it stalemated the music business on all fronts.

ness on all fronts.

Harmonica-backgrounded recordings, "a capella" arrangements and other devices to sidestep the orchestral ban came into being. Musical backgrounds recorded in England and dubbed by American vocalists hit the market. Certain companies were more enterprising in this respect, such as Mercury, but RCA topper David Sarnoff edicted that RCA Vctor would not be party to such subterfuge.

edited that RCA Vctor would not be party to such subterfuge.
VARIETY survey credited the deejays with at least 25% potency as hit-makers. The deejays also loomed large on the scene in the payola charges, and some were charged with cut-ins on royalties.

BBC threatened banishment for life to publishers caught making with the payola to its bandleaders and deejays. Sigmund Romberg was reelected president for the 10th consecutive year of the Songwriters' Protective Assn. (Only this year SPA assumed the fancier billing of the American Guild of Authors & Composers).

Spike Jones' "All I Want For Christmas Is My Two

Front Teeth" was the novelty Xmas song hit. Jones was boffo on the one niters.

Front Teeth" was the novelty Xmas song hit. Jones was boffo on the one-niters.

Deejay vogue grouped four Chi platter-chatterers into an "act" of sorts and they sent the State-Lake Theatre, Chi, to a \$45,000 gross by personaling.

A day after the Petrillo ban ended Perry Como waxed "Faraway Places" and "Missouri Waltz" (Truman was the winnah, remember?) and RCA Victor trucks were plying the highways from Camden to New York and Philly to get 'em on sale.

Britain and France also came to the fore not only as orchestral sources but for merchandising hookups. Capitol effected its British Decca deal (since shifted to Electrical & Musical Industries, and Victor now has the Decca hookup). From England cane Gracie Fields' "Now Is The Hour" as a big disclick.

Perry Como's refusal to record "Nature Boy" set the pattern for disk exclusives; he figured that Nat (King) Cole's first recording got too much a jump on the market. From this stemmed a new Tin Pan Alley pattern not to "cover" the average pop hit on the theory that the first usually gobbled all the business.

The major publishers and recording companies realized that while they abjured "Toolie Ooolie Doolie," "Heartbreaker," "Beg Your Pardon," "My Happiness" and "Nature Boy," and while other tunes were termed "atrocious," they recognized that they had to readjust their standards to keep step with the new public "rhythm." The attitude then was against the "corn," since the country & western influence was starting to make itself heard. Less than a decade later, of course, rock "n' roll reared try & western influence was starting to make itself heard. Less than a decade later, of course, rock 'n' roll reared

Less than a decade later, of course, rock 'n' roll reared its rhythms.

ASCAP's 1948 melon was \$10,694,000 — it has since doubled in 10 years—and topped the \$8,416,000 in '47. From this, double-A songsmiths collected \$19,000 but under the second Consent Decree the new point system payoffs has since permitted fancier dividends to the writers. Meantime, Federal Judge Vincent L. Liebell's decision in the theatre men's case cut into the theatre licensing income but television's upsurge loomed large in more than equalizing matters.

than equalizing matters.

In fact tv loomed large in the music men's tinking as with all of show biz. Bandleaders looked to tv as a new hypo. Songsmiths saw video influencing their crafts with

New Areas of Conquest

Continued from page 19

roundrobin of hombardment. That Sarnoff handled himself with a finesse and an aplomb worthy of a veteran who had been through many an industry war is a tribute to a continuing display of maturity. Having gotten his feet wet in such a mass q & a exhibition, Sarnoff will do a "repeat" next month when NBC invites the ty editors from around the country into N. Y. for a wholesale go-round and look-around at network facilities and talent.

and look-around at network facilities and talent.

It's always been axiomatic in broadcasting that a network is as good as the affiliate station reaction to its performance—and from this standpoint NBC is currently riding on a tide of "my-network-right-or-wrong" affiliate contentment and popularity. Twas not always thus. Through a long period of the past decade, the road was a bumpy one, in which General Sarnoff himself had on occasion been called in to put out the fires, and one which was characterized by multiple reorganizations and policy changes. Yet for all the father-son allusions, it remained for the advent of the "Bob & Bob" (Sarnoff and Kintner) regime to set things in order and create the necessary atmosphere of serenity without which no organization can thrive. For it was the Sarnoff engineered reorganization of the entire program schedule in '57 that paved the way for one of the greatest one-year audience shifts in tv, giving NBC a chest-thumping 22% increase.

As the two networks gird their loins for the '58-'59

tv, giving NBC a chest-thumping 2256 increase.

As the two networks gird their loins for the '58-'59 semester, there's a sameness in the overall composition of the rival webs both in terms of regular weekly half-hour slottings and 60-minute and 90-minute specials, with the latter aspect of the programming triggered for the maximum excitement over the span of the coming season. But aside from the strictly-entertainment phase of the programming, NBC goes into the new season with a major plus in the area of news coverage (Kintner being an old hand at the news game himself), having stepped up its overall news operation to a high mark of achievement that's brought deserved praise from many quarters. If the NBC performance in news coverage over the past few weeks is a harbinger of next season, '58-'59 will be something indeed.

It Started With An Iconoscope

Actually the NBC-RCA's "firsts" in television date as far back as 1923, when Dr. V. K. Zworykin, now associate research director of RCA Laboratories, applied for a patent on the Iconoscope, television's electronic "eye." By 1929 Dr. Zworykin was demonstrating an all-electronic to receiver using the kinescope, or picture tube, which he developed. In 1937 mobile NBC vans were appeared on New York streets and the following year scenes from the Broadway play, "Susan and God," starring Gertrude Lawrence, were telecast from NBC studios in Radio City, TV was introduced as a service to the public by NBC at the New York World's Fair in '39 and the following year witnessed such events as a tabloid version of "Pagliacci"; the use of coaxial cable for the first time in televising the GOP National Convention at Philadelphia, with films from the Democratic convention in Chicago rushed to N. Y. by plane; NBC's televizing of President Roosevelt at a Madison Square Garden rally followed by one for Wendell Wilkie and in '41 the establishing of tv's first rate card (\$60 an hour between 8 a.m. and 6 p.m. and \$120 an hour form 6 p.m. to 11 p.m.). In '45 the Army-Navy game was televized. By '47 NBC was demonstrating simultaneous electronic color at the hearing of the FCC in Princeton, N. J., using both film and live talent. Came 1948—proclaimed as television's first year of adulthood as tv receiver sales skyrocketed. It was the year Milton Berle entered the medium. The rest is history.

adulthood as tv receiver sales skyrocketed. It was the year Milton Berle entered the medium. The rest is history.

an eye to "sight" values, a la the old illustrated slides which the oldtime songpluggers toted around from silent movie house to movie house. ASCAP was talking a new ty rate structure, on the heels of AFM's dicker with tv. The pioneer pattern for commercial television was 75% of the AM rate for network shows

AM rate for network shows.

A Carnegie Hall Pops Concert saluted Irving Berlin on his 60th birthday. Frank Witmark, youngest of the six brothers comprising M. Witmark & Sons, died at 70. Fred Ahlert succeeded Deems Taylor as prez of ASCAP. "Nature Boy" eden ahbez, who spelled it lowercase, was an uppercase personality as a freak song hit songwriter and because of his "Hollywood hermit" proclivities. Eddy Duchin's return to the Waldorf as a highlight.

Ducnin's return to the Waldorr as a highlight.

Lou Levy (Leeds Music) daringly introduced Russia's Aram Khachaturian and his "Sabre Dance." Frankie Laine was upcoming. Jo Stafford, Evelyn Knight, Peggy Lee, both with "Golden Earings" and "Manana" which she coauthored with her then husband Dave Barbour, and the Andrews Sisters were hot. Frank Sinatra formed his own music company. Majestic Records went into bankruptcy. Lawrence Welk's Decca diskings were novely tunes titled "Loaded Pistols and Loaded Dice," far from today's schmaltz. today's schmaltz.

Battle of the Speeds

Battle of the Speeds

The battle of the speeds was in the making, as Columbia pioneered the 33 rpm LP and RCA Victor propagated the 45s for the pops. Both made significant contributions to the evolution and greater saturation of the mass audience markets for phonograph records.

"Peatman sheet" started logging tv plugs. Songsmithing Jimmy Davis ("You Are My Sunshine"), of New Orleans, campaigned for the Louisiana governorship and also dickered ABC for a "Sunshine Hour" tv program which never came to pass.

Bing Crosby credited with having sold 100.000,000 Decca records. His "White Christmas" had just passed the 5,000,000 mark. "Silent Night" and "Jingle Bells," the latter waxed with the Andrews Sisters, had sold past 4.000.000 each. With the end of the disk ban he waxed "Far Away Places" and "Tar-Tarlara-Ta-Lar."

"Oklahoma!" made history by selling 1,000,000 albums of the \$5.25 original cast LP and paved the way for these rights as a new trading value in angeling legit shows.

Bebop versus Dixieland was being aired.

International jazz festival at Nice resulted in the President of France giving Satchmo the Gallic "Oscar"—called the Sevres.

Despite Pix and Upsurge Of TV, Legit Big In '48

The 1948-49 legit season was exceedingly good. Despite the strong filmgoing habit and the upsurge of that new lusty infant art form—television—the fabulous invalid was fabulous indeed.

lusty infant art form—television—the fabulous invalid was fabulous indeed.

Snowballing costs saw legit musicals coming in burdened down by a \$300,000 budget—it got bigger in the next decade—but seemingly the new pattern of selling off "pieces" to an endless chain of bankrollers removed the financial problem from the impresarios and placed it squarely in the laps of the angels.

Some mathematics with Rodgers & Hammerstein's batting average showed that their own self-written and/or self produced shows accounted for \$40,000,000 in grosses, and that another prollific pair of playwrights, Howard Lindsay & Russel Crouse, totted up some \$20,000,000 in theatre grosses of which their "Life With Father" accounted for \$10,000,000 or half of the total bo. Sundry "Arsenic and Old Lace" companies realized \$6,000,000 and between "State of the Union" and "The Hasty Heart" they topped the \$20,000,000 mark, Unfortunately their 1948 sequel, "Life With Mother," again with Lindsay and his wife, Dorothy Stickney heading the cast, was by no means the hit of the Clarence Day predecessor "Father." To complete the statistics, R&H's shows, written and/or produced by them, including "Oklahoma," "Carousel." Irving Berlin's "Annie Get Your Gun." "Showboat." "I Remember Mama," "Happy Birthday," "John Loves Mary and "Allegro."

The Variety Drama Critic Poll voted Beatrice Lillie "Unide Lix" the best females and the produced by them in the control of the

and "Allegro."

The VARIETY Drama Critic Poll voted Beatrice Lillie ("Inside USA") the best femme musical star; Paul Hartman best male in "Angel In The Wings." Joshua Logan's "Mr. Roberts" direction edged out Elia Kazan's "Streetcar" for best direction. Judith Anderson ("Media") and Paul Kelly ("Command Decision") were the toppers for straight dramatic performances, latter nosing out Henry Fonda's "Mr. Roberts" by a half-point.

In the Drama Critics sweepstakes Ward Morehouse

In the Drama Critics sweepstakes Ward Morehouse topped the boxscore with .895, trailed by Richard Watts Jr. ("ost) and Louis Kronenberger (PM). Brooks Atkinson (Times) was last. VARIETY average score for picking 'em was .923.

Once again the critics and the trade chided that "the ablic was hit-crazy" although it had plenty of hits to pick from.

Helen Hayes played the Olney (Md.) theatre in that city, 15 miles from Washington, in J. M. Barrie's revival, "Alice-Sit-The-Fire" for eight days, before sailing for England to do the Laurette Taylor role in "Glass Menagerie," as her personal rebuff to the National Theatre's Jim Crow policy.

Tennessee Williams' weekly take was averaging \$7,500 com "Glass Menagerie," "Summer and Smoke" and

from "Glass Menagerie," "Summer and Smoke" and "Streetear Named Desire."

Billy Rose's memoirs, "Wine, Women and Words," published that year got a good press.

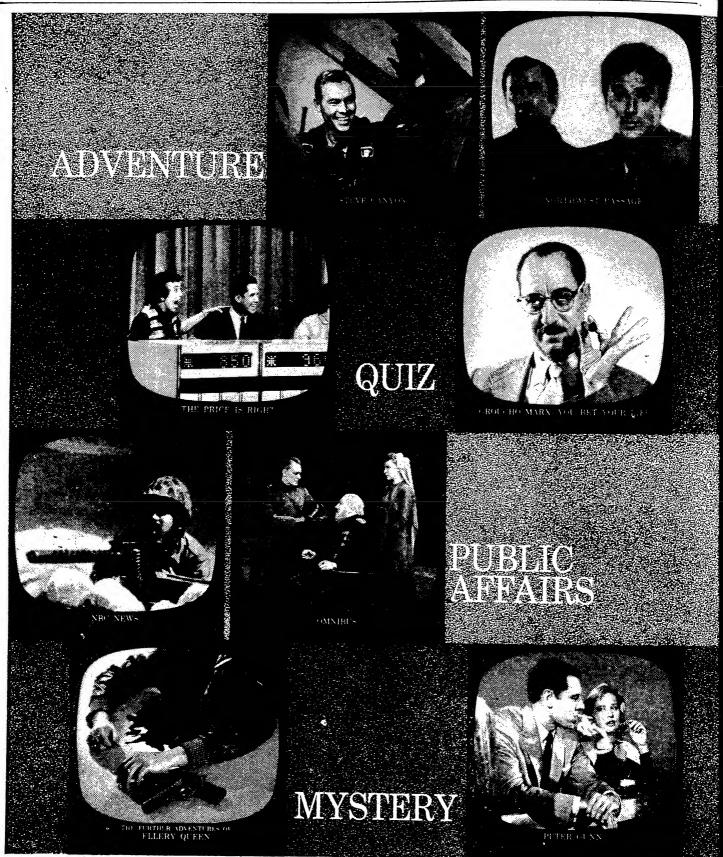
Bert Lytell sparked the Lambs Club into new vibrancy since he became shepherd.

Franz Lehar died at 78. A Robert Merfill broadcast "salute" was criticized because of the composer's "collaboration" but the singer's attitude was one of nonpolitical approach.

Joe E. Brown was boffo in a road company of "Harvey" but Lucille Ball was nsg in "Dream Girl" at the Los Angeles Biltmore, grossing only \$13,000 in this legiter despite press raves.



in nighttime audience, first in half-hour wins, and first in wins by nights of the week.





PATTERNS FOR THE FUTURE. NBC now stands at the threshold of television's second decade with a program schedule unrivaled for diversity and scope. Established favorites like Steve Allen, Perry Como, Groucho Marx and Dinah Shore will be back again. Milton Berle, George Burns and Ed Wynn, all masters of the



art of comedy, are joining NBC's roster of top talent. More than a dozen new shows, representing drama; adventure, mystery, quiz, comedy and variety will have their premieres. Almost one hundred Specials will light television screens with their special brand of theatrical excitement. There will be news, documen-

taries, outstanding sports events, the NBC Opera. In short, leading the way in 1958, with a rounded, balanced program schedule designed to increase the stature of the broadcast medium and to appeal to the diverse tastes of the American viewing audience, will be America's First Television Network... NBC.

NBC-TV's Jampacked Sports Sked; Cillette Fights a 15-Year Veteran Tom S. Gallery rector of Sports, NBC) They Said It Couldn't As Time Goes By Hollywood. They Said It Couldn't As Time Goes By Hollywood. By BUD SMITH SCENE: Doodyville, U.S.A. (Studio 6-B, NBC, N.Y.) (BUFFALO BOB SMITH BUSILY WRITING AT DESK. HOWDY DOODY ENTERS. HIS STRINGS GET FOULED IN A PROP TREE. HE RETREATS.) (MUFFLED CURSES FROM PUPPET BRIDGE.) (HOWDY RE-ENTERS.)

boxing, golf and horse racing on the championship level will be televised by NBC during the 1958-59 season. The schedule assures at least one sports telecast each weekend. Origination points include the most historic sites in sports, ranging from the Rose Bowl in California to Yankee Stadium in New York. The scope of coverage is the widest ever undertaken by a television network. It promises hundreds of hours of exciting viewing for fans the country over.

Name an important event in sports and it will be seen on NBC-TV. The World Series? Yes, of course. The Rose Bowl? The Sugar Bowl? Friday night fights from Madison Square Garden and other arenas? The National Football League championship game? Pro-fessional basketball? College basketball? Racing at Hialeah? And college football? All will be televised exclusively on NBC.

Indeed, the schedule is so richseveral outstanding laden. events will be televised on the same day. For example the World Series will be in its third day of play on Oct. 4. On that day, NBC will follow the World Series telecast with a gridiron encounter between California and Washington

The NCAA football schedule begins on Saturday, Sept. 20, and runs through 12 successive Saturdays until Dec. 6. Forty-six out-standing college teams will be seen in action, including such stalwarts as Auburn, Notre Dame, Texas A. & M., Tennessee, Navy, Iowa and Army.

Pro football also will contribute to the NBC-TV schedule, topped by the NFL championship game on Dec. 28, another title event to be seen exclusively on NBC.

A day earlier, on Dec. 27, NBC will televise the Blue-Gray game from Montgomery, Ala., and the East-West Shrine classic from San Francisco.

As usual, New Year's Day will be the occasion of a gridiron fessival on NBC-TV, with telecasts from the Sugar Bowl and Rose Bowl, followed on Jan. 3 by the Senior Bowl game from Mobile, Alabama, and, on Jan. 11, by the Pro Bowl game from Los Angeles.

Pro Bowl game from Los Angeles. Basketball will be presented both on Saturday and Sunday. The Saturday shows will be culled from the foremost college games in the country, with national and conference champions playing before nationwide audiences. The pros form Sunday afternoons, with a full schedule of National Basketball Association games on tap.

An added basketball fillin will

An added basketball fillip will be he international game between the United States and the Soviet Union. Friday night, Feb. 6. This outstanding event will preempt the Friday night fight.

the Friday night fight.

Boxing, more than incidentally, will continue each Friday night through the season. This Cavalcade of Sports presentation of boxing is in its 15th year on NBC and is the oldest continuous program in television under Gillette sponsorship.

vision under Gillette sponsorship.
Colf is also on the schedule,
with the Tournament of Champions, at Las Vegas. written in for
April 25 and April 26. Beautiful
Hialeah will be the setting for several telecasts starting in January.
The finest horses in the land will
be seen in "Racing From Hialeah."
Then worth investments there

be seen in "Racing From Hialeah."
Then, most importantly, there will be the regular schedule of major league baseball games each Saturday afternoon. These games have been televised during this season and will resume when the 1959 campaign is launched next April.

The list in a long and rewarding

The list is a long and rewarding one, a pledge of excitement and entertainment for sports fans throughout the country throughout the year, all on NBC-TV.

Football, baseball, basketball, They Said It Couldn't Be Done—But It Was & NBC Is Beneficiary

This is the profitable saga of a CBS-TV producer-director whose musical brainchild will be an NBC-TV highspot come Yuletide.

It all began with the idea of a musical theme, "Three to Make Music" born with Roger Englander, director of the CBS-TV program, "The Last Word" and producer of the CBS-TV N.Y. Philharmonic Young People's Concerts conducted by Leonard Bernstein.

As producer of the Little Orchestra Society with Thomas Scherman, heard over WNYC, Gotham's municipal's outlet, Englander always thought that the children's concerts should have a theme song, and that it took three to make music, namely the compo-ser, the orchestra and the audience.

Englander thereupon discussed the idea with Mary Rodgers and Linda Melnick, Dick Rodgers' daughters, and the first musical collaboration betwen the girls was born. They took Englander's idea and expanded it into a group of eight songs eight songs.

The musical work tagged "Three to Make Music" was then brought to Scherman, who also conducts the Little Orchestra Society Chil-

Hollywood.
Ten years ago there wasn't a finer radio studio in the country. But time, no respecter of the niceties of communication, trampled all that got in its way.
So last week the order went out from John K. West, NBC's division veepee, to convert two of the studios to the recording of RCA-Victor platters. The cost: \$160,000; completion date three months. Sic transit gloria mundi.

Alan Livingston To NBC: Hop On Science Fiction

Looking ahead to the 1959-'60 programming veepee in Burbanks, believes that a trend is shaping up

believes that a trend is shaping up for adult science-fiction. On this point he is at variance with the web's prexy, Robert E. Kintner, who contends that this type of show is for kids.

"I not only believe it will catch on but will develop a cycle much as the present westerns swarmed over the networks," offered Livingston. "In a couple of weeks we'll have a general program meeting at which time we'll try to plan ahead to divine the tastes and de-

the Little Orchestra Society Children's Concerts, and he officially commissioned the work for the Little Orchestra. Then the two girls played the work for Mary Martin and her husband, Richard Halliday. Miss Martin liked it so much that she decided to include it in her upcoming concert tour. To add icing to the cake, Miss Martin and her husband thought it also would be a good idea to open in Alaska and take "Three to Make Music" there for its premiere. Moreover, Miss Martin will record the work with music by the Little Orchestra Society conducted by Scherman.

Max Adrian will be official narrator for the Little Orchestra series over WNYC and for his five scheduled concerts he will teach the children their parts of "Three to Make Music." Miss Martin also agreed to do a Little Orchestra Society Christmas Concert on Dec. 27 at Hunter College with a "well-rehearsed" group of moppets. Then will follow the NBC-TV Christmas production of "Three to Make Music." Miss Martin also agreed to do a Little Orchestra Society Christmas Concert on Dec. 27 at Hunter College with a "well-rehearsed" group of moppets. Then will follow the NBC-TV Christmas production of "Three to Make Music." Miss Martin also agreed to do a Little Orchestra Society Christmas Concert on Dec. 27 at Hunter College with a "well-rehearsed" group of moppets. Then will follow the NBC-TV Christmas production of "Three to Make Music." Miss Martin also agreed to do a Little Orchestra Society Christmas Concert on Dec. 27 at Hunter College with a "well-rehearsed" group of moppets. Then will follow the NBC-TV Christmas production of "Three to Make Music." Miss Martin also agreed to death a well-resord were the networks," offered Livingston, all well they at which time we'll try to plan device of the setsiders." While Livingston allows west-well have a general program meeting at which time we'll try to plan device of the setsiders." While Livingston allows west-well at well-resord the proving twell the networks," offered Livingston allows well ingst which time we'l

three months. gloria mundi.

Hollywood, Sept. 9. eason, Alan Livingston, NBC-TV

On the Pooling of TV News

On the Pooling of IV News

Re Robert Sarnoff's "letter to the editors" recently on pool broadcasts in a crisss, here is an extract from an editorial in Variety as far back as the issue of Nov. 7, 1956, following the United Nations emergency session on the incident involving Israel, France and Britain vs. Egypt:

If the networks are to square their eternal and continuing boast concerning their farfuing news coverage, they would have to be much more public-minded and must less publicity-minded than they have been so far. To accomplish this, they would have to function as a group for emergency purposes. In a pooled and/or unilateral operation embracing the three major national networks—they would not have to worry about an upheaval in their sponsored lineup.

In a pooled operation, if they so elect, one designated network would perform for itself and the others. In a unilateral operation, one designated network would function for itself. In either case, the event would have national coverage. In the case of one-station towns, of whatever affiliation with the chains, it would be up to the owners of such stations to decide whether they want to carry the program.

The networks, through their combine, can take turns on both pooled and exclusive beaming—not necessarily in rotation but under a system they themselves choose when acting as a council. The economics involved can be met by ratioed allocation of costs arrived at after given events have been put upon the air over a fiscal period.

The main point is that there would be one station in every city covered which would be enabled to carry the program. Under this system, it would not be necessary for the networks to answer their critics, whom they have often accused of being callous about or not understanding the economics of network operation; in other words, whom they have charged with "spending our money" without regard to the millions of dollars involved in preemption of programs—preemptions that under certain conditions can make an anarchy out of a network struc

The World on a String

HOWDY: (SINGS) "It's Howdy Doody Time! It's Howdy Doody Time!

Bob Smith and Howdy too . . . say Howdy Do to you!

Let's give a rousing cheer—"

BOB: Oh, cut it out, Howdy! We're not on the air now. HOWDY: But, Gosh, Buffalo Bob, I feel like singing.

BOB: Can't you sing something else?

HOWDY: But that's our theme song. BOB: Yes, but I've heard it 2,240 times! HOWDY: What are you writing, Buff?

BOB: (PROUDLY) Howdy, VARIETY has asked me to write an article about HOWDY DOODY's 10 years in television.

HOWDY: Great! What did you write?

BOB: All I've got so far is the title. Listen to this: "HD & BB STILL TOPS WITH MOPS."

HOWDY: Gosh, Buff—what does that mean?

3: That's Varnery talk. "HD" stands for Howdy Doody. And, of course, you know who "BB" is.

HOWDY: (EXCITED) Brigitte Bardot? Boy oh boy, Buff—is she going to be on the show with me?

BOB: "BB" stands for Buffalo Bob!

HOWDY: (DISAPPOINTED) Oh!

BOB: Brigitte Bardot! Say, you are getting older. Let me take a closer look at you.

HOWDY: What's wrong, Buff?

BOB: I'm not sure whether those are freckles . . . or pimples!

HOWDY: What does the rest of the title mean?

BOB: "STILL TOPS WITH MOPS"? Mops stands for moppets—children. Now let's see. What will I write in this article? How's this for a beginning? "The first performance of the HOWDY DOODY SHOW took place on Dec. 27, 1947. Since the, the show has had 2,240 performances; it has merchandised over 600 Howdy Doody products; it has—

HOWDY: Excuse me, Buffalo Bob, but those figures are pretty dull.
Why don't you write about the big election?

BOB: You mean for Miss Rheingold? Well, I voted for that pretty
little blond . . .

HOWDY: Stop teasing me, Buff. You know I'm talking about the time the children of America elected me President of the Kids.

3: That's right, Howdy . . . and it hit all the newspapers and national magazines. But that's kid stuff. I think I'll tell them about the time the whole city of Buffalo turned out to see me.

HOWDY: What did you do? Go over Niagara Falls in a barrel?

3: Alright. We'll skip that too. Listen, Howdy—this article is going to be ready by everybody on Madison Ave. So put on your gray flannel Thinking Cap and see if you can come up with a good idea. HOWDY: I've got it, Buffalo Bob! Tell them how I won the Peabody Award.

B: You won it? Howdy-buddy, don't you think somebody else deserves a little credit for that?

HOWDY: You mean our producer, Roger Muir?

BOB: Well . . . yes. And who else?

HOWDY: I know! Clarabell the clown . . . and Chief Thunderthud . . and Mr. Cobb . . and all the cameramen, and the technicians, and—

BOB: I know all that, Howdy. But aren't you forgetting one other person who had an important part in winning that Peabody Award? HOWDY: (THINKS A MOMENT) Of course! How could I forget? It's Mr. Peabody! Without him, there wouldn't be any award.
BOB: I give up. Look Howdy, I think we ought to forget about our past accomplishments. Let's write about what we're going to do in the future. Do you have any good ideas for this coming season? HOWDY: I have a great idea.

HOWDY: I have a great idea, Buff. How about getting a cute girl-puppet on the show as my girlfriend? I'd like to have some fun too. After all, Im not made of wood.

BOB: Forget it, Howdy, This is just a stage you're going through.
It's called "puppet love."

HOWDY: Well, gosh, Buffalo Bob—what are we going to do on our show this year?

show this year?

BOB: I know what we'll do, Howdy. (WRITES) "This year the HOW-DY DOODY SHOW will do the same thing it has been doing for past 10-and-a-half years; it will provide wholesome entertainment for the children of America."

HOWDY: I'll buy that, Buff.

BOB: Okay, Howdy-buddy—let's get this off to VARIETY.

(BOB AND HGWDY GO OFF SINGING)

BOTH: "It's Howdy Doody Time. It's Howdy Doody Time.

Bob Smith and Howdy too... now say Good-bye to you..."

NIPPON TV PREEMS

Tokyo, Sept. 9. The Nippon Television Corp. (NTV) celebrated its fifth anni by opening a sister tv station, Yomouri Televsion (YTV) in

Although classified as a semi-educational station, Japan's first, YTV wil follow the successful path of NTV and go heavy on sports features. Yukitoshi Tanaka, YTV program director, said the Osaka area's 500,000 sets will be flooded with sportscasts. Baseball will be programmed three nights a week, boxing on Tuesdays and soccer, rugby, skating and skiing will be liberally inserted.

Under the semi-educational tag, 20% of its programs must be devoted to education and 30% to culture. These quotas will be met with everything under the heading from sex education to glee clubs to Encyclopedia Britannica films. Although classified as a semi-

STATION IN OSAKA | NBC Comics Hot **On BBC-TV Skein**

London, Sept. 9.

The BBC has bought exclusive rights to telerecordings of shows featuring NBC comics Bob Hope, George Gobel and Steve Allen along with Sid Caesar, in a bid to beat the Sunday night lure of commercial tv.

The first of these telerecordings there are the sunday light lure of the state of

The first of these telerecordings
—there are 26—will go out on Sept.
28. Each will run for at least 45
minutes and, it is hoped, will be
flown in shortly after they have
been aired in the U. S. Past policy
has been to depend largely on the
BBC's drama department for Sunday evening entertainment, but
Eric Maschwitz, BBC-TV's light entertainment topper, has plans to
brighten up viewing on that night.
BBC-TV is already riding with
the NBC Perry Como show (commercials deleted).

From Pie-In-The Face To UNIVAC In 20 Years

By ART LINKLETTER 🖛

There is still an irksome conception alive among some in the industry concerning the type of humor used on "People Are Funny"—a vestigial idea that we are still smashing pies in contestants' faces, slipping ice cubes down their trouser fronts and scissoring their ties.

This fallacy is especially annoying when it is idly tossed into conversation by supposedly informed members of the trade, who—if they have watched PAF in the last 10 years—should know better.

PAF, some 20 years ago, was conceived by my producer-partner John Guedel and myself as a psychologically-oriented show. Our basic idea was to create provocative, human interest situations and allow contestants to react to them before an audience. However, that original idea was lost for many years—a concession to prevailing demands for "broad" comedy in our stunts.

I look back today on many of those early stunts in horror. But we have changed, our audiences have changed, and, most of all, the show

have changed, our audiences have changed, and, most of all, the snow has changed.

We are reaching again, after a two-decade cycle, for our original thought—stunts that are something less than obvious yet something more than abstruse psychological patter. We mean still to entertain, but, of course, we realize that the basic ingredients of entertainment have changed radically in the past 10 years. Audiences have become increasingly sophisticated, and a stunt that played well a decade ago simply would fall dead today. That awareness of change, incidentally, is perhaps the major reason that PAF has survived the rating wars, the endless giveaway and other fads that have tossed against it as a the endless giveaway and other fads that have tossed against it as a

competition.

Today on PAF we are going back more and more to the kind of comedy and excitement that is intrinsic in an interesting psychological

comedy and excitement that is intrinsic in an interesting psychological situation.

For example, one of our major stunts in this genre coming up this fall combines the intriguing elements of an Omaha oculist, who has made a study of geriatrics, and a slip of country named Hunza, located high in the Himalaya mountains near Pakistan.

We sent the eye-doctor to Hunza on the basis of reports that nearly everyone in this Shangri-la lives to be almost 100 years old and that the reigning emir is a polo-playing youngster of 110.

During my trip to the Brussels World's Fair last April, I filmed a series of stunts with an African native chief, a Saudi Arabian and a young Egyptian.

I asked them simple questions about America, "Do you need a passport to travel from Boston to Texas?" and "Who was George Washington?" I told them a typical American joke—to see if they would find it amusing.

I found out some amazing things concerning the extent of knowledge about the U.S. among many of the world's peoples. I am sure our audiences are going to be surprised and somewhat incredulous when they view the stunts in a few weeks.

Perhaps our most successful running stunt for the past few years has been the use of UNIVAC as a Cupid's helper. During the last couple of seasons, the machine has matched some two-dozen couples according to their individual preferences for everything from religion to twin or double beds after marriage.

Fifteen years ago, the stunt might have been to marry one of these couples on stage or in a department store window amid an atmosphere of a carnival midway. No one would stand still for that anymore.

Instead, we have held out the lure of money to the UNIVAC-mated couples over a three or four-week period. While they see a great deal of each other on the outside between shows, they are kept together for the duration of the stunt by the chance to win up to \$20,000. As the stunt progresses, we probe gently, seeking their reactions to each other and we try to measure how well they are getting along with one ano

Fall Color Program Schedule

COURSE A TO	
SUNDAY	MODELLINGER DACCACE
7:30-8:00	NORTHWEST PASSAGE
0.00.0.00	STEVE ALLEM SHOW
9:00-10:00	CHEVY SHOW
RYONDAV	
T 00 0 00	TIC TAC DOUGH
10:00-10:30	ARTHUR MURRAY
TUESDAY .	EDDIE FISHER-GEORGE GOBE
8:00-9:00	BDDIE TIBIER GEORGE GOLL
WEDNESDAY	PRICE IC DICUM
8:30-9:00	PRICE IS RIGHT
9:00-9:30	MILTON BERLE
	TENNESSEE ERNIE FORD
10.20-11.00	THE \$64,000 CHALLENGE
8:00-9:00	ELLERY QUEEN
SATURDAY 8:00-9:00	DEDBA COMO
8:00-9:00	HILL COM
DAYTIME	PRIMIT OF CONCECUENCES
2:00-2:30	TRUTH OR CONSEQUENCES
2:00-2:30 2:30-3:00	HAGGIS BAGGIS

CDECIAIS

	SPECIALS
Oct. 17 Nov. 20 Nov. 23 Dec. 14	HALLMARK HALL OF FAME—"Johnny Belinda." FRED ASTAIRE. AT&T "GATEWAY TO THE MIND." HALLMARK HALL OF FAME—"Kiss Me, Kate." AT&T "STRANGE CASE OF COSMIC RAYS." HALLMARK HALL OF FAME—"Christmas Tree." SHIRLEY TEMPLE'S STORYBOOK—"Mother Goose."

SPORTS

Major Advances In News Area One Of NBC's Standout Achievements In TV

Exec Veepee Stripes For Culligan, Sugg

Matthew J. Culligan, veep of NBC Radio and P. A. (Buddy) Sugg veep of NBC Owned Stations and Spot Sales Division, have been elected executive veepees by the NBC board of directors. Culligan and Sugg are also members of the NBC executive council.

Bill Davidson, general manager of WRCA and WRCA-TV, N.Y. and Raymond W. Welpott, general manager of WRCV and WRCV-TV, Philadelphia, were elected veepees by the board of directors.

Gobel Goes Stereo

RCA will introduce stereophonic ound on a national simulcast of the George Gobel Show over NBC-TV and Radio on Oct. 21.

Project is said to largest single promotion RCA has staged for any of its products and will include a tie-in with special color ad in TV Guide which viewers will be asked to place at the bottom half of their black-and-white receivers in order

to get full impact of color values.

RCA also reports dealers will
stage "color stero parties" throughout land on occasion of the Gobel

Ten years ago this fall NBC on repercussions in major capitals ews covered the National Conactions in Philadelphia with a News covered the National Conventions in Philadelphia with a team of 40 newsmen and technicians. Eight years later, in the convention year of 1956, the network airlifted a news army of 400 into Chicago and San Francisco and backed them up with enough equipment to make up two full scale tv stations.

scale tv stations.

This expansion of coverage points up the vast growth that is the most striking fact of tv news in the past decade. Today NBC News is a world-wide organization employing some 300 permanent staffers and a couple of hundred stringers. Every day in the week NBC newsmen shoot, process or edit 5,000 feet of film, report and write 30,000 words in news scripts, and produce more than 30 regular news shows on both radio and tv. While a decade ago NBC News

and produce more time as regameness shows on both radio and tv.

While a decade ago, NBC News had one or two cameramen covering New York City, today it has six. The increased coverage extends around the world from New York to London, Berlin, Warsaw, Moscow, Hong Kong and virtually every other news-producing area. The NBC staffers are coordinated by cable and phone from New York and can be shifted, like so many Marines, from one hot spot to another. In one move during the Mideast crisis, a dozen additional cameramen and correspondents were rushed into Lebanon and Jordan, while others moved in

"Expansion of coverage, though, is only part of the story," says William R. McAndrew, Vice President, NBC News. "In the past 10 years, television has developed an entirely new medium for reporting the news. It's a fast and flexible medium, with new techniques that are quite distinct from those of newspapers, radio, or newsreels."

newsreels."

In its infancy a decade ago, tv news owed much to the other media, especially to newsreels. In those days, if a story was unavailable on film, it was unlikely to be covered on a tv newscast. Television editors, for the most part, clipped their shows together out of the film cans and filled in the gaps, in newsreel fashion, with bathing beauties, water skiers and other "gee-whizzers."

"Today we report every im-

other "gee-whizzers."

"Today we report every important story, whether we have it on film or not," McAndrew says.

"We no longer look on film as something to be used for its own sake. We use it where it adds something to a story. And there are times, as in Little Rock, or at Cape Canaveral when a film or live picture tells more in five

(Continued on page 108)

The NBC-TV Story On Closed-Circuit For Fall Kickoff

NBC-TV's lineup of fall shows will make an appearance in the 60-minute closed circuit sneak preview colorcast tomorrow (Thurs.) from 5 to 6 p.m. and every technical gimmick in video will be used to give the show supersonic showmanship.

Herbert Sussan, who is producing the colorcast, says that in addition to all the live stuff, he plans to make use of film, color tape, black-and-white, slide projections, recorded sequences Chroma Key System,

In addition to Robert W. Sarnoff, chairman of the NBC board, and Robert E. Kintner, prexy of NBC, participating, the viewers

MBC, participating, the viewers will get a "Special news scoop" in which Mary Martin will play a major role. Overall theme of the colorcast, kicking off the second decade of NBC commercial tv, will revolve around the "Vote NBC" idea with the opening production number in a convention hall.

Fall samples will be exhibited by Steve Allen, Dinah Shore, George Gobel, Eddie Fisher, Shirley Temple, Bob Hope, Tennessee Ernie Ford, Jack Paar and Perry Como and as well as Craig Stevens and Lola Albright who are heading up the new series, "Peter Gunn." Also Milton Berle will be on hand as will Ed Wynn. George Burns and Fred Astaire with David Rose at the piano.

Furthermore there'll he a musi-

as will Ed Wynn. George Burns and fred Astaire with David Rose at the piano.

Furthermore, there'll be a musical parody on tv oaters with Robert Horton and Ward Bond ("Wagon Train"); Joff Richards ("Jefferson Drum"); Dale Robertson ("Tales of Wells Fargo"); George Montgomery ("Cimarron City") and Gene Barry ("Bat Masterson"). Sammy Cahn will write the parody.

Originating points for the colorcast will be the Ziegfeld Theatre, N. Y.; NBC-TV studios in Washington, and the NBC-TV color studios in Burbank, Calif. Viewers also will gander segments of many new shows.

will gander segments of his shows.

The identity of the actor signed for the role of Ellery Queen in "The Further Adventures of Ellery Queen": will be announced during the closed circuit program. Music and lyrics for the telecast will be by Lyn Duddy and Jerry Bresler. Jess Oppenheimer will "mite the show."

Long Way From Pirating [RECALLING JEFFRIES-JOHNSON GO]

NBC's longtime (15-year) hold on the Gillette Friday night bouts (the last 10 in tv) brings to mind the fact that championship fights, such as the Floyd Patterson-Ray Harris bout last month are largely the property of closed-circuit or sponsored television, but at one time there was keen competition among the film companies for the rights to these events.

Two episodes are vividly recalled in "Two Reels and a Crank," written by the late Albert E. Smith (with Phil A. Koury). Smith, who died recently, was the head of Vitagraph and the inventor of the modern motion picture projector.

In 1910, champion Jim Jeffries and challenger Jack Johnson met

for a title match at Reno. The major companies, via their later illfated "trust" (General Film Co.), bid against the independents for the fight and won out by offering an unprecedented \$150,000. The bout was staged at midday, in the blazing desert sun, which was needed to get clear pictures. The champion by then was in no condition to fight, having lost his agility to the years. In any case, Johnson was 10 years younger.

\$200,000 Loss

Jeffries suffered a brutal beating, and so did General Film, for Johnson was a Negro and the first of his race to capture the championship crown. There were rumblings in the South, and Congress hastily passed a law making it a crime to ship motion pictures of prize fights from one state to another. General Film could show the picture only in New York State (the negative was in the processing lab in N.Y.) and suffered a \$200,000 loss,

But by far the more exciting episode involved the Jeffries fight against Tom Sharkey at the Coney Island Athletic Club on Nov. 3, 1899. The bout was promoted by William A. Brady and film rights to it had been bought by Biograph. Vitagraph and the Edison company joined forces to smuggle a camera into the Club and photograph the fight from a hidden position. Smith and the Edison Co.'s Jim white were part of the expedition. The bulky camera was strapped to White's leg ("he looked like someone astride a small horse") to get it past the gate.

Securely ensconced in an upper row, Smith cranked his camera. During the middle of the fight, Brady looking up from below discovered them, but couldn't push his way through the howling mob. Then Jeffries threw a mighty punch at his opponent and his glove went sailing through the air. But the Biograph camera had jammed, and Smith was the only one to have recorded the incident.

Melodrama

There followed a hairraising escape, with Brady hard on the heels of Smith and his accomplices. But, eventually, Smith managed to get the film to his laboratory and on the drying drums. White was there too, but had fallen asleep. When Smith woke up, both White and the film were gone. Smith spurted over to the Edison Co. office and found White waiting for him "complacent as a man holding four

Seeing a film box on White's desk, Smith lunged for it, grabbed it and ran. He jumped aboard a New York-bound train just in time to see "White and several Edison men shaking their fists at the caboose in the finest tradition of melodrama." But it was Thomas A, Edison who was to deliver the punchline to the incident.

Some years later, sitting next to him during a dinner, Smith recalled the wild chase. Edison smiled. "You didn't have to run with that print," he said. "We were going to give it to you anyway." Hift.

that print," he said. "We were going to give it to you anyway." Hift.

1948: Only

COLOR IS THE SECOND DECADE

Whether you produce, direct or perform . . . whether you do film or live TV . . . whether you run a network or a local station . . . whether you make TV, sell it or buy it—you can see that color is the future of television.

A future already being realized today. In the exciting new shows that color makes possible . . . in the growing numbers of color-equipped stations . . . in the new far-advanced color TV sets . . . and, most important to every part of the industry, in the sharp rise of color sets being *sold*.

The key word in television has always been *vision*. And RCA intends to play as dynamic a part in TV's second decade as in its first. The second decade is *color*, for only color offers so many opportunities to all of us. Color TV set sales, already up sharply over a year ago, are getting another great boost from RCA Victor's newest advances: "Wireless Wizard" remote tuning, the new natural "Living Color" picture, and the new one-year warranty of dependability.

This fall's exciting surge of color programming includes the World Series, college football, drama, comedy, every kind of entertainment. There's a whole new world on the TV horizon: the exciting world of color. It is the future of the entire television industry and everyone in it. And it gets bigger and brighter every day.



RADIO CORPORATION OF AMERICA







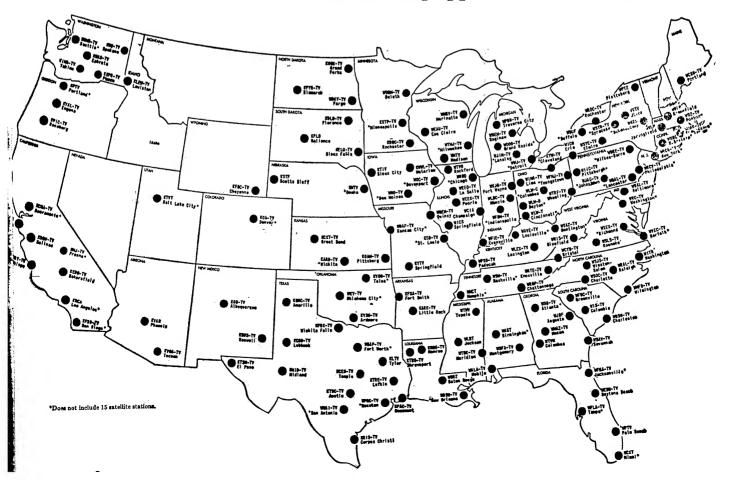
THREE STARS of RCA-sponsored Color shows this fall: Perry Como, George Gobel and Eddie Fisher.

19

NBC TV Network stations were transmitting black-and-white



Now 139* NBC TV Network stations equipped to transmit color



In the decade past and present SCREEN GEMS has enjoyed an enviable record of achievement with these fine shows over the NBC Television Network:

FORD THEATRE
FATHER KNOWS BEST
JEFFERSON DRUM
SHIRLEY TEMPLE'S
STORYBOOK

THE WEB

THE GEORGE SANDERS MYSTERY THEATRE (oops!)

CIRCUS BOY

77th BENGAL LANCERS

RUFF AND REDDY

COWBOY THEATRE







DRAGNET starring Jack Webb. #1—again, the highestrated of all Suspense Dramas on NBC-TY*. (Tuesdays, 7:30 PM). Sponsored by Bulova Watch Company. Produced by SHERRY TV, INCORPORATED with REVUE facilities.



WAGON TRAIN Starring Ward Bond and Robert Horto 27.3 avg. NAA rating, 1957-58 on NBC-TV*. (Wedne days,7:30 PM). Renewed by Ford... with National Bisca (new sponsor). Produced by REVUE in association with

SOURCE: Nielsen Average Audience Ratings. *Oct. 1957 to May, 1958. **August, 1958.



Tales of WELLS FARGO starring Dale Robertson. #1—highest-rated weekly show on NBC-TV*. (Mondays, 8:30 PM). Renewed by Pall Mall and Buick. Produced by OVERLAND Productions with REVUE facilities.

WIN



RESTLESS GUN, Starring John Payne. #2—2nd highest-rated of all weekly shows on NBC-TV*. (Mondays, 8:00 PM). Sponsored by The Procter & Gambia Company (Jif), and Sterling Drug Company (Bayer Aspirin, Phillip's Milk of Magnesia). Produced by WINDOW GLEN Productions with REVUE facilities.

IACIE (





Spense Dramas on NBC-TV*. (Fridays, 9:00 PM). Rewed by American Tobacco Co.... with Bulova (new sponse). Produced by LATIMER Productions with REVUE facilities.



#2—2nd highest-rated show in television**. (Thursdays, 9:30 PM). Sponsored by Ford this summer and produced by BETFORD Corporation with REVUE facilities.



CIMARRON CITY Starring George Montgomery with guest stars Fred MacMurray, Dorothy Malone and many others. Premiere September 27th on NBC-TV. (Saturdays, 9:30-10:30 PM). Produced by REVUE in association with NBC.

ANSHIP III

win and place on NBC-TV with showmanship from Fevue productions/distributed by mca tv

THE DINAH SHORE SHOW



OCTOBER 5th - 9 to 10 PM

NBC-TV-COLOR

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Under National Theatres direction this character will be conscientiously maintained. Kansas City will continue to get the finest in sight and sound from Signal Hill.

It is a point of considerable pride that Signal Hill is the source of NBC programming for this most important segment of the great midwest.



J ohn Guedel and Art Linkletter

On a day in Fall 17 years ago

H appily presented a

N ew show, People Are Funny. It was

G reeted with rare and virtually

U namimous praise. It has been going strong

E ver since.

D elighted, John Guedel met Groucho Marx

E ventually, and

L eft with him the idea for a

P rogram called You Bet Your Life.

R ight off, it, too, was met with

0 verwhelming critical praise. Still

D elighted, John and Groucho are

U understandably joyous as they

C elebrate their 12th year in

T elevision.

I n extending gratitude, they can't

0 mit

N BC. Thanks. It has been

S well.

MILTON BERLE

STARS in the

KRAFT MUSIC HALL



PremiereWednesday, OCT. 8th 9 PM EST



WSM-TV

Top Dog in Nashville for Eight Years!

Thanks, NBC



Channel 8 . WOODland Center . Grand Rapids, Mich.

The only NBC-Television station

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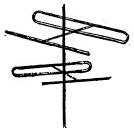
and Central Michigan Area



Willie Wood and all the other WOOD anders are proud to be a part of the NBC family.

CONGRATULATIONS NBC!





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Friday -- 7:30 p.m.

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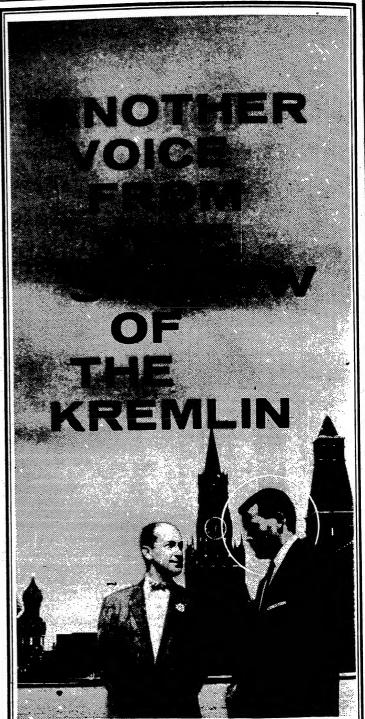
3

SPRINGFIELD MISSOURI

MISSOURI'S

THIRD LARGEST

MARKET



Looking down on Irving R. Levine, left, NBC's man about Moscow, and KOMO's Keith Jackson, are St. Basil's Cathedral and the Kremlin.

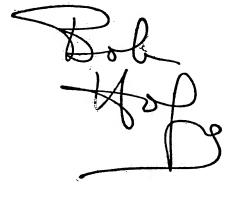
He is the witness and the witnessed of history. Nearby, at the Khimkinskoe Reservoir, Moscow, are six sleek racing shells—one from the University of Washington, the others, Russian. Soon, the taut expectant crews will send them hurtling to the finish line* and the magnificent tableau of an international sports event will unfold 7,544 miles away—Keith Jackson, KOMO. Seattle, reporting direct via radio and on-the-spot TV film coverage... with an important assist from NBC.

This is history's first live, direct broadcast of an athletic event from Russia. This is broadcasting's remotest remote. This is responsible broadcast journalism. This is...

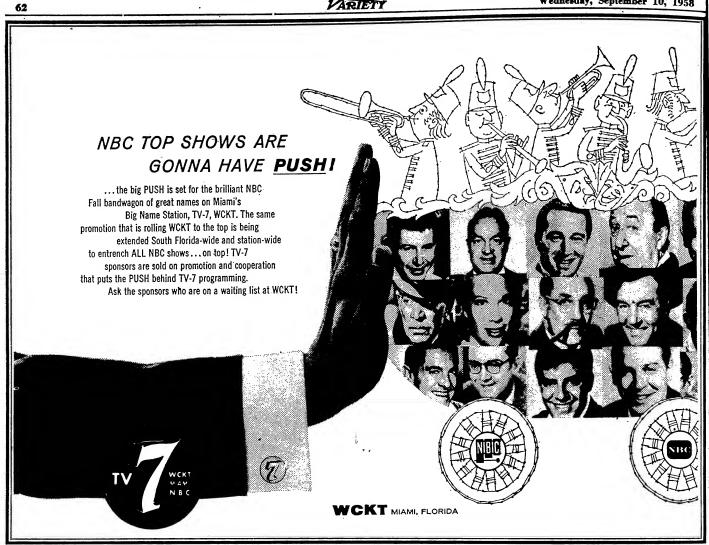
KOMO-TV · SEATTLE KOMO-RADIO · NBC-TV · RADIO · NBC-TV · RADIO

 ullet The world first learned of the two and one-half length U of W victory through Jackson's live broadcast.

The



Show



DR. FRANK C. BAXTER

THE BELL SYSTEM SCIENCE SERIES

NBC - NETWORK

HARVEST KRCA - LOS ANGELES

Representation: BOB LONGENECKER

NBC's '58-'59 plans -- now check this...

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We're proud to be carrying your outstanding fall schedule...

and...We have some fine shows of our own!





PITTSBURGH

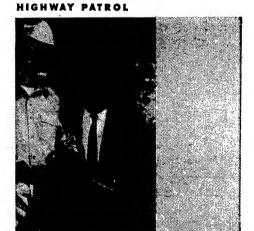


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America's Most Prosperous Market

*Serving more homes than any other television station in Siouxland

SIOUX CITY, IOWA

*ARB Area Study—Jan. '58





His Third Year for FORD

NBC-TV

Thursdays-9:30 P.M.

sponsored by
The Ford Division
of
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(J. Walter Thompson)

with

THE TOP 20

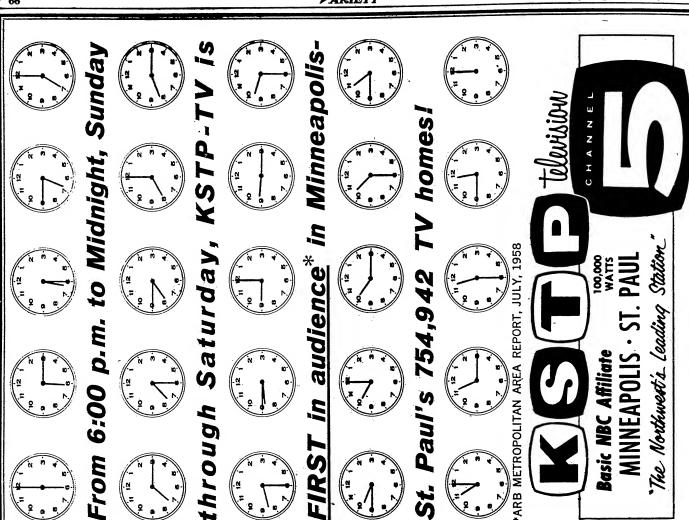
GUESTS

Producer-Director	BOB FINKEL
Writers DAN	NY ARNOLD-HOWARD LEEDS
Musical Director	HARRY GELLER
Choreographer	WARD ELLIS
Set Designer	ED STEVENSON
Executive Producer	

Public Relations
FREEMAN & WICK



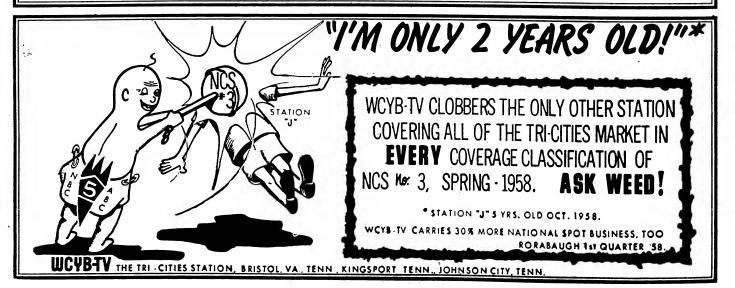
Personal Managements
CLIFFIE STONE

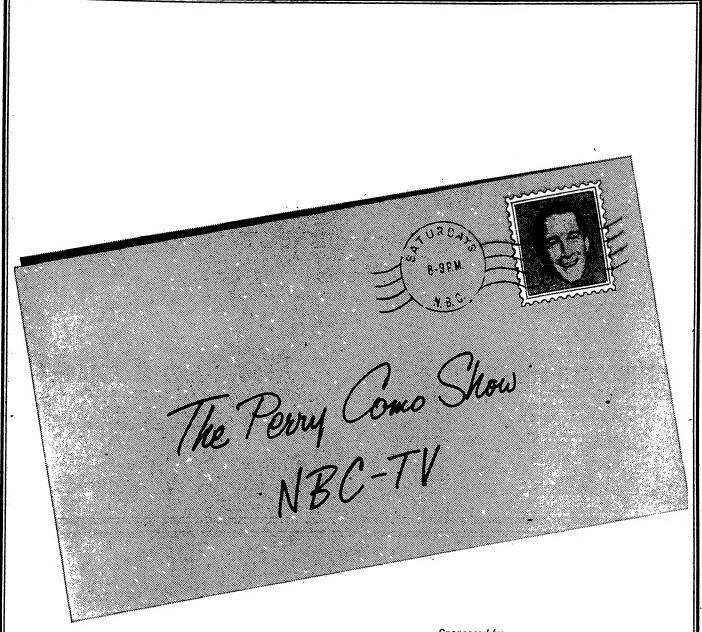


BOB FINKEL

PRODUCER - DIRECTOR

"THE FORD SHOW"





Sponsored by

AMERICAN DAIRY ASSOCIATION

(Through - Campbell-Mithun, Inc.)

THE CHEMSTRAND CORPORATION

(Through - Doyle Dane Bernbach Inc.)

KIMBERLY-CLARK CORPORATION

(Through - Foote, Cone & Belding)

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(Through - Sullivan, Stauffer, Colwell & Bayles, Inc.)

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"THE CALIFORNIANS"

Starring RICHARD COOGAN

Executive Producer ROBERT F. SISK

Produced by FELIX FEIST

Sponsored by SINGER SEWING MACHINE CO. LIPTON'S TEA

"LOVE AND MARRIAGE"

Written by MEL SHAVELSON
Directed by BOB SWEENEY
Produced by P. J. WOLFSON

NBC KRON is / TV in SF

KRON-TV CHANNEL 4 Completing Nine of NBC's Ten Big Years
As A Basic Affiliate of San Francisco's
Most Favored Network.

---- San Franciscans are sold on KRON-NBC-TV

to NBC

Congratulations to NBC, America's First Television Network, as it embarks on its Second Decade of Programming Leadership and Services for the 1958-'59 Season

from

WSLS.TV

WSLS - TV - 10 Roanoke—Virginia's Number 1 Television Market
When you buy Virginia's Number One TV Market . . . Buy the Quality Station
According to NCS Number 3, WSLS-TV has 13% More Daily Viewers
than the other TV Station in Roanoke

(DAYTIME DAILY — 139,720 TV HOMES . . . NIGHTIME DAILY — 167,680 TV HOMES)

*ARB Shows WSLS-TV'S Total Share of Audience in excess of 50% sign-on to sign-off
SIGN-ON TO 6:00 P. M. AND 6:00 P. M. TO SIGN-OFF

*ROANOKE ARB -- ONE WEEK -- FOUR WEEK NOV., DEC., FEB., MAR.





CONTINUOUS CONTINUOUS UNQUESTIONED LEADERSHIP

IN HOUSTON AND THE GULF COAST

NBC KPRC-TV

CHANNEL 2-HOUSTON, TEXAS Represented nationally by EDWARD PETRY & CO.

THE CHEVY SHOW•THE BELL TELEPHONE HOUR • SHIRLEY

THE CHEVY SHOW . THE BELL TELEPHONE HOUR

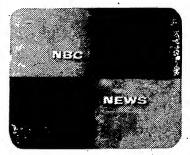
TEMPLE'S STORYBOOK . THE DINAH SHORE CHEVY SHOW

Presented on NBC-TV

by

HENRY JAFFE Enterprises

SHIBLEY TEMPLE'S STORYBOOK . THE DINAH SHORE CHEVY SHOW



CHET HUNTLEY,

NBC NEWS, NEW YORK

... and

DAVID BRINKLEY,

NBC NEWS, WASHINGTON

... And This Is NBC NEWS... The Huntley-Brinkley Report... Assembled For Television Every Weekday Night By The World's Largest And Most Comprehensive Broadcast News Organization... The News Department of The National Broadcasting Company..."

GEORGE ENGLUND

Producing and Co-Directing

THE EDDIE FISHER SHOW

Every Tuesday Evening

STARTING SEPT. 30

on NBC-TV

THE Escie Tisher SHOW

IN EVER LOVIN' LIVING COLOR



EIGHT O'CLOCK

EVERY OTHER TUESDAY EVENING

STARTING SEPTEMBER THIRTIETH

FOR

Chesterfield



WRGP/TV

CHATTANDOGA

. scores a clean samp:

FIRST in CHATTANOOGA FIRST in NCS No. 3 . . . FIRST in ARB.

Here is documented proof that WRGP-TY dominates the Chartenooga area!

5 more counties than any other television station in the Chattanooga area*

22 more quarter-hour wins than all other Chattangoga TV stations put together**

A ACCOMPANY TO MICE BY J. 11 ART I WITE A WITE REPORT JUST 7 - AUGUST 2. 1914

These figures mean a lower-than-ever cost-per-thousand to WRGP-TV advertisers!

THE MAD WAYES REPRESENTED MATIONALLY BY NOW TRUPPISION, BIC.

wrgp/tv channel 3 chattanooga ternessee

Henrietta sees Red

and puts a \$1,000,000 film library to work!

Timebuyer Henrietta Hickenlooper picks WJAR-TV because WJAR-TV has a corner on quality feature films in the Providence market — the cream of the crop from 20th Century Fox, Warner Brothers, Selznick, MGM, RKO, Columbia, United Artists!



Channel 10 . Providence, R.I. . NBC-ABC . Represented by Edward Petry & Co., Inc.

FRANK GRUBER

Creator of

TALES OF WELLS FARGO
THE TEXAN
THE QUIET MAN



640 FIFTH AVENUE, NEW YORK 19, N. Y.)

CHICAGO

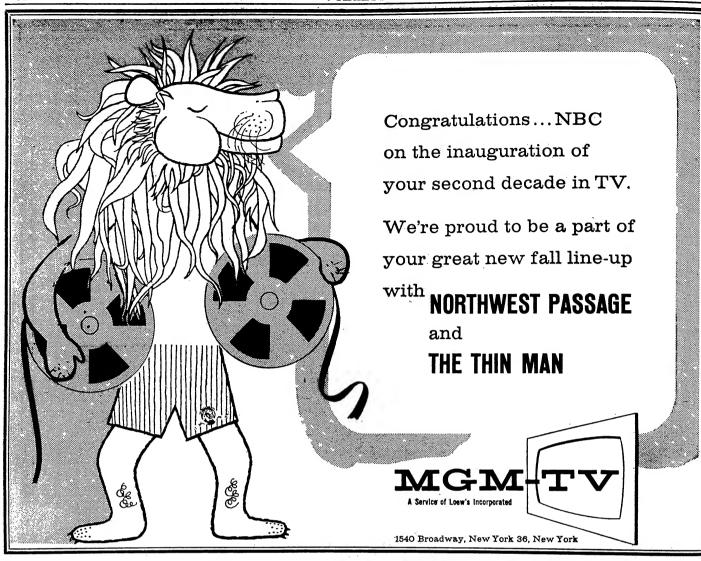
8 South Michigan Avenue

BEVERLY HILLS
9650 Santa Monica Boulevard

DALLAS
Fidelity Union Life Building

MIAMI BEACH 975 Arthur Godfrey Road

LONDON
REGENT HOUSE
235-241 REGENT STREET



Youngstown's Most Powerful TV Station

WFMJ-TV

CHANNEL 21

NBC

(BASIC)

IN

A

TOP

ALI

UHF

MARKET

YOUNGSTOWN, OHIO

Serving Coastal California

KEY-T

SANTA BARBARA

Only TV station with primary coverage of Santa Barbara, Ventura and San Luis Obispo counties.

- 341,400 PEOPLE
- 106,300 HOUSEHOLDS
- \$450,787,000 RETAIL SALES

METROPOLITAN SANTA BARBARA tops all California metropolitan markets in per capita retail sales.

ABC CHANNEL 3

Represented by HEADLEY-REED CO.

The greatest audience shift...

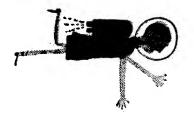




in television's decade took place



during 1957-58. This shift was to...









DOCUMENTATION

Nielsen Multi-Network Area Report, April 1957 and April 1958, 7:30 to 10:30 PM, Sunday through Saturday.

AVERAGE AUDIENCE RATING — NBC's 22.1 average per minute in the Nielsen competitive markets means an audience 12% greater than the second network's, 43% greater than the third network's. NBC's audience increased by more than 13% over last year, while the second network declined by 18%. And National Nielsen confirms the trend.

HALF-HOUR WINS — Of all 42 evening half-hour time periods in network option time NBC wins 22 firsts, the second and third networks 10 each. While NBC has more than doubled its wins since last year, the second network has dropped by half. National Nielsen confirms the trend.

WINS BY NIGHTS OF THE WEEK - NBC wins four out of the seven

nights; the second network leads in average audience per minute on the remaining three. National Nielsen reports the same for both networks.

Further confirmation of this huge audience shift comes from ARB. In 29 major markets where all three networks compete directly. NBC has increased its share of audience in 25, while the second network has increased in only 4. (ARB Feb.-Mar. 1957 and 1958, 6 PM-Mid.)

You will want to see NBC's new presentation documenting in full this audience switch, both nighttime and daytime. Call your NBC Salesman.

NBC TELEVISION NETWORK

Company on the completion of the first ten years of the NBC Television Network and our compliments to NBC for its outstanding contribution as the leader in pioneering and developing a great public service medium in entertainment, communications and community welfare.



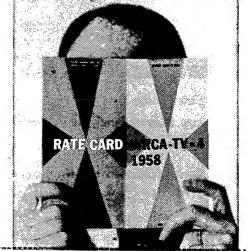
WILLIAM MORRIS AGENCY, INC.

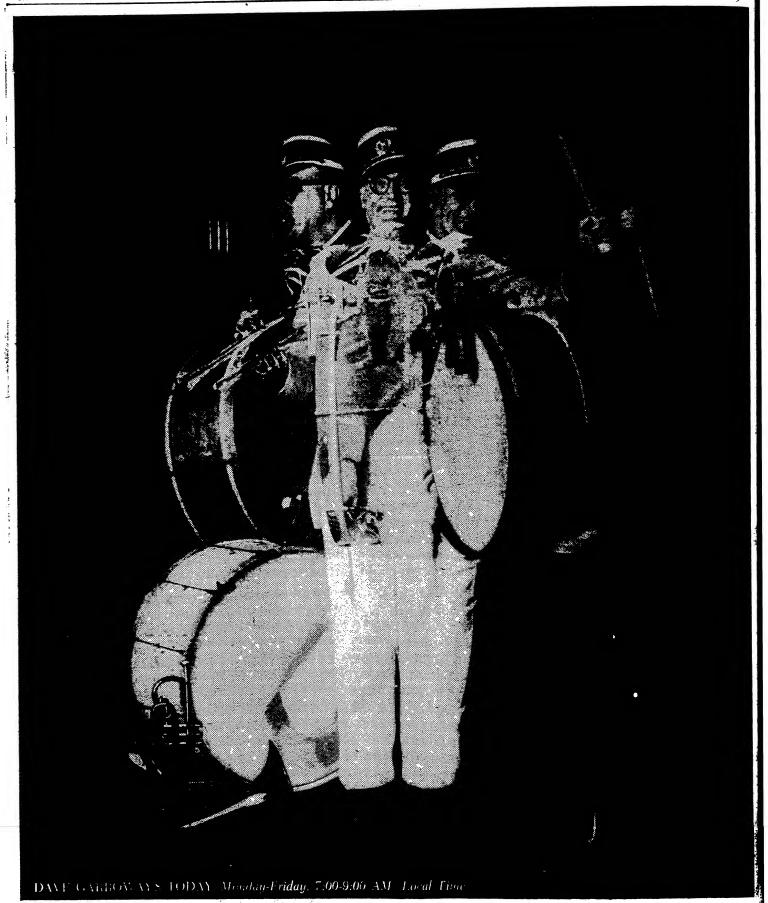
NEW YORK · BEVERLY HILLS · CHICAGO · LONDON · PARIS · ROMB

BEST SELLER FOR 10 YEARS RUNNING



And a better seller for advertisers today than ever. That's why more advertisers are now investing more money on WRCA-TV than at any time in its history! WRCA-TV-4





Entertaining or selling, Dave Garroway and Jack Paar give it everything! The warmth, excitement and enthusiasm they generate is ready now to sell for you.

These gentlemen are natural-born audience-builders. TODAY's audiences are up 34% since last year—a single participation now nets you 4,500,000 all-family viewer impressions! The JACK PAAR SHOW now clocks

3,750,000 adult viewer impressions per participation. Jack's audience has zoomed 125% in just one year to hit the all-time high for any late-evening network show! And Dave and Jack get results for their sponsors, results that keep leading advertisers coming back for more. On TODAY: The Insurance Co. of North America (4th year); Evinrude Motors (4th year); Grove Labs. (4th



year); Beltone Hearing Aids (4th year); Time, Inc. (3rd year). On the JACK PAAR SHOW: Polaroid; Bristol-Myers; Marlboro Cigarettes; Norelco; Coopers, Inc.; Block Drugs — all with Jack for his second year! These shows are specifically designed to deliver net-

work television with maximum flexibility. What's more,

the TODAY-JACK PAAR SHOW Dividend Plan gives

you 10 bonus participations for every 30 purchased.

As showmen and as salesmen, Dave and Jack are personal friends to millions and millions of viewers who

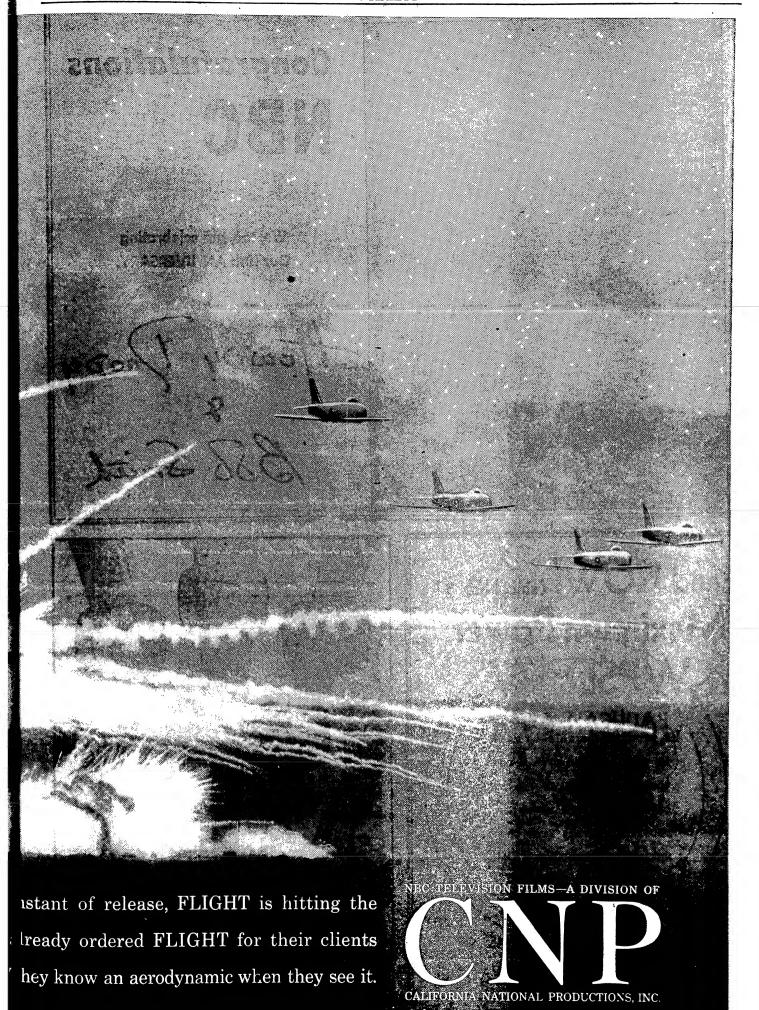
sonal friends to millions and millions of viewers who like them, look up to them, and — most important — believe them. They'll sell your product to beat the bandl

NBC TELEVISION NETWORK



DIRECT HIT! Smack on target from the

mark again and again with astute advertising agencies. Among those who have are J. Walter Thompson, BBDO, Young & Rubicam and Campbell-Mithun.

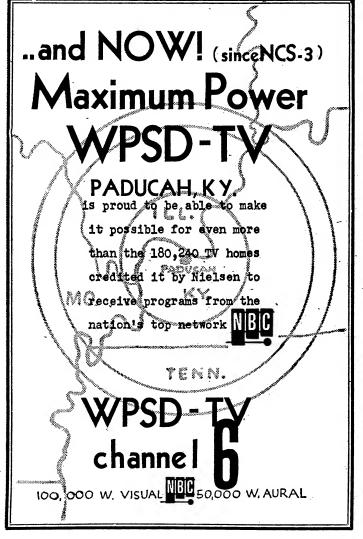


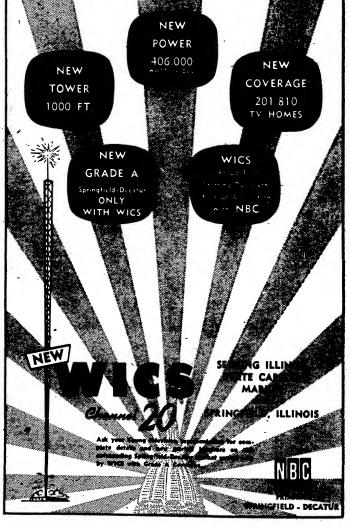


Congratulations NBC

We, too, are celebrating Our 10th ANNIVERSARY.

Howdy Doody 8 BSB Smith





Iph Edwards PRODUCTIONS



BOB BARKER m.c. "Truth or Consequences"



BILL LEYDEN m.c. *It Could Be You "

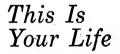








Claire Sanders, Bob Flaherty, Ardath Potts, Judy LoRigo, Carmen Watson, Hattle Gleason, Gerrie Cassidy, Jewell Barrows, Tillie Sanders, June Allen. Grace Griffin



Producer AXEL GRUENBERG Director DICK GOTTLIEB

Janet Tighe.

Paul Phillips, Mort Lewis, Don Malmberg, Fran Wood,

Lynne Voeth,

Barbara Fleming, Alice Armbruster, Jan Boehme.



Truth or Consequences

Producer ED BAILEY · Director BOB LEHMAN Jerry Payne, Jerry Bowne, Randy Edwards, Harrison Baker, Virginia Danson, Miit Larsen, Robert Lauher, Vicki Risk, Cal Howard, Janet DeHaven.



It Could Be You

Producer STEFAN HATOS · Director STUART PHELPS Jim Critchfield, Leslie Raddatz, Dean Sander, Carl Fredericks, Hank Kovall, Jay Stewart, Florence Blackmon, Wilma Cobb, Addie Lash, Joe Landis, Henry Hoopie, John Daugherty, Jim Gompers.



THE GEORGE BURNS SHOW

Presented by Colgate-Palmolive Co.



Larry Keating

Bea Benadaret

Harry Von Zell

Ronnie Burns

Starting October 21 on NBCTV. Every Tuesday at 9 p.m. - EST

KCEN-TV

Dominates The Big, Busy

WACO-TEMPLE

CENTRAL TEXAS MARKET

With

NBC PROGRAMS

As an NBC affiliate since the day KCEN-TV went on the air in 1953, this station is proud that the added strength of NBC programs going out over KCEN-TV's 100 KW maximum power and 833 foot antenna enables us to reach the largest audiences in the 31 county Waco-Temple market. Although not a basic, KCEN-TV is ordered by far the majority of NBC advertisers. These NCS No. 3 figures show what the NBC-KCEN-TV team delivers:

NCS No. 3-TV	Increase
Spring, 1958	Over NCS No.
Homes Reached Monthly103,590	17.66%
Homes Reached Weekly 99,810	17.81%
Weekly Daytime Circ 89,080	16.05%
Daily Daytime Circ 62,550	10.31%
Weekly Nighttime Circ 99,060	19.33%
Daily Nighttime Circ 78,280	14.41%



KCEN-TV



TEMPLE-WACO, TEXAS

100 KW Maximum Power on Channel 6

Represented By Blair Television Associates, Inc.

.. And, in addition to the Great line-up KOA-TV offers..



PETE SMYTHE'S GENERAL STORE
Monday thru' Friday • 3:00 to 3:30 pm



WEATHERMAN BOWMAN
Monday thru' Friday • 5:05 and 10:10 pm



DON ROBERTS NEWS
Monday thru' Friday • 10:00 pm



JERRY TOLBERT SPORTS Monday thru' Friday • 5:10 pm

Plus high rated syndicated in Jwy display to the high rated syndicated

KOA-TV
NBC in DENVER CHANNEL

Call NBC Spot Sples





A SPARTAN PRODUCTION

Starring CRAIG STEVENS.
Created and Produced
by BLAKE EDWARDS.

PRESENTED BY: BRISTOL-MYERS CO.

AGENCY: DOHERTY, CLIFFORD, STEERS & SHENFIELD, INC.

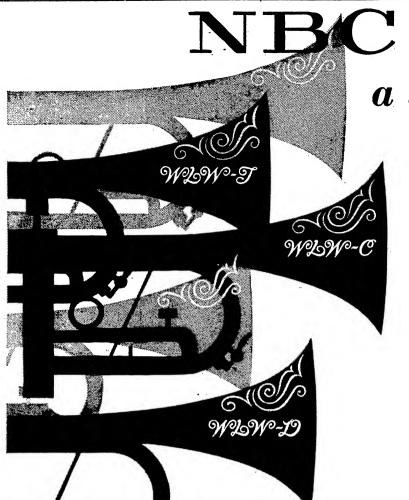
D-C-S-S

DOHERTY, CLIFFORD, STEERS & SHENFIELD, INC.

ADVERTISING

530 Fifth Avenue New York 36, N. Y. YUkon 6-6500 8776 Sunset Blvd. Los Angeles 46, Calif. OLeander 5-8950

IN TV & RADIO Ammens...The Borden Foods Co....Chooz...Correctol...Diamond-Gardner Paper Plates...Eastman Chemical Products, Textile Fibers...Feen-a-mint...Fluffy Instant Mashed Potatoes... Four Fishermen Fishsticks...McCormick's FUN...Golden Blossom Honey...Ipana...Ipana Plus...Ipana Touch-n-Brush..."Junket" Rennetized Cereal...Medigum...Minit-Rub...Mueller Macaroni and Spaghetti Products...Mum...Noxzema Shave Cream...Borden's Ice Creams...Regutol...Sentor Medicated Acne Cream...Slice 'n Serve Cakes...Theraderm...Vitalis.



a salute to you!

WLW-T... WLW-C... WLW-D are happy to be members of the NBC-TV family in their second decade of television... and are proud to uphold the great National Broadcasting Company tradition of leadership and accomplishment.

Crosley Broadcasting engineers and electronic specialists helped pioneer the television industry in America. WLW-T was the first TV Station in Ohio, followed shortly by WLW-C and WLW-D. WLW-T is one of the few Stations in the Country, and the only Cincinnati Station, originating its own local color programs. WLW TV Stations were the first in the United States

WLW TV Stations were the first in the United States to install Radar weather system as an important link in the U. S. Weather Bureau's National Weather Warning System.

And the Crosley Broadcasting Corporation contributed engineering assistance and transmitter site to WCET, Cincinnati, the first licensed educational TV Station in America.

The Crosley Stations have won over 100 awards for public service, programming, promotion and merchandising.

with this record-NBC-TV-we salute you.
The NBC-TV Stations of the famous Crosley group:







Crosley Broadcasting Corporation, a division of Arco

NORTHWEST PASSAGE

MGM-TV

ADRIAN SAMISH

PRODUCER

ALVIN COOPERMAN

PRODUCER

"SHIRLEY TEMPLE'S STORYBOOK"

TREASURE HUNT

Starring JAN MURRAY

10:30-11:00 A.M., Monday through Friday

on the NBC
TELEVISION
NETWORK

a Jantone Production Beginning Saturday, September 13, 9 p.m.

On NBC-TV
For Chesterfield Cigarettes

"STEVE CANYON"



WBAP-TV BASIC NBC Celebrates 10th year (1948-1958) in the FORT WORTH-DALLAS area



WBAP-TV, NBC, pioneer station of the Great Southwest celebrates its tenth year of telecasting in the Fort Worth-Dallas market area.

Join the many manufacturers who sell products to this lucrative market by placing your schedule on WBAP-TV.

WBAP-TV covers the Fort Worth-Dallas metropolitan market plus 53 rich Texas and Oklahoma Counties.

WBAP-TV is TOPS for:

- RATING LEADER
- RATE PROTECTION
- BETTER AVAILABILITIES
- FASTER MERCHANDISING
- COLOR TELECASTING



AMON CARTER, JR. HARDL HOUGH GEORGE CRANSTON ROY BACU
PETERS, GRIFFIN, WOODWARD, Inc. — Notional Representatives

The Service Station to the Wheeling (W. Va.)
Steubenville (Ohio)
Metropolitan Market

in Black-and-White and Color



Call Bob Ferguson, VP and General Manager or Needham Smith, Sales Manager CEdar 2-7777 is Wheeling

National Representatives
GEORGE P. HOLLINGBERY COMPANY

NBC... We've had a wonderful summer! Thanks.



JANET BLAIR





EDIE ADAMS



from: Que 10-year-old

to: another

WAVE-TV's second decade will be even better, too!

Yesir, Mr. NBC, we are making tremendous strides with you. "together"... with top-notele network and local programming.

and we will start our second decade in a beautiful and efficient new building, which will give our advertisers and yours better facilities than ever before.

WAVE-TV Channel 3, Louisville

LEIGH HARLINE

Composer-Conductor

Shirley Temple's Storybook

Live

"Beauty And The Beast"

"Rumpelstiltskin"

"The Legend Of Sleepy Hollow"

On Film

Composed Music for

"The Sleeping Beauty"

and

"The Wild Swans"
(Sept. 12th)

Management: MCA

Prerequisite to

Good Management Good Programming Good, Orderly Progress

National Broadcasting Company Offices and Studios are put to Right Every Night

pA

City Service Cleaning Contractors, Inc.

1564 Broadway, New York 36, N.Y. Telephone PLaza 7-8195-6

General Cleaning Service for Office Buildings, Hotels, Clubs, Theatres



THE STEVE ALLEN SHOW

NBC-TV 8-9:00 P.M. SUNDAYS

Produced by BELLMEADOWS ENTERPRISES, INC.

HASSIS BASSIS

a JOE CATES PRODUCTION

in COLOR on

NBC-TV

Monday thru Friday 2:30-3 P.M.

Starring

Fred ROBBINS

in COLOR on

NBC-TV

Monday NIGHT 7:30-8 P.M.

Starring

Jack Linkletter

Thanks to:

DAVE BROWN, Producer

and the staff of PHILLIP PRODUCTIONS Inc.

JACK RAYMOND EVELYN LEVIN

WILLIAM WATTS
WILLIAM NAUD

GAY TAYLOR PATTI REUBEN KIT KOLCHIN JANE BROOKSMITH

RALPH FRIAR
JEAN HELLER
JERRI FOTI

RACHEL MAIORANO

BOB STIVERS, JR.

- -Our Director, TED NATHANSON
- —The technical crew, program and publicity staff at NBC.
- —and all the folks at the ZIEGFELD THEATRE.
- —and to SID DUBROFF and the staff of PRIZE MERCHANDISING INC.

Sponsored by:

ALBERTO-CULVER CO.

Geoffrey Wade Advertising

THE BRILLO COMPANY

J. Walter Thompson Co.

CHESEBROUGH-PONDS CO.

J. Walter Thompson Co.

GENERAL MILLS INC.

Tethem-Laird Co.

LEVER BROTHERS CO.

J. Walter Thompson Co.

MENTHOLATUM CO.

J. Waiter Thompson Co.

ALL SET FOR ANOTHER HIT SEASON

It's great to be with NBC! And—in addition to providing millions of Detroit-Southeastern Michigan viewers with a full schedule of network features, WWJ-TV pioneers a bold new step in local family-time programming.

"THE LIFE OF RILEY"

WILLIAM BENDIX

6:30—7:00 P.M. Daily Monday Through Friday

Detroit's choicest nightly strip feature. Fresh from long-successful NBC network run. Quality showcase for fall-winter campaigns. Participations or full sponsorship available,







WSJS



is the



AFFILIATE -

for Winston-Salem Greensboro High Point

...the richest, most densely populated two-county area in North Carolina.

THE NBC McCLEERY UNIT

Presents in Living Color for the 1958-59 Season

"THE FURTHER ADVENTURES OF ELLERY QUEEN"

Devised and Produced

albert we Closery

Producer in Charge of Operations

DARRELL ROSS

Producer in Charge of Editorial

ETHEL FRANK

Directors

ALAN COOKE

LIVIA GRANITO

WALTER GRAUMAN

ALAN HANSON

LAMONT JOHNSON

Senior Editor	ANTHONY SPINNER
Unit Manager	
Casting Director	JANE MURRAY
Wardrobe Supervisor	
Floor Manager	GORDON MCCLINTOCK
Production Secretary	
Receptionist	

Script Editor	WARNER LAW
Music Director	EDWARD TRUMAN
Art Director	BOB CORRIGAN
Associate Director	CLAY DANIEL
Executive Secretary	PHYLLIS ELLIS
Production Secretary	NANNETTE EILAND
Script Service	FRED BLANCHARD

PREMIERING ON FRIDAY, SEPTEMBER 26th

WOC-TV DAVENPORT

IOWA'S PIONEER TELEVISION STATION

and WHO_TV DES MOINES

NUMBER ONE IN CENTRAL IOWA

are proud to be members of America's "FIRST TV family"—

NBC :

Congratulations.

I Congratulations.

Ito NBC for continued

leadership in Radio-T-V.

Vere proud to be

affiliated with the

number one network!

KROC-TV

ROCHESTER, MINNESOTA
NEW -Now a Metropolitan Area (SM 1958)

NEW —Now a Metropolitan Area (SM 1958)

R —Bank Debits up 27% in 1957 (FRB)

BUSIER —Total Employment up 14% in 1957 (Minn. Bureau Employ. Sec.)

STRONGER —Power increased 140% in November BIGGER —Serving still better 106,010 TV homes in 19 counties
HIGHER —Ratings UP 32% in two years. (ARB 1-58)

For your share of the \$½ billion Retail Sales in this rich growing market it's.

KROC-TV

NBC Channel 10: 240,000 Watts Represented Nationally by Meeker Company, Inc. Minneapolis: Harry C. Hyett

IVAN DITMARS

Musical Director

"It Could Be You"

(Daytime and Nighttime)

A RALPH EDWARDS PRODUCTION

"Big Game"

A JACKSON STANLEY PRODUCTION



BUDDY BREGMAN

The MUSIC SHOP Starting Thursday, Oct. 2nd 7:30-8:00 PM E.D.T. - NBC-TV



EDDIE FISHER SHOW

Starting Tuesday, Sept. 30th 8:00-9:00 PM E.D.T. - NBC-TV

JOHN NEWLAND

NOW!

KIVA SERVES
THE RICH IMPERIAL
AND YUMA VALLEYS
WITH 316,000 WATTS
MAXIMUM POWER*

AGRIBUSINESS IS
BIG BUSINESS
IN THE KINA AREA
WHERE 1957 GROSS
FARM INCOME WAS
228 MILLION DOLLARS
AND RETAIL SALES
TOTALED 155 MILLION

KIVA'S 83%
ARB AUDIENCE SHARE
MAKES IT THE <u>ONLY</u>
MEDIUM DOMINATING
THE ENTIRE MARKET

*Effective September 28, 195





MBC, CBS, ABC METWORKS
VALLEY TELECASTIME CO., INC.
HARRY C. BUTCHER, PRESIDENT
• EDWARD J. MARSETT
Vice-President — Hattenul Sales

MA, ARIZONA • EL CENTRO, CALIFOR

Represented by Hollingbery

THE FACE IS FAMILIAR

Grank Blair

KVAL-TV

Nearly $\frac{1}{4}$ of Oregon's Families See

NBC

On KVAL and KPIC

Channel
EUGENE
NBC affiliate



KPIC-TV 4

For The Finest In Offset Lithography

For the past 10 years we have satisfactorily performed innumerable graphic arts services for NBC ADVERTISING and PROMOTION.

UNITED OFFSET COMPANY

186 West 4th Street New York, N.Y., WA 4-8815

HUDSON FAUSSETT

Producer-Director

Armstrong's Circle Theatre
(4 years)

Producer-Director

Paul Winchell Show

CURRENTLY

Director

Tic-Tac Dough

Monday Thru Friday

NBC-TV

Proudly Covering

The Central
California Coast
for NBC-TV

136,450

HOMES

Average Weekly Nighttime Audience

NCS-3

Average AA Quarter Hour Rating

KSBW-TV-42.0

KSBY-TV-36.2

ARB Metropolitan Area Report, March, 1958

THE .

GOLD COAST STATIONS KSBW-TV

SALINAS-MONTEREY, CALIF.

SAN LUIS OBISPO, CALIF.

See H-R TELEVISION, INC.

...and travel is just one part of this program!

In the year just passed-Queen For a Day traveled its participants 1,358,474 miles.

Queens elected on this daily NBC telecast were sent to 40 states.

And to Mexico, Canada, Alaska, Bahamas, Belgium, Honolulu, France, Monaco, Italy, Holland, England, Switzerland, Scotland, Germany, Ireland, West Indies, Australia and Lichtenstein.

In their travels, Queens were met by Ambassadors, Ministers, Congressmen, Mayors and VIP's, including Vice President Nixon and the Lord Mayor of Dublin. One Queen had an audience with Pope Pius XII.

Granting Queens' wishes, children were brought to America from French West Africa, France, Greece, Poland and Germany.

A father was flown in from Panama.

- ... Queens were traveled every conceivable way except by submarine. A definite NO from the Pentagon on that. The impossible takes a little longer.
- ... One Queen wanted to ride in an oomiak. It was arranged.
- ... Queens elected by our daily audiences are peripatetic...
- ... In a typical month, a Queen was flown across the Atlantic, bringing a negro baby from Africa to a Los Angeles hospital...
- ... Detroit newlyweds, ages 86 and 75 were brought to Hollywood for a honey-moon...

- Dr. Kitely of Saskatchewan was flown to California for a rest after fifty years of Alaska service, and having delivered his five thousandth baby...
- ... A Queen was attending the Potato Festival in Klamath Falls, Oregon ...
- ... Another was handing out medals at the Forest Festival in Elkins, West Virginia ...
- . . . A crippled boy and his father were watching Milwaukee win the World Series. It was the last ball game the boy would ever see.

There is also a bit of whimsy:

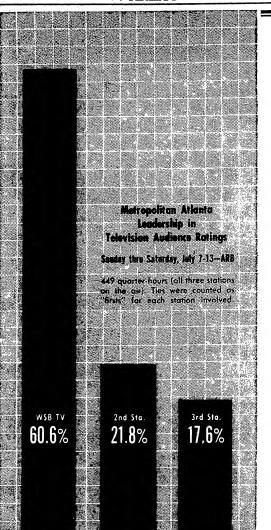
- ... A Queen and her companion got tipsy in Paris ...
- ... A Queen visited Lake Tahoe and refused to leave ...
- ... A Queen baby-sat with the children of Dublin's Lord Mayor . . .
- . . . Two Queens were made Indian Princesses . . .
- . . . A bear cub presented by the Canadian Government—and named Jack Bailey, Jr., became ill at the idea of coming to Hollywood . . .
- ... A Queen sent to the Mardi Gras witnessed a shooting there ...
- ... A Queen disappeared for two days in a Rent-A-Car provided by the program. Where she went no one knows.

Each day a new Queen. Each day a new traveler—to somewhere!



A RAYMOND R. MORGAN PRODUCTION 6233 HOLLYWOOD BOULEVARD

Here's how **WSB-TV** dominates the Atlanta market



An advertisers choice of television stations in Atlanta can make a sizable difference in his sales results. Chart shows one of the reason why.

Of the three television outlets in Atlanta, WSB-TV is viewed by the most people over 60% of the time. This preference factor -as shown by ARB-is greater than that of the other two stations combined.

Significantly, Nielsen Station Index for the Atlanta area, June 8-July 12, shows almost identical percentages. 61.9% for WSB-TV, 22.4% and 15.7% for the other two.

This massive preference for one station in Atlanta is built on WSB-TV's record of superior local and network programming, top news service and staff work of high professional quality. Certainly your advertising belongs on WSB-TV.

WSB-TV is affiliated with The Atlanta Journal and The Atlanta Constitution. NBC affiliate. Represented by Edward Petry & Company.

Reflections on Censorship

storm ensued at the time but a retrospective appraisal suggests we were sound. (Intent is all-imporwere sound. (Intent is all-important. Take the Charleston, West Virginia, television station which this past July telecast a 70-minute arrival by Caesarean section of a 9 lb. 13 oz. baby boy, watched by an estimated 1,000,000 viewers.)

We've been cited for our censorial contributions to matters relating to mental illness and mental health education. With other NAB subscribers we have

eschewed subliminal perception With the rest of the industry's best elements we censors, mind you have spoken out for honesty and have spoken out for honesty and realism in broadcasting, including non-sensational uses of the so-called strong words where serious plot and sincere character delinea-tion justify them. I mean "hell" and "damm" and "rape." (Not that Lloyd Bridges early in 1956 gave us no problems with his inadver-tent slip into actual profanity where none was intended! Not that

Siobhan McKenna in "The Letter" in her charge of rape at the top of the show did not make us take pause! Not that "Born Yesterday" in the fall of 1956 did not find us living, on a couple of lines, a touch too dangerously!)

Any departure from average routine taken by broadcasters on almost anything where feelings run high risks misunderstanding some-where in the audience. Sometimes from quarters least expected, some

From Commercials To Depicting 'De Lawd'

Depicting 'De Lawd'
Look at Variery Dec. 4, 1957 for
a rundown of the excitement surrounding our network use of Exgulsite Form brassiere commercials
widely used locally coast-to-coast,
sans incident, before that. Also
'57 consider the peculiar nature of
criticism as trickled in on such
disparate entries as "Green Pastures" and "The Little Moon of
Alban." Fundamentalists scored us
for humanizing the Lord, with a
couple reading insult into initial
injury because that giant of a percouple reading insult into initial injury because that giant of a performer, William Warfield, is Negro. Some non-Catholics on "Little Moon of Alban" suspected us of a liaison with Rome. (An interesting switch; what The Sign editor, Father Ralph Gorman, C.P., calls "the ghetto Catholic" seems suspicious our connections go downward where it's warmer!)

"the ghetto Catholic" seems suspicious our connections go downward where it's warmer!)

This year's controversial high spots, censorially speaking, have boiled down to (1) the Jonathan Winters meeting on Jan. 29 with Ashley Montagu, (2) an April 16 "Wagon Train" wherein the outcome of an Indian rape posed a frontier coup (and us) a problem in tolerance, and (3) some individual stations' too-early schedulings clock-wise of some Mike Hammer dillies.

(1) The worthy Arlene Francis, daytime, earlier, having without upset explored along straight lines the anthropologist's evaluation of an uncontested American bosom fetism, major goof on the January incident would appear to be burdening the vacationing Paar's substitute, working before a self-conscious studio audience, with the problem at all. (2) Pregnancies, wanted and otherwise, dating back

at least to Mary Kay and Johnny in television, further in other media, not to mention the dawn of history, misjudgment as to that "Wagon Train" seems largely cen-tered around hour of broadcast and insufficient equivocation in the diclog. (3) As for Mickey Spillane, allow us our snobbism, there is just no accounting for tastes. We'll just follow the NAB lead, edit where necessary, locally schedule late.

necessary, locally schedule late.

So where are we? About full circle, I guess; seldom under par for the course; historically up to Paar. Censorially speading, British tv is alleged to be freer; could be. As to tv here—even with conceded faux pas—seems as though extremist demands for more censorship flow more from the attitudes of an ever-present fringe of would-be censors than occasions to justify them and (VARIETY Jan. 9, 1958) confirm there are "Too Many Censors, Not Enough Sense."

'GREEN PASTURES' NBC-BBC PARLAY

London, Sept. 9. Marc Connelly's "The Green Pastures" will be alred by BBC-TV next Sunday (14). The author is here to co-produce the piece

is here to co-produce the piece which will have its first tv airing in Britain. He will also introduce the play It's also being repeated on NBC.

Although the play has been broadcast three times by sound radio, it is not licensed by the Lord Chamberlain for presentation in the theatre. The film never got a certificate from the British Board of Film Censors, and applications for its screening had to be passed by local authorities. William Marshall will head an all colored cast of over 50 in the tv production.

JACK LESCOULIE

FRED RHEINSTEIN

Milberg Productions is proud to announce another TV season of great plays on The Hallmark Hall of Fame



OCTOBER 13th, 1958

Julie Harris Christopher Plummber

(stars of "Little Moon of Alban" reunited)

Victor Jory

"JOHNNY BELINDA"

by ELMER HARRIS—adapted for television by TED APSTEIN-Produced and directed by GEORGE SCHAEFER.

DECEMBER 9th, 1958

"The 1958 Hallmark Christmas Tree"

an original Christmas production especially created for the Hallmark Hall of Fame by Helen Deutsch. An enchanting blend of Christmas stories, carols and ice fantasies.

Directed by KIRK BROWNING

NOVEMBER 20th, 1958

TV Premiere of Fabulous Musical Comedy filled with Cole Porter's unforgettable hits

Alfred Drake Patricia Morison

the original Broadway stars in

"KISS ME, KATE"

Book by SAM and BELLA SPEWACK.

Produced and directed by GEORGE SCHAEFER

FEBRUARY 5th, 1959

An Original Valentine play by James Costigan

(author of "Little Moon of Alban").

MARCH 23, 1959

A repeat performance by overwhelming popular demand.

MARC CONNELLY'S

"The Green Pastures"

winner of 10 major awards in 1958.

Starring William Warfield, Eddie "Rochester" Anderson

and the rest of the original cast.

Produced and directed by GEORGE SCHAEFER.

APRIL 28th, 1959

Eugene O'Neill's famous comedy

"Ah! Wilderness"

Adapted by ROBERT HARTUNG

All-Star cast to be announced.

Executive Productr MILDRED FREED ALBERG

Each of these plays (except for the 60 minute Christmas program) will be 90 minutes in color and black and white on NBC-TV, live from New York.

LOOK WHO GETS THE BIGGEST SLICE IN SACRAMENTO!



SHARE OF AUDIENCE*

Sign-On to Sign-Off

KCRA·TV...52.5%

STATION "B".....38.1% STATION "C".....12.7%

If you want to sell merchandise, you have to have an audience. KCRA-TV gets a 52.5% share of the Sacramento, California audience, bigger share than two other com-

peting stations combined.

Join the man who came to dinner. Call your Petry man now and check KCRA-TV's lush menu of availabilities.

> Represented by EDWARD PETRY & CO.



Kyle MacDonnell

Continued from page 32

emcee role. Guest swappers included Wally Butterworth, Bill Harrington, Hugh Conklin and others who swapped records, Cape Cod houses and garages, boys' trains for roller skates, etc.

The Western craze had not yet reached the tv lanes but whodunits were beginning to crowd out singers and roller skating derbies. Viewers knew almost instantly that someone was lurking in the rhodo-dendrons behind a bay window and that the butler did not do it because that was made crystal clear in the first regularly screduled series of mystery dramas in the spring of 1948 on NBC-TV. The series was slugged "Barney Blake—Police Reporter" with Gene O'Donnell and Judy Parrish playing the leads. Wynn Wright was producer. Dramatic highspot of 1948 was the ushering in of the Philco Playhouse in the choice Sunday 9 to 10 p.m. slot. It began as a dramatic program produced by members of Actors Equity and was the first

house in the choice Sunday 9 to 10 p.m. slot. It began as a dramatic program produced by members of Actors Equity and was the first time the organization was linked with a commercial endeavor. Proceeds were to go to the Actors Fund of Actors Equity. The late Bert Lytell, former prexy of Actors Equity, was overall production supervisor and host. Fred Coe was the NBC-TV director and the series was launched with the Kaufman-Ferber opus, "Dinner at Eight." In the cast were Peggy Wood, Dennis King, Mary Boland, Philip Loeb, Vicki Cummings and others.

The big music splash of the year was the Sunday night "Admiral Five-Star Revue." It was here that Dean Martin and Jerry Lewis made their tv debuts and on the same show was a lad named Phil Silvers and the Four Step Brothers. Whatever did happen to Phil Silvers? Russ Morgan's orch provided background music and later Vincent Lopez' orch did likewise.

Mary Margaret McBride made

provided background music and later Vincent Lopez' orch did like-wise.

Mary Margaret McBride made her maiden appearance in tv that year. The commercials on the program were delivered by her 14-year-old nephew, Tommy McBride, aided by Vincent Connelly, the regular announcer.

It was at this period that NBC-TV decided to give its enraptured viewers a be hind-the-scenes glimpse of how tv operates and it came to the conclusion that such a series must be presented in prime time. The series was tagged "Eye Witness." With pardonable pride, the network introduced such gentry as Hamilton Baker, veepee of the Empire State Building Corp. and Thomas Buzalski, NBC engineer in charge of the WNBT transmitter. When the network illustrated how a tv studio operates, its featured "performers" included Fred Coe, Edward Sobol. Ira Skutch, Roger Muir and 'Howard Cordery. Albert Protzman was technical director and Robert Clark was engineering operations supervisor.

It was the year David Brinkley.

It was the year David Brinkley, then a humble Washington an-nouncer, came into prominence as moderator of a panel show with

as moderator of a paner show unco-political bigwigs.

Finally, NBC-TV sent its tv cam-eras around to Columbia Univ. to cover Dwight Eisenhower's instal-lation reached prov lation as school prexy.

Robert Montgomery around to help makeup an sel the general until later. wasn't and coun-

Phil Levens

Director

*ARB. May. 1958 Sacramento, California

"Treasure Hunt" NRC-TV

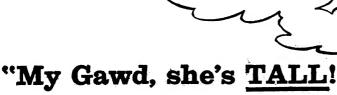
LOOK FOR US ON THE "BEST BUILT" NETWORK



THE BOB CUMMINGS SHOW

BEGINNING 5th SEASON

WDAY-TV is NBC — OF COURSE!



ESSIR, she IS tall-1-1 - the tallest thing man ever made in North Dakota-WDAY-TV's new antenna, 1206 feet above the ground (1150 feet above average terrain!).

As you know, tower height is extremely important in getting TV coverage-more important than power, though WDAY-TV of course utilizes the maximum 100,000 watts.

So WDAY-TV-with new Tower and new Power-now covers 96% more of North Dakota Minnesota's best countryside than before—covers 60% more of the prosperous Red River Valley's families than before!

Even before building this tremendous new tower, ratings proved that WDAY-TV is the hottest thing in the Valley. Now they're better and better, and for greater and greater distances!

ARB — December, 1957 SHARE OF AUDIENCE Metropolitan Area	
	WDAY-TV
9:00 A.M. — 6:00 P.M. Monday - Friday	77.2
6:00 P.M. — 10:00 P.M. Sunday - Saturday	74.1
10:00 P.M. — Midnight Sunday - Saturday	81.1

Ask PGW for latest figures—not yet available when this Yearbook goes to press!



PETERS, GRIFFIN, WOODWARD, Inc. Exclusive National Representatives



More than \$500,000 in gross billings was obtained this week by NBC-TV as a result of new orders and a major renewal from three advertisers.

General Electric Co. for its Lamp Division, via BBD&O. ordered participations on "Today" starting Sept. 16, and also par-ticipations on "The Jack Paar Show" starting Sept. 24.

Keystone Camera Co., through Bresnick Co., bought participations on "Today" starting in November. Burlington Ribbon Mills, for its Christmas wrappings, through S. R. Leon and Co., ordered participa-tions on the Paar show starting Nov. 27.

Renewal biz came from Evinrude Motors for participations on "Today" starting in February.

Pricing TV

Continued from page 1 followed the pattern of network radio before it-pacting sponsors to shows on a firm 39-week, 26week and more latterly 13-week basis. As tv grew bigger and bigger, cost of programming and time became more and more exorbitant.

But there is now evidence that, although the traditional longterm pattern is obviously the more desirable, the networks have come to grips with the facts of tv life and are beginning to incept the era of "bits & pieces" sponsorship, permitting advertisers to climb abroad still unsold network shows even for a onetime exposure, just as national advertisers are in and out national advertisers are in and out of newspaper display ads. As such it opens up new sponsorship vistas for the networks, for no longer need a client come across with \$2,500,000. If he's got \$75,000 or a \$100,000 he can ride with a coast-to-coast entry C.O.D. and no questions asked. You no longer have to be Procter & Gamble. Lever Bros..

to-coast entry C.O.D. and no questions asked. You no longer have to be Procter & Gamble, Lever Bros., General Motors or Ford to ride with a nighttime tv entry.

Actually the formula is not new. The magazine concept dates backs several years, as initiated by NBC-TV for its "Today," "Tonight" and erstwhile "Home" shows. But never before has tv profferred such an invitation for prime (\$\beta\$ to 10:30) evening fours. Within the past fortnight far detailed in last weeks VARIETY) NBC opened its brace of new entries, "Ellery Queen" and "Cimarron City," along with "Dragnet," to Bell & Howell for two half-hour one-shot sponsorship deais. Similarly CBS is taking on all comers, as witness the network's acceptance of orders from all comers, as witness the network's acceptance of orders from Sponsorship on "Perry Mason" during the month of October; Mutual of Omaha signing to bankroll the show on two nights during the fall, and Prestone's hid for a single night sponsorship. In terms of network programming, it's perhaps the most radical switchover to date in adapting the medium to the shifting trends in the nation's economy.

ELLIOT SILVERSTEIN

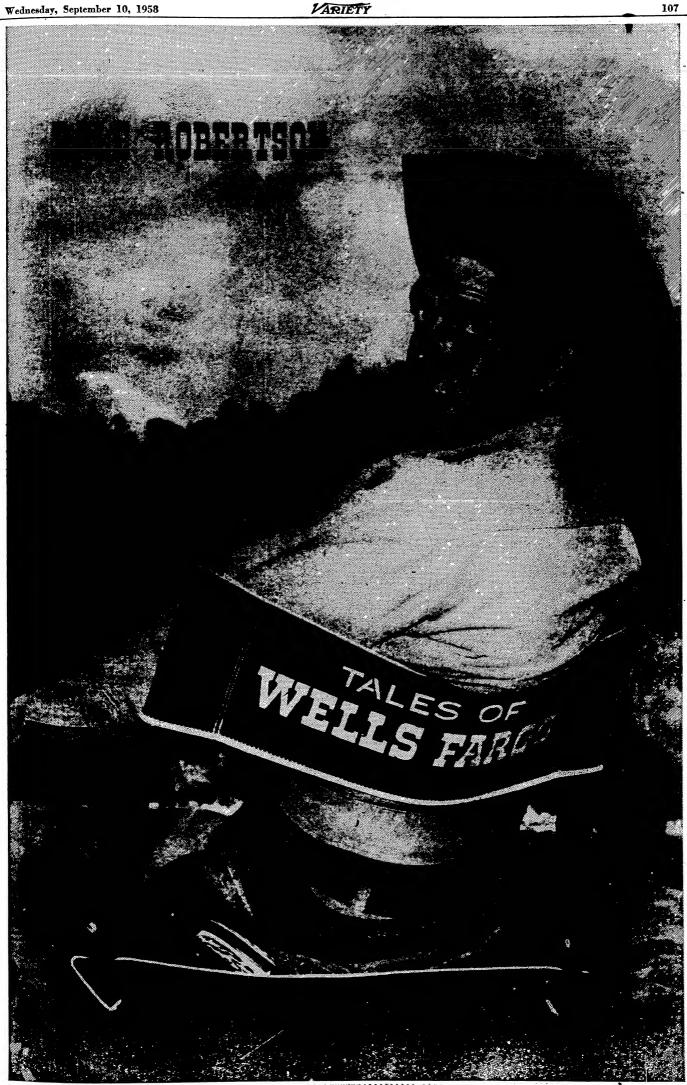
"SUSPICION" and "THE INVESTIGATOR" FOR NBC-TV

TED NATHANSON

Director

HAGGIS BAGGIS

NBC-TV



Major Advances In News

minutes than the best newswriter or commentator could say in an hour."

TV news got its first big chance to show its stuff in the Korean War. NBC cameramen, including the brothers Gene and Charlie Jones, followed the war up and down the peninsula and brought

Americans closer than they had ever been before to the mudslogging, grenade-dodging life of frontline fighter. They did such a good job, McAndrew points out, that they obscured some of limitations of tv news shows of the time.

One limitation was in the dead-

lines, which locked up scripts as much as an hour before airtime. Today, on NBC newscasts, the only deadline is at the moment a show signs off. Commentators often go before the cameras with up to 25% of their scripts a blank—to be filled in with last-minute development: while they are on the air. Film of late-breaking news is frequently rushed through NBC's unique "Jiffy" processing machines while a newscast is on the air, then run through a projector before the show signs off.

Sometimes an entire script is

Sometimes an entire script is

thrown out minutes before air time. thrown out minutes before air time. "NBC News," the evening news-cast with Chet Huntley and David Brinkley, got the first report of Sputnik I only 15 minutes before the flash of the on-the-air signal. The whole script was junked and a new one built around the Russian satellite. "We had to work fast," says producer Reuven Frank; "but we looked better on that story than many of the next morning's many of the next morning

One factor that has added not only to speed but to quality of coverage is the technical revolu-

tion in tv news film. The cameraman of only 10 years ago, surrounded with heavy, bulky sound and lighting equipment, would have been amazed to see today's cameraman with nothing but a camera and a sound recorder smaller than a lunch box. With these he can pick up any sound with perfect fidelity, whether it's the rustle of documents or the roar of a missile. With film five times as "fast" as a decade ago, he can shoot pictures in any normally lighted interior. "Nowadays," says one NBC cameraman, Frank Costello wouldn't need those sunglasses he used to wear in the hearings rooms."

A decade ago it was common

A decade ago it was common practice to use news film two or three days after the event. Today, with NBC's "Jiffy" processors—the only such portable machines in existence—film can be processed in 15 minutes. During recent UN sessions, film of the Security Council, shot at 6 p.m., was on the air at 6.45. NBC News uses no film older than 24 hours, unless it comes from correspondents farther east than Turkey or farther west than Japan. The 24-hour limit will be cut roughly in half over the next few months as jet liners take over more and more of the world's air routes. air routes.

Commentators, meanwhile, have been making some changes of their been making some changes of their own. NBC men have moved away from the "voice-in-the-well" delivery popular in the Thirties and Forties toward a more conversational tone. Experienced newsmen like Huntley and Brinkley, moreover, have brought to their newscasts a dash of wit and some hefty chunks of interpretive reporting. "They take their jobs seriously," says producer Frank, "without taking themselves too seriously."

This new breed of commentator

says producer Frank, "without taking themselves too seriously."

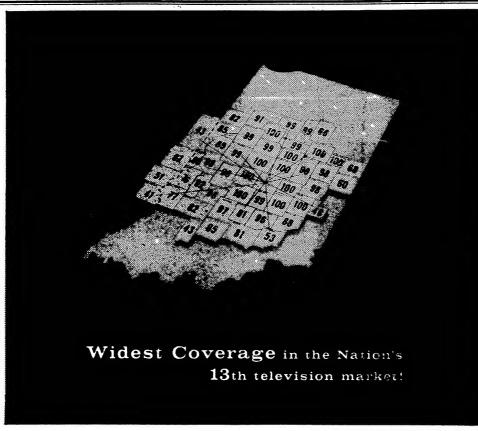
This new breed of commentator is no desk-bound newsman tearing his script from a wire service newsprinter. Huntley and Brinkley for instance, write and edit much of their own copy and travel to Algeria or Lebanon or Brussels whenever they feel that an on-the-spot look is called for. They take along not only cameramen but directors and other specialists needed to assure top production. This team-work contrasts with the lone cameraman who once covered the most complex stories single-handedly. It also marks an advance over the older news shows which sometimes did move, say, to Chicago for a week—but with an eye on the local rating rather than the local news.

The bigness and speed built into NEC News over the part 10 years.

the local news.

The bigness and speed built into MEC News over the past 10 years add up to a highly flexible operation—one that can mobilize a large news force at a moment's notice and concentrate it on a single big event. During the mideast flareup NBG News poured its manpower and facilities into the story and in one four-day period alone devoted 18 hours and 55 minutes of network time to telecasting developments. This coverage, the most extensive ever given by tv to an unscheduled news event, required preemption of 30 regular network shows. The scope and quality of The scope and quality of the effort, unthinkable 10 years ago, won high critical marks for network and its news staff.

"In order to keep pace with the news," wrote one critic, "both NBC and CBS in varying degrees 'cleaned the board' of commercial shows when necessary. In this instance NBC displayed greater original initiative . . . NBC is on its toes and manifestly now has the encouragement and support of top management,



First by a good margin, WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration-measured by Neilsen Coverage Study No. 3, Spring 1958.

where else . . .

- -will you find satellite markets that are 33% richer and 50% bigger than the metropolitan trading zone
- does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
- —do you find such a widespread marketing area covered from one central point . . . and by WFBM-TVI
- -can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here-where WFBM-TV is first in Mid-Indiana - can you buy more honest market penetration. more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another longer, better look! We are proud of our current ARB.

The Nation's 13th Television Market .with the only basic NBC coverage of 760,000 TV set owning families.

 $\sim^s Indiana polis\ itself$ – Major retail area for 18 richer-than-average counties. 1,000,000 population-350,600 families with 90% television ownership!

11 Satellites - Each a recognized marketing area—and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute Danville, Illinois • Lafayette • Peru • Logansport

Represented Nationally by the KATZ Agency

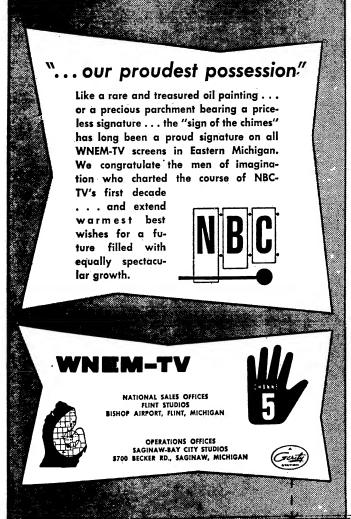


GRANOFF BUD

Producer

"TREASURE HUNT" **NBC-TV**





Congratulations from the





For originating, planning and producing a fall and winter television schedule that will attract more viewers than ever before.

*WTMJ-TV

The Milwaukee Journal Station

FIRST—in television in Wisconsin.

FIRST—in color television in Wisconsin.

HRST—in popularity of television programs...with more viewers tuned to channel 4 most of the time, than any other Wisconsin station.

FIRST—in results for advertisers covering the Wisconsin market. More advertisers select WTMJ-TV than any other Wisconsin station.

**NBC

The National Broadcasting Co.

FIRST—in television in the U.S.A.

FIRST—in color television in the U.S.A.

FIRST—in popularity of network competitive programs.

FIRST—in results for advertisers covering the countrywide market... with more advertisers selecting NBC than any other network.

Royal Deplores Intolerants

and extraordinary and not subject to certain legal situations". Because show business is made up of so many intangibles actors, writers and associated talents cannot be regimented or charted. Young children watching tv frequently turn to another channel when they see someone who does not possess the spark. The kiddies cannot explain why, but they are nearly always right. History tells us that the month preceding a new season of opera, ballet or drama there were always cries of doldrum and fear of artistic disaster, but before the new season would be many nights old some new prima donna had commonlace and suffice to know the cortain of the control of the sufficient of th

minds and hearts much happier.

It is rumored that the best engineering minds of M.I.T. are to be engaged as experts in trying to establish proper proportions on billing for "the crawl." To the unnititated, the crawl is that moving credit list after every program telling all and sundry who had anything to do with the show. At the present rate of increase in name identity, we can expect to see the star's barber and manicurist mentioned in the very near future. Not satisfied with a finish crawl credit, many of the stars are re-

that television's town hall will bring into our homes all the great artists of the world and they will mingle with the thoughts of the greatest philosophers and outstanding doctors to impart their latest discoveries for longer life and the leaders of education to make our minds and hearts much happier.

It is rumored that the best engineering minds of M.I.T. are to be engaged as experts in trying to establish proper proportions on billing for "the crawl." To the unitiated, the crawl is that moving credit list after every program telling all and sundry who had any-

Abusing Freedom

While talent feels that they are more important than the operators, they try to run the business and that means trouble—serious trouble. This leads to the interesting problem of how much freedom should be given artists with an open mike. There are many artists who respect their responsibility of a free, uncontrolled "mike," but there are others who take dangerous liberties. High ratings are sought by all shows and controversy frequently will cause an increase in ratings. Competition causes one artist to "out shock" the other. Artists should see the folly of such overreaching for shock effect and help protect the industry that is paying so well.

is paying so well.

We have witnessed the new era of stars becoming directors and producers of their own shows and this has not always achieved the anticipated results. When the ratings fell and the critics showed their displeasure, the producer, director stars have become arrogant and intolerable to other mombers.

their displeasure, the producer, director stars have become arroant and intolerable to other members of the casts and to the audience. Intelligence is necessary to handle big monies and the tremendous impact of public adulation.

How far can television go with standup gag comedians in casual clothes. There is an obvious lack of character comedians. There is no delineation of national or human interest characters, because it is unlikely they would be accepted by different racial groups. Because of this the comics have been limited in scope. Character izations are an important part of thearre and creative makeup has always been an exciting part of the drama and seldom do we see any on television. Peter Ustinoff startled the tv audiences with a remarkable makeup achievement as

have the requisites for success they should be helped.

Broadway had Ziegfeld to provide glamor and Sam Goldwyn had his Goldwyn girls in Hollywood, but it has remained for a soap commercial to give television a sock glamor epic. If I may be pardoned for inserting a plug, I feel the girls and boys on Zest have added just that to the s.a. hungry ty screens. Taste is a requisite for programs and occasionally this is overlooked. Commercials have improved tremendously, but there are always the few who wish to get an edge—to be bold and blatant. "Give them the shock treatment," is their motto and in this objective they succeed. Some of the output is silly and stupid. Perhaps it sells products and that is what matters. Even with the excellent commercials there is a problem when their show finishes on one low key and crash—the commercial reases forth with a bang.

There are those who would have believe that there is something

cial crashes forth with a bang.

There are those who would have us believe that there is something mysterious about television and how programs should be produced for advertising purposes. This is absurd. There was nothing mysterious about Al Jolson nor is Mary Martin as Peter Pan a lady of mystery. Television is a new stage and the problem, not a great one, is adjusting basic principles to the new climate (there it is again).

Looking forward to a new sea-



TELOPS **PHOTOGRAPHY** SLIDES . FLIPS



a complete television service . . . serving NBC and WRCA-TV for the past 10 YEARS.

NATIONAL STUDIOS · JU 2-1926 · 42 W. 48, NEW YORK CITY

SELWYN TOUBER

MATHEW RAPF

"JEFFERSON DRUM"

'BE MY (HIGH-PRICED) GUEST'

The Old & The New

With the departure of Tom Loeb from NBC to head Roncom Productions (Perry Como enterprises), it marks the very last of the Pat Weaver program team in '55-'56. The then-&-now '55-'56 picture vs. the programming administrative "Bob & Bob" setup of today, and what the old gang is now doing, can be gleaned from the following:

1955 - 1956

1955 - 1956
Then
Then
Exec. V.P., Programming
V.P., Dir. of Programming
V.P., Dir. of Specials
V.P., Dir. of Daytime
Manager of Daytime
Director, Program Develop,
Manager of Programming
V.P., West Coast

1955 - 1956
Now
V.P., McCann-Erickson
V.P., CBS
V.P., CBS
V.P., ABC
Partner, Don Sharpe Ent.
Pres., Roncom
Consultant Tom McAvity Dick Pinkham Mike Dann Mort Werner Jerry Chester Nat Wolff

1958 - 1959
V.P., Programming
Director of Nighttime
Director of Daytime
General Program Executive
Director of Specials
V. P., West Coast

Sussan Director of Specials S Unite on 90-Min. Yule Spec for U.S. Forces Abroad Spec for U.S. Forces Abroad SCHALFER'S SHUTTLE SCHALFER'S SHUTTLE Tour-Way Directorial Spread on MBC, CBS Showcases George Schaefer will be one of the busiest directors in tv this fall with four major programs on his with four major programs on his schedule from Sept. 22 to Dec. 9 Sunite on 90-Min. Yule Spec for U.S. Forces Abroad Spec for U.S. Forces Abroad Schalfer's SHUTTLE SCHALFER'S SHUTTLE George Schaefer will be one of the busiest directors in tv this fall with four major programs on his schedule from Sept. 22 to Dec. 9 Schalfer's Shuttle Schalfer's SHUTTLE George Schaefer will be one of the busiest directors in tv this fall schedule from Sept. 22 to Dec. 9 Schalfer's Shuttle Schalfer's SHUTTLE George Schaefer will be one of the busiest directors in tv this fall ture this year will be around further this year will be trying to get along with a \$2,500 calling. From New York, the variety shows buying guests will include Patti Paige, Ed Sullivan and Steve Allen, per usual; Perry Como. the Arthur Murray Show, Garry Moore, Pat Boone, and Arthur Godrey. Coast emanations will include Dinah Shore, George Gobel, Eddie Fisher and Milos Berle. Of course, the specials are and the will be trying to get along with a \$2,500 calling. From New York, the variety shows buying guests will include Patti Paige, Ed Sullivan and Steve Allen, per usual; Perry Como. the Arthur Murray Show, Garry Moore, Pat Boone, and Arthur Godrey. Coast emanations will include Dinah Shore, George Gobel, and the program of the busies directors in tv this fall ture this year will be the roll ture this year. From New York, the variety shows buying guests will include Patti Paige, Ed Sullivan and Steve Allen, per usual; Perry Como. the Arthur Allen Harder which will be trying to get along wh 3 TV Webs Unite on 90-Min. Yule

Frankfurt, Sept. 9.
For the first time, American servicemen stationed throughout the world will be dished up their very own "Christmas Spectacular" —a 90-minute filmed variety show being made especially for the military men, and due for Christmas release.

Robert Lewine Alan Courtney
Cary Lindemann
David Tebet
Herb Sussan
Alan Livingston

mas release.

A most unusual aspect in these days of troubled union times is that for the first time in history, all the talent and craft unions whose members are involved in this production have agreed to let their members contribute their services without pay.

ABC, CBS and NBC television networks will do the actual filming, providing studio, stage and camera crews.

About 150 leading taleuleine to the contribution of th

crews.

About 150 leading television and film stars are expected to take part in this "Christmas Spectacular," according to word received here. Entertainers like Bob Hope, Jack Benny, Dinah Shore and Danny Kaye, who have been most generous in donating their holiday time previously to entertain servicemen overseas, are expected to participate. President Eisenhower has been asked to add his special Christmas message to servicemen. The films will be presented on both television and motion picture acreens abroad. Servicemen studend in Germany, for instance, will probably be able to view them on the two Air Force tv stations here, in Ramstein and Spangdahlem, and also see them at their local base theaters.

Film is being directed by Michael Kidd with Alon Handley About 150 leading television and

local base theaters.

Film is being directed by Michael Kidd, with Alan Handley as producer and Sylvia Fine coproducer. Jerome Coray, director of the USO entertainment branch, is overall project coordinator. It has already started shooting in both Hollywood and New York. Distribution will start Dec. 7, with 150 35m prints and 550 16m prints.

As Far As Directors Are Concerned, 'Sunrise Semester' Com'l Entry

An arbitration ruled that the the reruns of "Sunrise Semester" are commercial and not loss-leader public service programming, and therefore tv directors are entitled to commercial replay fees from syndication of the WCBS-TV, N.Y.,

syndication of the WCBS-TV, N.Y., program. Issue was between CBS, which owns the station and is syndicating the series, and the Radio & Television Directors Guild. Kinescopes being syndicated have N.Y.U. professor Floyd Zulli fronting a course in comparative literature. Guild pointed out that from the very beginning directors were instructed to make provision for future blurbs and that syndication of the WCBS for-college-credit-course was planned from the start.

with four major programs on his schedule from Sept. 22 to Dec. 9. This week he starts rehearsing the "Harvey" show for CBS-TV airing on Sept. 22.

on Sept. 22.

On Oct. 13 he'll be back at NBC to produce the Hallmark production of "Johnny Belinda" with Julie Harris in the lead and stage "Kiss Me Kate" with Alfred Drake and Patricia Morrison in the Hallmark slot Nov. 20.

mark slot Nov. 20.

Schaefer returns to CBS on Dec.

to direct the Richard Adler musical, "Gift of the Magi," based on the O'Henry story. He'll also stage Hallmark's Feb. 5 production, yet to be chosen, and repeat his producing-directing assignment of "Green Pastures" next March 23.

Chi WBBM's Fat 'Falstaff' Billings In Bank Splurge

Chicago, Sept. 9.
Chicago Title and Trust Co.,
which for a number of years had
sponsored weekly telecasts of the
Chi Symphony Orchestra on WGNTV, this fall will bank a sizable TV, this fall will bank a sizable chunk of its annual ad budget on a single longhair special—on radio. Local insurance-investment firm is underwriting a four and a half hour WBBM broadcast of Lyric Opera's opening night on Oct. 10, including the entire performance of "Falstaff" by a cast which numbers such stars as Renata Tebaldi, Tito Gobbi, Giulietta Simio-(Continued on page 130)

(Continued on page 130)

INDIE TV SERVES 39% OF ALL BRIT. HOMES

London, Sept. 9.

With the addition of the new commercial tv outlet, Southern Television, to the web serving 181,000 homes, Television Audience Measurement states that the number of indie tv homes in Britain has increased to 6.040,000—39% of all the homes in the country. country.

country.

In its area breakdown, TAM reports that the number of homes able to receive the independent channel are: London, 1,976,000; Midlands, 1,086,000; North, 2,045,000, Scotland, 432,000; and South Wales and the West of England, 388,000. 388,000. ------

OFFER 10G BUT NOT ENUF NAMES

their annual problem of keeping all the shows supplied with as many top names as possible. This year, the regular antes have been upped, but the number of headliners eligible to get the top sums are as scarce as ever.

For example, the Dinah Shore show has been authorized to pay as high as \$10,000 per guest stint. However, it's doubtful that she'll be able to get a large quota of toppers who can command that kind

been sighted, and can easily reach into six figures. An addition this year will be the inclusion of guests on the Phil Silvers Show, a filmed venture. Silvers is taking no chances and will have a bit of heavier name artillery in order to maintain the ratings.

The battle for clearances this season has diminished inasmuch as there are generally no quarrels.

The battle for clearances this season has diminished inasmuch as there are generally no quarrels with an exclusive of three weeks prior to the show and eight days afterward. The agencies are reportedly happy to maintain this spacing Inasmuch as guests can wear themselves thin.

Another problem this year continues to be inter-changeabilities. The networks and agencies are fearful that headliners appearing on shows other than their own, tend to wear themselves out. Frequently, there's a carelessness about material on these exchanges. While nobody likes this routine, continued scarcity of top names makes such practice mandadory.

Some opening guest lineups have been set. Included are Louis Jourdain, Gwen Verdon and Art Carney on the Dinah Shore Show; Robert Preston on Perry Como and Jackie Cooper on Arthur Godfrey. The major complaint by show producers and agencies alike is the stock company nature of the appearances. By the time midseason comes around, most of the eligibles have done at least one shot, and new faces aren't coming along rapidly enough to freshen up the guest shot facede.

idly enough to freshen up the guest

'OTHER CBS INCENTIVES' EXCEED XMAS BONUS

The one-week Christmas honus for CBS-TV and CBS Radio employees is out, as of this year. Workers were notified last Friday (5) via official memoes from Louis

(5) via official memoes from Louis Cowan, prexy of CBS-TV, and Arthur Hull Hayes, prexy of CBS Radio to that effect.

Memo went on to say that after reviewing all factors it was the company's decision that "more substantial and less spasmodic incentives work out best for all concerned."

CBS management, it pointed out, has in the past few years enhanced its employee programs with "substantially increased wage and salary scales, liberalized vacation and sick leave policies, and improved pension and insurance programs."

It also said that in the last seven years its general wage and salary increased at a far greater rate than the rise in the cost of living.

CBS-TV's \$16,000,000 Windfall On News & Public Affairs Sellout; 'Small World' Now in Sponsor Bag

CALLEY EXITS JAFFE FOR BATES AGENCY

John Calley, veepce in charge of the New York office of Henry Jaffe, is slated to leave the Jaffe organization to join Ted Bates as director of program development. Dan Lounsbery, executive producer on the AT&T shows, is expected to be named to head up the New York office of Jaffe. Calley, who before coming to New York was West Coast head of production for Jaffe, joins Bates on Sept. 29 taking over the position left open when Jerry Chester left the agency to head up ABC-TV's daytime operation.

CBS 'Pursuit' To **Rotate Producers**; **Felton Sets Aides**

Hollywood, Sept. 9. With "Pursuit" now definite as a CBS-TV entry for the fall, starting Oct. 15, the network is extending the practice of using two or more producers on the show, an operat-ing idea that started with "Studio One" and is slated for "Playhouse 90" this season.

90" this season.

Web has named Norman Felton exec producer on "Pursuit," and he's tapped Charles Russell, who did the original pilot, and Eva Wolas, ex."Climax" and "Playhouse 90" film producer, to alternate as principal producers of the whodunit. However, Julian Claman and Peter Kortner (latter made his producer debut on "Studio One" this summer) may also take on a few shows in the series.

"Pursuit" will be all-tape, and will he done the control of the standard of the st

sudio One" this summer) may also take on a few shows in the series.

"Pursuit" will be all-tape, and will be done in advance of airdate. Felton is planning to tape the shows on Sunday, three days ahead of airtime, but a la vidpix, also hopes to start taping two weeks ahead of time in order to build up a backlog of properties. With Russell and Miss Wolas to alternate in cycles of four shows each, former has set directors for the first quartet of shows. They are Herb Hirschmann (who'll also act as associate producer under Herb Brodkin on "Piayhouse 90"), Buzz Kulik, Paul Nickell and David Greene. Bill Nutt has been set as script editor for Russell and Del Reisman ditto for Miss Wolas.

Already set as properties are "The Vengeanee," an original by Adrian Spies; "Free Ride," adapted by Don Sanford from a story by James Fox; "The Road to Ronde," adapted by Sanford from a Robert Standish story; "The Dark Cloud," a Charles S. Gardner story adapted by Joseph Landon; ahd "Lost Girl," story by Steve Fisher and adaptation by Jerome Ross.

11 BANKROLLERS FOR

CBS-TV this week cracked the tough-to-sell area of programming by posting an SRO status on its news-public affairs shows. Actually this is one for the books since it's

this is one for the books since it's been some years since network to has been able to boast of such an accomplishment. All told the CBS-TV sales represent \$16,000,000 in annual billings.

Even the new Ed Murrow-Fred French y "Small World," which goes into the Sunday at 6 segment this fall, is in the sponsor bag with a two-way ride by Renault (French automakers) and Olin Mathison splitting the seasonal tab.

Here's the scorecard: Four "Conquest" shows have been sold to Monsanto. The "Twentieth Century" Sunday series is being carried by Prudential (some as last year). The Doug Edwards cross-the-board 7:15 to 7:30 news is sold out with a flock of participating sponsors: Parliament Cigs, DuPont, Carter Products, American Home Products, General Foods and Goodyear.

Factor. CBS believes is the in-

and Goodyear.
Factor, CBS believes is the increased world tensions with the resultant upbeat in news interest, whether delivered straight (a la Edwards) or translated into pubaffaris shows.

Tennis Matches Raise Havoc With Weekend Shows; Trenkler Hurt

Both Gulch Pass and the Volga River were cut off the video lanes last Saturday (6) and Sunday (7) respectively by the tennis matches at Forest Hills.

Anastas I, Mikoyan, Soviet first deputy minister, slated to appear in the filmed interview at 5:30 p.m. on NBC-TV's "Youth Wants to Know" was cancelled out because on NBC-TV's "Youth Wants to Know" was cancelled out because of the Ashley Cooper-Malcom Anderson encounter in the tennis championship match. The interview, as a result, won't be seen until next Sunday (14). It is one in a series of five shows on consecutive Sundays with Soviet chieftains and is part of an exchange of tv programs between the U. S. and U.S.S.R.

Gotham viewers of Westerns also suffered at the hands of tennis

Gotham viewers of Westerns also suffered at the hands of tennis players. The showing of "Johnny Guitar" on WRCA-TV Saturday afternoon was delayed 12 minutes due to the matches and when the film finally unfolded an announcer explained that a stagecoach had been held up. Later the film was halted again as a posse crossed the plains and at this point an announcer hurriedly announced that everything eventually would turn out well. This break was caused by an upcoming five-minute Rheingold commercial. Management said it would repeat the western at a would repeat the western at a

it would repeat the western at a later date.
Freddie Trenkler, clown skater of "Ice Capades" at the Garden appearing on the Ed Sullivan Show over CBS-TV Sunday (7) took a fall from a swinging rope and injured his shoulder. A spectator also was hurt. However, the accident was not observed by the tvaudience because the cameras swing away when it occured. Trenkler returned, however, for a bow at curtaintime.

Atlanta Protests Cue Return of 'Bandstand'

Atlanta, Sept. 9.

Overwhelmed by a flood of letters and calls from irate viewers, WLW-A, Atlanta, resumed ABC-TV's "American Bandstand" strip last Wednesday (3), after 11 days. Web 90-minuter had been dropped for the local "Teen-Age America," but the switchboard was jammed daily with protests against the change.

Madison Ave.'s Offbeat 15% With Above & Below Norm List of Clients

The Madison and Michigan Ave. ad agéncies which at one time banked solely on the giant corporations to earn their 15% can and have drummed up business from organizations varying from both political parties to religious groups with every imaginable outfit tossed in between.

both political parties to religious groups with every imaginable outfit tossed in between.

A random perusal of the agencies' client listing would show Kastor Hilton, Chesley & Clifford beating the drums for various Democratic Party accounts. Lloyd Whitebrook at the agency worked on campaigns for Adlai Stevenson, Governors Meyner and Leader and New York City topper Mayor Wagner. BBDO handles the Republican National Committee. More than one critic has taken off on the admen for presenting candidates like products to the consuming public.

Last week Keyes, Madden & Jones was named to handle the \$1,200,000 a-year billings of the Oral Roberts Evangelistic Assn. Roberts is not the only man of the cloth to retain an agency.

Nearly every major trade and business association has retained an ad agency. One of the more prominent is the Tea Council whose million dollar account is handled by Leo Burnett. Not to be outdone by the tea faction, the Cigar Institute of America has retained Doherty, Clifford, Steers & Shenfield, Allied Florists Assn. of Ill. turned its account over to Erwin Wasey, Ruthrauff & Ryan.

Governments wishing to spread the good word and lure Americans and their accompanying coin also have gotten into the act. Doyle Dane Bernbach handles the Isreal Govt. Tourist Office while Ogilvy, Benson & Mather plugs for the Commonwealth of Puerto Rico. Burke Dowling Adams has the job of making the Republic of Panama more glamorous. These are but a token of the countries which have retained agencies.

more glamorous. These are but a token of the countries which have

more glamorous. These are but a token of the countries which have retained agencies.

Not to be outdone by countries outside U. S. soil, the Defense Dept. has given its business to Dancer-Fitzgerald-Sample.

A listing of the accounts handled by the agencies which are not of the corporate structure would show that N. W. Ayer handles 300 schools and camps; BBDO, the Wire Reinforcement Institute; Calkins & Holden, the account of the New York Stock Exchange; Dancer-Fitzgerald-Sample, the advertising for the Wine Growers Guild; and Cunningham & Walsh serves the Advisory Board for Promotion of Fresh California Barlett Pears.

That WLS & ABC Tie Is Up Again

Chicago, Sept. 9.

It has come time for the equal partners in the 50,000-watt clear-channeler, WLS, to decide whether the ABC net will buy out Prairie Farmer, or vice versa. Each, per a merger of several years ago, owns 10,000 shares of common stock in the station, and while it appeared in recent weeks that the web might exercise its option to buy, the situation is now back to status quo.

A number of changes had been made at the station during the past month at the metropolitan market here. The supposition is that this was a dressup to make the station more attractive for purchasing by ABC. Three announcers were let go and were replaced by three new ones; Arch Madsen was brought in from the East to fill a key exce post; and Jim Shoemaker was hired as national sales manager. For several weeks the station had been interviewing candidates for the post of program director.

The moves to restyle the station changed suddenly last week when Shoemaker was let go and Harold Safford, a member of the old regime, was appointed program director in addition to his other duties. Safford, who created the long-running "Dinner Bell" show on the station, has for some time been exec assistant to general manager Glenn Snyder. Snyder has stated that WLS will continue its pitch for the rural trade.

Ruth Lyons Turns Sponsor

Ruth Lyons, Crosley Broadcasting Corp.'s ace merchandiser, has turned sponsor. But she is continuing on the air, for her 28th year, and will plug and model her own creations, Ruth Lyons Autograph Dresses.

For introduction

Dresses.

For introduction the line of 30 frocks in misses and half sizes is being offered by department stores in Cincy, Dayton and Columbus and Indianapolis, where Crosley stations carry her 50-50 Club video transfers, there is the contraction of the contrac

stations carry her 50-50 Club video weekday show, originating here. Dresses are made by Louis Levine & Sons Co., NYC.
Miss Lyons is wearing some of her fashions on a tour of Europe and will appear in them on return to her own show Sept. 22.

Station Reps Are Now More **Discriminating**

Station reps, who at one time signed nearly any and every radiotelevision station that wanted national sales representation, are becoming more select and are moving into areas of specialization, handpicking their clients.

In the early stages of television, the reps would handle almost any type of radio-tv station in any market but of late the reps proudly point to their list and claim that they will take on only network affiliates, or power stations, or indies.

indies.

Adam Young reppery has become known in the trade as the champion of the independent stations in radio and tv. The Young list of clients numbers only one network affiliate and as a result the reppery has put on boxing gloves to challenge network radio. The single network affiliate on the Young radio list is KQV, Pitrburgh, which is an ABN affiliate but carries a little more than an hour per day of network programming.

Heading the station rep list and

ming.

Heading the station rep list and running neck and neck with the Blair reppery is the Katz Agency. hile Adam Young's radio list numbers all but one indie, the Katz (Continued on page 128)

Timex Buys Lewis

Timex has purchased one-half of two Jerry Lewis specials on NBC-TV. First one will be Sunday, Oct-18 from 9 to 10 p.m. and second is slated for Wednesday, Dec. 10 at same time.

Watchmaker also bought one-half of the Dean Martin special on Saturday, Nov. 22 from 9 to 10

KNXT Makes Hay With Option Time

Hollywood, Sept. 9.

KNNT, the CBS-TV o&o here, lost no time in taking advantage of the web's return of the Tuesday and Wednesday 7:30 to 8 p.m. time slots to the affiliates, KNXT immediately grabbed off the Kellogs spot plum, the new "Huckleberry Hound" cartoon series, for the Tuesday slot, and sold "Burns & Allen" returns to S&W Fine Foods for the Wednesday period. (Both time slots in the west are 6:30-7 Pacific time.) "Hound" animated series has been placed in some 170 markets

Pacific time.)
"Hound" animated series has been placed in some 170 markets by the Leo Burnett agency, and the KNXT deal was quite a coup, in light of the fact that Kellogg's other three spot-booked shows, "Woody Woodpecker," "Wild Bill Hickok" and "Superman," all rerun stanzas, were given to KABC-TV, the ABC o&o here.

Colgate Agrees To **'Penalty Payment'** If 'Thin Man' Axed

Hollywood, Sept. 9.
Colgate has agreed to make a "penalty payment" if it doesn't renew Metro TV's. "The Thin Man" series on NBC-TV after 13 vidfilms, and under terms of Peter Lawford's deal with the studio, he will get a chunk of such coin if the bankroller doesn't pick up the tab for more than 13.

Lawford's pact was "

more than 13.

Lawford's pact was for a pickup of 26, and when Colgate bought only 10 more new shows, the studio tried to talk him into a deal for 10, something he refused. Sponsor then said it would buy 13, and Lawford then came down in his demands, to 20. Studio threatened to replace both Lawford and his tw wife, Phyllis Kirk, but the compromise was finally worked out, with Lawford agreeing to do 13.

However, sponsor now has an option calling for penalty payments if it doesn't renew after 13, and the coin would be on retroactive basis. Lawford will get a piece of this loot, if there is no renewal.

Temperance Gals Gang Up on TV

Washington, Sept. 9
It would take a major shakeup of tv programming and advertising to satisfy the WCTU.
Gripes against tv's present fare were voiced at the 84th convention of the National Woman's Christian Temperance Union here. Westerns, cartoons, quiz shows and beer ads drew the complaints. Declared Virginia Reum, WCTU's radio-tv department director: "Many of the westerns are not desirable when they show gunplay, dance halls and gambling... Cartoon characters are scarcely wholesome for children when engaged in putting tacks in the teacher's chair (or) tying some one to a railroad track..."
Mrs. Reum turned her back on quiz shows—which already have enough problems—because, she said, "from the moment a contestant chooses to leave his winnings and try for more, he is gambling."

gambling."
Another temperance leader, Jean Hansen of Evanston, Ill., in another speech said beer commercial are successful—too successful—as far as children are concerned. She said a three-year-old child can tell what brand of beer is on billboards, not because the moppet can read, but because of the association of what has been seen and heard on tv.

Chi TV Stations' Program Overhaul In Hot '58-'59 Race for 1st Place

Longines Back to CBS

Longines Back to CBS

Longines Symphonette with
Mishel Plastro as conductor is returning for 11th consecutive season
on CBS Radio starting Oct. 19.
Ten-week contract calls for Sunday
concerts from 12 noon to 1:30 p.m.
Again, Longines - Wittnaur
Watch Co. will sponsor venerable
show with Alan Cartoun as producer-director and Frank Knight
continuing as announcer. Agency
is Victor Bennett & Co.

ABC's Gee-Whiz 'Daybreak' Sales; Plans to Expand

ABC-TV's new daytime plan, Operation Daybreak," has sales and orders for 63 quarter-hours a week. Should another sale be made, which, under the web's day-time sales pattern, will bring the web to either 66 or 67 (out of 70) quarter-hours sold, still another daytime hour will be opened for

programming. Whe is thinking of expanding "Daybreak" into the 2:30-to-3 spot, bringing the accumulation of new programming to four hours a day or 80 saleable quarter-hours a week. As it is, the 11:30-to-noon

(Continued on page 126)

Chicago, Sept. 9.

The three-network economy is making itself severely felt on the station level, taking its toll this fall in creative local programming. With CBS-TV no longer in complete dominion of daytime and nighttime, the Columbia okg, WBBM-TV, has to proceed in bread-and-butter fashion to maintain a frontrunning position. Similarly, since the other stations—including the indie WGN-TV—are all in striking position of the lead, none can afford now to jeopardize its rating average with anything like a drastic change or a fresh, experimental opus for the sake of prestige. making itself severely felt on the

like a drastic change or a fresh, experimental opus for the sake of prestige.

There'll be some changes locally for the new semester, but they'll all be of the conservative sort. Film—in even greater quantity than was used last year—looms again as the programming staple.

Biggest casualites will be on WBBM-TV, where "Jazz in the Round" is being axed for the usual reason of low ratings and no sponsor, and where the 10:30 p.m. strip of John Harrington news. Jerry Dunphy sports, and Iry Kupcinet interview gives way to an earlier starting feature film. The jazz show was a summertime experiment that proved an immense critical success, as local shows go, but which, apparently, had only prestige value. ¿Replacing it at 6:30 p.m. on Wednesdays will be reruns of "Būrns and Alen," figured to be stronger competition to NBC-TV's Lawrence Welk "Plymouth Show" than the jazz opus.

Dropping of the Harrington-Kup-Dunphy omnibus should in (Continued on page 126)

(Continued on page 126)

Leder In Search Of A Fall Format

WOR-TV's, N. Y., new management helmed by Robert Leder, is scrambling to come up with a fall

scrambling to come up with a fall programming format.

Leder took over from Gordon Gray at a time when sponsors are putting their coin locally on the new season. WOR-TV finds itself at a disadvantage with its fall programming not firmed up at this stage—when new life (and some hefty coin) has been injected into the four indies in the seven-station market,

market.

Two of the indies the past year

Two of the indies the past year have undergone a change in management, WNTA-TV, Newark-N.Y.; and WABD, soon to be officially called WNEW-TV.

The competition for the local sponsor coin for WOR-TV, when it does revamp its schedule, will be stronger than it's ever been. That's the challenge for Leder and his aides.

One program that is due to remain is "Million Dollar Movie," the multi-showing showcase of first-run theatricals.

In sterior theatricals.

In the personnel department, consolidation of the WOR Radio and tv operations continue. George Brown, news manager of WOR Radio, has been named director of news and special events for the WOR division, which encompasses the tv outlet.



Cheerfully

JACK BAILEY

CBS ON '58-'59: 'WHO'S TIRED?'

Networks Cold to Sci-Fi Shows

Hollywood, Sept. 9.

Despite all the hoopla and seeming controversy over science-fiction programming, plain fact is that it won't get off the ground for another year, if at all. Out of more than 115 shows on the three-network schedules for fall, only one of them is a sci-fi entry, "Invisible Man," and that's still a sustainer.

Rest is mostly talk. Ziv was in production on "World of Giants" for CBS-TV, but won't do more than 13 as a result of the web's inability to sell the series and yanking it from the fall schedule. CBS-TV had done a pilot on "Twilight Zone," prospective hourlong Rod Serling series, but got no place with it and assigned Serling to the task of reworking it into a half-hour format. Ray Bradbury, dean of the sci-fi writers, is prepping a series for Kirk Douglas' Bryna Productions, but that's still in the preparatory stage. And that's the extent of the sci-fi activity.

Television's experience with science-fiction hasn't exactly involved a parade of blockbusters. "Tales of Tomorrow" was a moderately successful longrunner on ABC-TV some years back; ditto DuMont's "Captain Video"; Ziv did okay saleswise with "Science Fiction Theatre," though it didn't win any awards with the show. There were a couple of other shortlived entries like the syndicated "Flash Gordon" and "Rocky Jones." In the main, however, it was the local kidshows with the live spaceman emcee that ruled the roost in what has loosely been termed the science-fiction field, and so far there's no indication that anything's gonna be different.

Alan Handley's All-Japanese NBC-TV Special in Feb. for Chevy Sponsor

Tokyo, Sept. 9...
Long-planned tv special featuring modern Japanese entertainment moved into high gear after a week's o.o. of local talent by NBC-TV producer-director Alan Handley. Handley was "delighted" with what he saw and will recommend a greenlight on the project which is now pencilled for Feb. 1. Chevrolet will sponsor.

Some 15 Jananese performers.

Chevrolet will sponsor.

Some 15 Japanese performers, culled from the cream of the crop, will be flown to the U.S. for a week of rehearsals and hour-long show. Stanza will be interlaced with commentary by Shirley MacLaine and a male star, tentatively David Niven or Robert Cummings.

and a male star, tentatively Davia Niven or Robert Cummings.

For spectacle effects, several minutes of filmed pageantry from Tokyo stages, including the Kokusai Theatre, will be cut in. But in the main, program will be live, making it the first time such an array of Japanese talent has been imported for a single tv shot.

Long a brainchild in the production incubator of virtual Japan resident Steve Parker (Miss MacLaine's husband), Handley's visit gave it the needed momentum. After a whirlwind tour of night clubs, theatres, tv stations and rehearsal halls in Tokyo and Osaka, he reflected, "As far as I'm concerned, I'm delighted. I'm very excited about it. The problem is to choose which acts out of the wealth of material. I can't see any obstacles."

obstacles."

Most probable gor date at this time are thrush Izumi Yukimura, a four-man baseball comedy act, a rice-kneading comedy act, a girl who plays jazz on a koto, a semiclassical dancer and rockabilly contortionist Misaaki Hirao. Other possibilities include baritone Jimmy Shigeta, and the Crazy Cats, a comedy-jazz combo. Including network time, the show is budgeted at \$250,000. It (Continued on page 131)

(Continued on page 131)

NBC Cutback Hits Cassidy, Chaplin

The recent economic retrenchements at NBC has affected a number of news correspondents working out of both Gotham and the

ing out of both Gotham and the Windy City.

Scheduled to exit as of next January is W. W. Chaplin, veteran newsman who joined NBC in 1943; Henry Cassidy, who for the last six years was a N.Y. commentator and who leaves Sept. 15 and Jim Hurlbut and Dick Applegate who departed from the Chicago news staff last week.

It's reported that some of the

last week.

It's reported that some of the exiting correspondents will be employed from time to time on a freelance basis.

Tex & Jinx's 18 Clients

Eighteen sponsors have been lined up for the "Tex and Jinx" chatter series on WOR Radio, N.Y., since their moveover from WRCA only four weeks ago.

only four weeks ago.
Roster Includes: Long Island
Railroad, Rheingold, Little Falls
Laundry, N.Y. Herald Tribune, 6
Months Floor Wax, LaRosa, Niagra
Manufacturing, Saratoga Geyser
Water, Fels, Foods Plus, Alpo Dog
Food and Musselman's Apple
Sauce.

Tex & Jinx McCrary have an afternoon and evening program, stripped cross the board.

British TV Battle For Teenage Aud Crops Up Again

London, Sept. 9. That Saturday night battle for

the teenage tv audience is back once more. The BBC still puts its faith in the almost two-years-old "6-5 Special," but from com-merical tv the competition will probably be heavier than ever be-fore. Indie tv's bid for teen tv fore. Indie tv's bid for teen tw will be a show entitled "Oh Boy," which after a late night try out a couple of months ago, had the kids clamoring for more.

The situation is an odd one. Producer of "Oh Boy" will be Jack Good. It was Good who established "6-5" as a hit offering for BBC-TV.

He knows the formula for a teenage success after experimenting for the BBC. His show for commercial ty will come via ABC-TV in a 6 p.m. slot on Saturday's—five minutes before the opposition gets under way.

in a 6 p.m. slot on Saturday's—five minutes before the opposition gets under way.
Good's formula for his new show is non-stop music for 30 minutes—beat music delivered by about seven different combos. It's being heralded as "the loudest show on ty," and the programmer's are hiring one of Associated Tele-Vision's London studios so that the artists won't have an undue amount of travelling to do.
What's the BBC's answer to his apparently formidable competition? Well, firstly it was reported that the state web was bowing out of the race. It was stated that when "Oh Boy" went on the air for the first time in the fall schedules on Sept. 13, the other channel would give its offering a new look designed to meet the taste of older audiences. Rock 'n' Roll would be out and likewise skiffle, and in would come "melodious orchestras and vocalists who can sing."

WITH THE 'ACES'

Hubbell Robinson Jr., exe

Hubbell Robinson Jr., exec veepee in charge of programming for CBS-TV, makes out quite a case for the network in answer to critics of the medium that nobody's doing anything to forestall "another tired old season in tv."

Here's Robinson's chapter-&verse recital of "things done" to give CBS a "revitalized look" in departing from the conventional half-hour western-quiz-melodrama formula, even though the Nielsen and Trendex chips may fall where they will: they will:
(1): The introduction of a brand

they will:

(1): The introduction of a brand new fullhour variety program (the Garry Moore Tuesday night show) as the only new network effort of its kind for the upcoming semester;

(2): The new Ed Murrow-Fred Friendly "Small World" global conversation pleces for the Sunday night at 6 period;

(3): Instead of permitting "Playhouse 90" to die of boredom and inertia, refurbishing the entire season's schedule on the 90-minute Thursday night entry to the extent where "each entry has an aura of a special about it" and with Fred Coe, Herb Brodkin and John Housman assuming the production reins;

(4): Luwking the longtime Arthur

(4): Junking the longtime Arthur Godfrey "Talent Scouts" show and revitalizing the entry with a new

revitalizing the entry with a new format;
(5): Embracing a whole new concept in drama with the introduction of the Monday night hourlong "Desilu Playhouse" particularly in the area of 60-minute comedy segments;
(6): The elimination of the old and thred "Hit Parade" format and the installation of a new form to invite early-evening kid & adult response;

invite early-evening Rid & adult response;

(7): A return to the development of personalities in daytime tv (in contrast to the perpetuation of the quiz-serial formats) with the premiere of the Jimmy Dean show;

(8): A new hour drama formula for the Wednesday night "Pursuit" contest.

series.
"Who's tired?" concluded Robin-

JUNE ALLYSON NOT INTERESTED IN TV

June Allyson is not interested at June Allyson is not interested at this time in a television series and ABC-TV had no right to circulate the story, her show, "Love and June Allyson" had been dropped because of no sponsor interest. This denial by Dick Powell, husband of Miss Allyson, contradicted a story appearing in this paper last week.

Said Powell "she had never st week. Said Powell, "she had never

Said Powell, "she had never been offered for tv and furthermore had no conversations with anyone at ABC. She did have an offer from Breck (shampoo), current co-sponsor of Shirley Temple's Storybook, but turned it down as 'not interested'. Last season she was paid \$50,000 for starring on a General Motors spec but just now she has no interest whatever in a series of her own. Neither she nor I have any idea where the series series of her own. Neither she not I have any idea where the series title, 'Love and June Allyson,' came from."

Powell added that "one in family in tv is enough."

Publicity. Exploitation Role for Alvin Slep

Publicity and exploitation de-partments of WRCA and WRCA-TV have been merged with Alvin J. Slep to head the new unit as manager of publicity and exploitation.

ager of publicity and exploitation.

John O'Keefe stays on as publicity manager reporting to Slep, who was formerly promotion and exploitation coordinator for both outlets, Slep, in turn, will report to Max E. Buck, director of sales and marketing for WRCA and WCRATV.

Slep came to NBC three years

ROBINSON MAKES TV Networks Are Saddled With A \$12,000,000 Bill in Sustaining **Program Costs on Telepix Alone**

Quiz Repercussions

London, Sept. 9. Because of allegations that

Because of allegations that some Yank quiz shows are framed, Reginald Hipwell has withdrawn his offer to sell-Eastbourne's 15th century manor as a tv quiz prize to an American cosmetics firm.

Hipwell had suggested the manor house as a prize, following the storm of Scottish protest when the firm bought an option on the Scottish island of Stroma. The option on the island was hurriedly dropped.

'It Can't Happen Here,' Say French Re Quiz Scandal

Producer of the top French video quiz shows opine that the recent fixed quizzers in the U.S. could not be repeated here. With only one web, and six question shows, it is pointed out that it would be difficult to doctor up one of them sans detection, and in France, with its limited operation, alongside the Yank tv, these shows are done as games rather than suspense dramas or spectacles.

suspense dramas or spectacles.

Pierre Bellemare, who helms the successful "Brains and Brawn" show here, maintains that in the U.S. these entries are necessary or even stopgap shows and have to be expanded by finding on interesting contestant who can keep going and gain audience interest. In France, with only six shows and one channel, this is not necessary. No competition exists here.

here.

Jean-Jacques Vital, who heads
"One Hundred Francs A Second,"
opines that the reduced French
video teams make it unlikely that
there be any prepared contestants.
However, he states that all his
participants are well grilled beforehand to know their capabilities,
but are never given an inkling of
the questions. Frenchmen are too
rational, according to Vital, to get
too worked up over one-man braintrusts. Besides, he feels, most
Frenchmen think they know as
much as anybody.

Plerre Sabbagh, of "The Jack-

much as anybody.

Plerre Sabbagh, of "The Jackpot," feels that his show cannot be crooked for it is spontaneous and the questions gain from the various responses of candid candidates. In France it is kept on a game level and thus will rarely ever deteriorate into trumped-up affairs unless video makes sudden set increases and other commercial stations are inaugurated.

Besides, there is a special com-

Besides, there is a special committee that polices all tv quiz shows here and, in many cases, a rep is present during the planning of the shows and in on the opening of the questions in special sealed envelopes.

Ivor Novello Tribute

London, Sept. 9.

A two-hour tribute to composer actor Ivor Novello will be aired in two parts-the first next Tuesday (16) and the second on Sept. 23.

Taking part in programs will be Venessa Lee, Harry Dawson, Billie Baker, Iris. Villiers, Olive Gilbert, Isabel Jeans, Henry Kendall, Elizabeth Welch, Fred Allen, Maidie Andrews, Christopher Hassall and Barry Sinclair.

Hollywood, Sept. 9.
The three television networks are entering the '58-'59 season with an unprecedented \$12,000,000 bill in sustaining program costs for telefilms alone. That estimate doesn't include live sustainers or unsold portions of live shows, but is restricted to vidpix, nor does it include another \$1,500,000 in finished product which will serve as ished product which will serve as dust-collectors on the network shelves.

shelves.

Moreover, the webs may be forced into another \$2,000,000 or so in sustaining vidpix costs if they firm up shows now-only tentatively scheduled as fall entries. This is conditional on the networks' ordering fresh product on such tendering fresh product of the such tenders and tenders are such t dering fresh product on such ten-tative entries for fall as "Jeffer-son Drum," "Colt .45," "Tomb-stone Territory" and "Broken Ar-

webs are completely on the hook

stone Territory" and "Broken Arrow."

Webs are completely on the hook with three entries, amounting to a sustaining bill aggregating some \$3,500,000. These are "Northwest Passage" and "Cimarron City," to which NBC-TV is committed to 28 weeks each, and "Invisible Man," for which CBS-TV is on the hook for 13. Balance of the \$12,000,000 comprises shows which are only partially sold, yet for which the webs are contracted to pay full price. These are:

"Dragnet," "Wagon Train" and "Steve Canyon," all NBC; "Perry Mason" and "The Gale Storm Show," both CBS; and "Cheyenne," "Rough Riders," "Man With a Camera" and "Leave It to Beaver," all ABC. Amount of the sustaining rap varies with each show in amount of sponsorship and length of commitment; in the case of "Camera," it's as little as \$275,000, in the case of "Perry Mason," it's an estimated \$1,750,000.

As to that additional \$1,500,000 in shelved product, this consists of two CBS-TV shows, "Rawhide" and "World of Giants," both of which have been shelved. "Rawhide" and "World of Giants," both of which has authorized production of at least 13, even though the show has been shelved. "WOG" is a Ziv entry, with CBS on the hook for 1 shows.

Naturally, the networks are hoopeful that when the final balance

shows.

Naturally, the networks are hopeful that when the final balance sheets are tallied, the picture won't be quite so black. CBS has every expectation of signing additional

(Continued on page 128)

Elections Cueing TV Probe Hiatus

Washington, Sept. 9. That paramount political urge

Washington, Sept. 9.

That paramount political urgegetting elected—may sidetrack further public tv investigations by the House Harris Subcommittee until after voting day, Nov. 4.

Rep. Oren Harris (D-Ark.), the subcommittee chairman, is without an opponent in his solidly Democratic state, and is raring to go with more probing. But other members of his subcommittee aren't so lucky and want to spend their time winning votes until election day.

Harris has called a set of hearings to begin Sept. 16. They are scheduled to start with the Securities and Exchange Commission and its handling of a couple of Boston corporations in which Bernard Goldfine is involved. Another SEC matter of interest to the subcommittee staff is connected with Crowell-Collier.

More Federal Communications Commission cases will probably be taken up next. But Harris will undoubtedly face the problem of pressure from lichy subcommittee members wanting to leave Washington on the first plane.

The FCC probe may be set aside until late November, unless the SEC hearings move fast.

Syndicated Shows Now Providing Some Fancy Copy for National Mags

For the first time, syndicators are getting national news, publicity and news breaks in national publications in a sizable measure.

There have been some "freaks" of the past, such as the national hullabaloo on Liberace, which hit all publications, and an occasional publications, and an occasional publications of the syndicated pro-

on other syndicated pro-

grams.

But in the recent past, there's quite an imposing scorecard. Time magazine ran a piece on Ziv's "Sea Hunt": Newsweek devoted some copy to CBS Film Sales "Gray Ghost"; TV Guide did a picture review of "Sea Hunt" (said it was okay when it remained underwater) and the same TV Guide did recent stories on "Gray Ghost" and Gross-Krasne's "O. Henry" series.

series.
TV Guide, whose circulation is about 6,500,000 nationally in connection with the "O. Henry" story, also tacked off for its readers what the syndication bix is all about.
What all this recognition means is that syndication has come of

age.

In the past, when the syndication flack would attempt to plant a story, or picture layout in a national publication, he would be met by the argument that the syndication show is inferior, a "B" picture of the syndication of the syndication of the syndication is not be sent by the syndication of the syndication

a story, or picture layout in a hational publication, he would be met by the argument that the syndication show is inferior, a "B" picture, that the skein isn't seen by enough people, and the national publication could not inform its readers when and at what station the show could be viewed.

But now with the networks adopting "bread and butter" programming, it's not as easy to say which is qualitatively better, i.e. "Harbor Command," or "Adventures of Scott Island," one example out of the many that could be cited from last season's roster.

As to the argument that a syndicated series isn't seen by enough people to warrant the attention of a national publication, CBS Film Sales publicity director Jack Sebastian handled that one with TV Guide. Sebastian pointed out that "Gray Ghost" is seen in 190 cities, covering 91.1 of American tv homes. He cited the skein's Pulse ratings, breaking it down to homes and viewers reached. It was after this ammunition was sent to TV Guide that the mag, which covers 231 cities in the U. S. with 50 local inserts, agreed to run the story on Tod Andrews, star of the series.

A magazine such as TV Guide can list the program, time and station, in its insert. Of course, those wital statistics remain a problem with other national publications,

tion, in its insert. Or course, those vital statistics remain a problem with other national publications, but not insurmountable if the syndicated show is well publicized in particular cities. Then, the reader can make his or her own correlation.

In another branch of syndica In another branch of syndica-tion, that of features, Satevepost recently ran an article on the hor-ror movie craze on tv, tabulating all the stunts in various cities, etc. Screen Gems, distriuting the "Shock" and "Son of Shock" pack-ages was well represented.

Walt Schwimmer's Offbeat Entries

Walt Schwimmer, tv film packager based in Chi, is preparing to enlarge his stake in the sports teleenlarge his stake in the sports tele-film sphere with a pair of offbeat entries that are now in the pilot stage. One is on horseracing and the other on contract bridge, the general video format of both par-alleling Schwimmer's major shows, "All Star Golf" on the ABC-TV net and the syndicated "Champion-ship Bowling."

Schwimmer and his collaborator, ete De Met. began increasing Schwimmer and his collaborator, Pete De Met, began increasing their vidfilm properties this summer with a new distaff kegler skein, "Women's Major League Bowling," 26 episodes of which were quietly run off without test piloting.

The projected "Championship

piloting.

The projected "Championship Bridge" will be conducted by Alex Dreier, with pasteboards expert Coswild Jacoby doping the hands. Unlike previous attempts at bridge shows, the ace cardplayers in the series will play regular household

(Continued on page:130).

N.Y. Target' Coin

Ziv has made a late deal on "Target" for the N. Y. market.
Chock Full of Nuts picked up the Adolph Menjou starrer for telecasting on WCBS-TV at 7 pm. Saturday nights, starting Sept. 20. Menjou will do special commer-

Tape Machines In Barter Bid

Guild Films is taking a large number of tape playback machines from Ampex which it will in turn offer to video stations across the country. Understanding is that the tvo film distribution - production company is making the expensive machines available to stations at a nominal rental or sale price in return for airtime which Guild can barter off to advertisers.

Word was Guild was buying in the vicinity of 100 Ampex machines and would distribute them, one to each station. The Guild step, which the company says it has ample funds to consumate, would be the largest single move yet in opening the country to tape

yet in opening the country to tape video. Until now, there are only about 45 tv stations equipped to transmit tape locally.

Formal announcement of the Guild step was being withheld at presstime, pending finalization of various facets of the plan. Guild executives would not comment.

KEENAN WYNN TOPLINES THIRD UA-TV SERIES

Keenan Wynn will star in the "Troubleshooters," a new half-hour comedy adventure series, pacted by United Artists Television and Northstar Pictures Ltd.

"Troubleshooters," dealing with construction industry, will begin shooting in November. Father and son are now in telefilms, albeit in different skeins. Screen Gems' "Ed Wynn Show" is due to bow this Wynn Show" is due to bow this

Wynn show -fall.

Bruce Eells, exec v.p., said the complete series of 39 episodes will be shot on "Troubleshooters."

To been adopted be shot on "Troubleshooters." Same practice has been adopted for the company's two other tele-film projects, "The Vikings" and "The Dennis O'Keefe Show."

NTA 'Dream Package'

Now In 17 Markets

Now In 17 Markets.
National Telefilm Associates has sold its new "Dream Package" of 85 pix in 17 markets.
Top on the list is Triangle which bought the group for its four o&o's, WFIL, Philadelphia; WFBG, Altoona; WLBR, Lebanon; and WNBF, Binghamton. Also inking are WCKT, Miami; WDAF, Kansas City; WNAC, Boston; WDAU, Scranton; KHQ, Spokane; WYSH, Indianapolis; and KTNT, Tacoma.

Birthday Bingo

Now syndication also has a bingo game. Show Corp. of America, heimed by Robert Manby and other former execs of RKO Teleradio Pictures, is out pitching "Birthday Bingo." The game package is a "live" show of two minutes for insertion in most any local programming.

for insertion in most and gramming.

It was devised by Satellite Productions, partners in which are William Mogle, Arthur Daly and

'Little Rascals' Coin

WABC-TV has picked up an additional \$40,000 in gross billings from four advertisers who have inked for participations in "Little Bascals," stripped Monday-Friday

Fresh coin came from the Continental Baking Co., General Foods, Quaker City Chocolate & Confectionery and V. LaRosa & Sons, 11



THE HONEY DREAMERS

Currently, Arthur Godfrey Time, CBS AM and TV with Ferlin Husky Records Transcriptions Mgmt: ART WARD Direction Oxford 7-9034 MCA

Philley, Junkin Latest To Quit In **Telefilm Disputes**

sales and programming within a company appear to be growing.

Latest to resign in such a dispute was Ray Junkin, who stepped out as v.p. of Official Flms. The Harold Hackett-helmed Official operation has been retrenching over the past six months. The retrenchment followed the exiting of Herman Rush, formerly Official syndication sales manager, now prez of Flamingo Telefilm Sales.

Junkin, who plans to remain in the syndication biz, will be scout-ing the field after a brief vacation.

ing the field after a brief vacation.
Official has been interviewing applicants for the syndication sales manager's post. But apparently has decided to promote Stan Smith, sales manager for the eastern division, as general syndication sales manager. Junkin operated as head of overall sales.

Chi Wrangle
Chicago, Sept. 9.
Ben Philley, spot sales manager for Ziv's Economee (reruns) Division and a 10-year veteran of the telefilm company, resigned suddenly last week in a dispute over policy. Although he's the second Ziv exec of long tenure to quit the company in the past fortnight, Philley said his resignation was in no way related to that of Alvin Unger, former veep in charge of Ziv's Chi office. Unger had quit the week previous in "a disagreement over the company's new table of organization."

Philley was based at the Ziv homeoffice in Cincinnati and had joined the company in 1948. He had earlier served the company as nan earner served the company as sales promotion manager, sales manager and general manager of the radio division, although in re-cent years he was best known as Zw's trouble shooter. Philley says he has no immediate plans for a new situation.

NTA's Merchandise Unit Hollywood, Sept. 9.

A new division to handle licens ing of manufacturers and merchan-

Some Pros & Cons on Shooting 39 Without Even Regional Sale

'Hong Kong Eye' Series

Hollywood, Sept. 9.
Steve Fisher launches "Hong Kong Eye," new teleseries which he created, in Chinese city late next month, in a co-production deal with Dr. S. I. Hsiung, Chinese author and head of Pacific Films Inc., Hong Kong.

Hong Kong.

Richard Loo will costar with
American actor yet to be set.

Distrib-Producer Reaction to 13-Wk. Vidpix Deals: Mum

networks has left many producer-distributors mum, unwilling to go on record that they will accept such distress deals in the future.

on record that they will accept such distress deals in the future. Reason is obvious. Hardly any of the telefilm distributor-producers want to encourage such deals. Yet, off the record, they will admit that in a tough selling season, as in the present, they have little choice in the matter.

Only telefilm topper to come out blankly against such deals is Lesdile Harris, of CBS Film Sales. But that outfit is hardly representative of the situation. CBS Film Sales has only one network entry at this date, "Navy Log" on ABC-TV, which is soon finishing off, with sponsor U.S. Rubber ankling.

Interestingly enough some of the seasoned telefilmeries have accepted the shortterm deals, Ziv. Screen Gems, Don Sharpe, Official, et al.

The difficulties growing out of

The difficulties growing out of such deals already is apparent with Metro's "Thin Man." Peter Law-ford for awhile was in and out of the renewed series and Colgate finally agreed to pay Lawford a penalty stipend, if the series isn't renewed after 13 weeks.

The effect on telepix quality of such shortterm agreements still has the held!

such shortterm agreements still has to be felt. Prior to this season, a producer had the series set for at least 26 weeks, giving him practically twice as much time to prepare for shooting, lining up and holding talent, preparing scripts, etc. Now, it'll be a mad rush to resume production when the seven-week option period is passed and the okay is given.

Cartoon Cliffhangers' Registers 500G Gross

Registers Juul Lioss
Sterling's "Cartoon Cliffhangers" has now grossed about \$500,000, with stations buying the initial
cartoon package of 65, renewing
for the new 39.
Roster of stations on Sterling's
list includes: WMAL, Washington;
KOMO, Seattle; KTVI, StLouis;
WLWI, Indianapolis; KVII, Amarille; KTVU, San Francisco; KPHO,
Phoenix; KRCA, Sacramento;
WTCN, Minneapolis; KLOR,
Provo; WGN, Chicago; WSPD,
Toledo; WGAL, Lancaster; WTIC,
Hartford; KPRC, Houston; WNEP,
Scranton; WJAC, Johnstown; Scranton; WJAC, Johnstown; KRLD, Dallas; WGR, Buffalo; KTTV, Los Angeles; CKLW, De-troit; WNAC, Boston; and WOR,

32 Sol Lesser Pix To Banner Films

dising of products in conjunction with its vidseries beaming nationally this fall has been formed by National Telefilm Associates, according to company's prexy, Oliver A. Unger. Screenings for interested manufacturers are now in progress, both in New York and Los Angeles.

New division will be headed by Irving Lichtenstein, who will headquarter at NTA's Gotham offices. Al Stern will rep the division in its Coast offices.

Among properties to be licensed by NTA are "This is Alice," "U.S. Marshal," "Official Detective," "George Jessel's Show Business," "George Jessel's Show Business," "The Red House" Edward G. Robinson starrer, and Marry a Millionaire," and "The Adventures of TWILLIAM. Tell." "The Norm," with Bobby Breen Adventures of TWILLIAM. Tell." "The Norm," with Bobby Breen Adventures of TWILLIAM. Tell." "The Norm," with Bobby Breen Adventures of Twing Treen Town," with Bobby Breen Adventures of Twing Treen Town," with Bobby Breen Adventures of Twing Treen Tre

producers look with skepticism on various announced plans to forego the pilot route and shoot for 39 episodes at one clip, without a national sale or major regional deals.

Such plans were voiced by National Telefilm Associates, United Artists Television and a few others. With NTA, it's argued, the Artists Television and a few others. With NTA, it's argued, the NTA Film Network serves as a cushion for product. It was pointed out that "How to Marry a Milionaire," "This Is Alice" and "Man Without a Gun" were first pitched as pilots for airing on the established networks. Last year, when the three series failed to find a network berth, NTA decided to go ahead with production, having its NTA Film Network and a host of station deals for support.

As to UA TV's announced plans to shoot 39 on the "Dennis O'Keefe Show" and "The Vikings" without national or major regional sales, some execs have adopted a wait-and-see attitude.

Most vet distributor-producers argue that's it's too much of a gamble to come in the market with a full series, representing an investment of at least a \$1.200,000. What happens in terms of sales if you come in with a clinker? It's much easier to ball yourself out with a pilot, the loss of \$40,000 to \$50,000, can be reduced by finding a spot for the pilot in an anthology series. Failing that, it's a loss of \$40,000 to \$50,000 as opposed to \$1,200,000 for 39.

One way out of the pilot vs 39

\$50,000 as opposed to \$1,200,000 for 39.

One way out of the pilot vs 39 impasse is a co-production deal with British interests, or a sale of a projected American series in Britism. Then, at least 25% of the cost of a series can be written off, and the distributor can begin pitching in the U. S. market with at least 25% of his costs already accounted for.

Film Producers, **SDIG In Accord**

Following a threatened strike. the often beleaguered Film Producers Assn. agreed on a contract with the relatively new Screen Diectors International Guild. Contract means formal recognition of the N. Y. film directors group and provides minimum wages ranging from \$275 to \$450 weekly.

Negotiations with SDIG dragged on for seven months, but failure to reach an agreement was due as much to concurrent negotiations by FPA with larger unions as to any difference over contract terms with

SDIG.

Three weeks ago, FPA members split on a vote to accept the SDIG contract. Afterwards SDIG made a strike threat, but FPA, according to a spokesman for the employers' group, said that the threat of strike was not the reason FPA came around. He termed the threat as "completely unpressers" incompletely unpressers." around. He termed the threat as "completely unnecessary," since "all we had to do was finally sit down and discuss contract language and when that occurred it was apparent we were not far apart in terms from SDIG." Contract allows FPA to develop apprentices from within its own ranks, but only on the condition that each member company permits an annual output of no more than 10 minutes of film footage as

mits an annual output of no more than 10 minutes of film footage as the collective apprentice output.

Bosses at production companies will be allowed to do their own direction without belonging to the union, but any outside directorial talent will have to join SDIG within a month after starting work for an FPA company.

CHUNKY BUYS 'ANNIE'

to be manager WABC-TV's "Annie Oakley," elecast Saturdays at 6:30 p.m. and include ge Door ing for alternate sponsorship by se" Ed-chunky Chocolate. The other sponsorship by se Breen Chunky pact goes into effect Saturday (13).

SYNDICATION 'ROUGH RAIDERS'

Civil War Segs & Integration Issue

Ever since CBS Film Sales gave up the ghost on the "Gray Ghost." there's been talk that any syndication entry even remotely connected with the Civil War will run into trouble—the school integration fight being so hectic now points this up anew.

The loose talk also had it that Ziv was meeting sales resistance in the south with "Col. MacKenzie's Raiders." Like a lot of loose talk, the facts prove otherwise. These facts are of consequence not only to Ziv but many others in the trade who have pre and post-Civil War series on the drawing boards. It's also of import, in a limited way, to those projects involving the Civil War itself.

For with the Civil War centennial coming up in 1961, there are many major network entries (Dore Schary & NBC; ABC & Warner Bros.) concerning the actual War between the States.

The Ziv experience may not be symptomatic; "Col. MacKenzie's Raiders" takes place after the Civil War and is concerned with the pursuit of Col. MacKenzie to erase lawlessness at the Texas-Mexican border. Many of the marauders are discharged American soldiers from the North and South. But the Ziv experience does spike the more frightened rumors.

Undercurrent reports began circulating soon after CBS Film Sales nixed second year production on the "Gray Ghost." The Tod Andrews starrer was said to be shaky on the renewal front in the South, where advertisers were described as being afraid that in this day of Little Rock, the story of a Confederate contingent might fan sectional feelings. Later, this reason was downplayed by some CBS Film execs, but it remains a fact that no second-year production has been greenlighted at this time.

But in the face of all these secret rumbles, what's the record on Ziv's "MacKenzie's Raiders" in the Southland? Here is a quick sales survey on the Richard Carlson starrer: sponsor sales include Brown & Williamson for WSLS, Roanoke, Va.; Schlitz Brewing for WBTV, Charlotte, N.C.; Zeigler Meat Packing Co., Birmingham, Ala.; Blue Plate Mayonese, Houston, Tex.; Brown & Williamson is teamed

TV Not Producing for Audience, **But for Sponsor, Laments Roach**

By BOB CHANDLER

By BOB CHANDLER

Hollywood, Sept. 9.
Television is the only one of the entertainment media that doesn't produce in terms or what the audience likes, and that's the principal reason it's in a rut. That's the theory of Hal Roach Jr., who asserts that television, unlike motion pictures, legit and other media, is produced too often in terms of what is desirable for a sponsor and not for the audience. "We've reached the point where the sale, and not the show, is the criterion for success. A producer doesn't say his show is good anymore, he says, Tive got a sale.' Then, after five weeks, or 13 weeks, or 26 weeks, the show is cancelled because the producer worried more about pleasing the sponsor than he did the audience. I've seen producers go into a series solely because he knows one agency man who ne thinks would like the idea.

"I've never seen an agency man who bought programming in terms of whether the slow is great in

"The never seen an agency man who bought programming in terms of whether the show is great in terms of finding a great audience. It's always been in terms of whether the show is great or bad for the requirements of the sponsor. And consequently we're not producing for the audience, but for the agency and sponsor.

"In every other branch of show (Continued on page 130)

Jack Wrather To Roll Tom Swift'

Everybody's Doing It

First it was CBS Television Films Sales that found its moniker Films Sales that found its monker too unwieldy. Shortly, it's due to change the title to CBS Films, Inc. ABC Film Syndication now is getting into the act. New title of the company, to be announced shortly, will be ABC Films, Inc.

'Col. Flack' Sales In 45 Cities Puts \$1,000,000 In Till

CBS Film Sales is proving that action-adventure isn't the only type of first-run programming fare profitable for syndication.

Getting away from the "bread-and-butter" variety, CBS Film Sales has been offering, with a Sales has been offering, with a good deal of success, "Col Flack." It's a comedy series and to date has rung up over \$1,000,000 in sales in about 45 markets. The CBS subsid decided to go ahead with "Col. Flack" after registering strongly with the off-network "Honeymooners" series.

"Col. Flack" marks the initial first-run comedy series to be put into syndication in a number of years. There have been some syndication comedies in the past, most of them doing pretty badly. For that reason, until "Col. Flack" (Continued on page 130)

INCENTIVES FOR SALES TALENT

One of the biggest behind-the-scenes battles in the syndication biz is the backdoor raiding of sales talent:

It's gotten so bad that one mafor distributor threatened suit recently when a number of their men ankled to join a competitor.

Smaller firms in order to keep their top sales execs have inaugu-rated stock participation plans.

There's a proviso in one major syndicator's contract with its sales personnel prohibiting them for a year's time from working in the same territory if they leave the company and join the competition.

company and join the competition.

Ziv was quite bitter about the
exodus which followed when Walter Kingsley, Ziv's former syndication manager, left the company
to head up Independent Television
Corp. (ITC), the new telefilm outfit backed by the Jack Wrather organization. Following Kingsley to
ITC were Ziv men William P. Dubois and William Andrews.

Ziv unwillingly, folds itself the

bois and William Andrews.

Ziv, unwillingly, finds itself the
talent school for many of the top
sales execs in the biz. Michael Sillerman, exec v.p. at Television
Programs of America, is a Ziv
graduate. So is Phil Williams, syndication v.p. of ABC Film Syndication, to name two out of a field of
many.

nication v.p. of Abc I mis Syntheticon, to name two out of a field of many.

It's not easy to get and keep top sales talent in the syndication biz. The day of the old film peddler is gone and the field requires specialized knowledge, hard to come by. There's no concern about run-of-the-mill talent. If below par sales personnel are lost, there are dozens of applicants to fill the job. But good exec talent, men who know the markets, who are knowledgeable about local and net programming, who know the station managers, advertisers and agency execs, and who can strike a good bargain, is hard to replace.

Usually, the good sales exec has a backlog of savvy—and in many cases his head is first to roll if things get tough. Sometimes unjustly, for no matter how good the sales flair there must be other than shoddy product to sell in today's competitive market.

Men in the field average about (Continued on page 130)

N.Y. Confidential's' Razzmatazz In Tulsa With Ampex Assist

With Ampex Assist

Tulsa, Sept. 9.
Unique stunt in preeming "New
York Confidential" on KOTV here
was utilized, with the help of Lee
Tracy and the Ampex video tape
recorder.

Tracy made a video tape insert
plugging the new series which was
inserted by the station in an old
vintage feature "Betrayal in the
East," starring the same Tracy.
The insert bit was part of a weeklong promotion hoopla, keyed to
the upcoming preem Friday (12).
Picking up the tab in the Tulsa
market is D-X Sunray Oil, which
bought the skein in 60 midwestern
markets.

Tracy hooded a contingent form

Hollywood, Sept. 9.

First telepix series to roll under Citadel Productions' banner for the Jack Wrather Organization will be Jack Lair of the book from M. Y. for the razzmatazz, including Earl Wilson, New York Mirror columnist and co-author with the late Jack Lair of the book from which series titled "Air Force Diary"

To Roll in Alaska Hollywood, Sept. 9.

Pilot film for a projected vides will series titled "Air Force Diary"

Be Gray and Henry Spitz through their, Meteor Productions on new show.

Like "Sergeant Preston of the Juken on new show.

Like "Sergeant Preston of the Juken on new show.

Like "Sergeant Preston of the Juken on new show.

Like "Sergeant Preston of the Juken on the Independent Tv Corp. all-inclusive organization recently formed by Wrather and British tv Interests.

Tack Hair the sam, until "Col. Flack" (Continued on page 130)

Tracy headed a contingent flown Tracy headed a conting

Scorecard On Par Library; Into 12 Markets With \$28,000,000 Biz

And Another One

And Another Unice

Hollywood, Sept. 9.
Frank Gruber, vet film writer and novelist, is packaging new television anthology series titled "The Westerners," for which he'll use his own and other yarns written by top western scribblers.
Plan is to incorporate stories which don't fit into episodic teleseries, such as "Tales of Wells Fargo," in which he's associated with Nat Holt.

2-Way Soviet-U.S. **Telefilm Exchange Initiated by TPA**

Possible interchange of telefilm programming between the Soviet Union and the U.S. has been engineered by Television Programs of America's Manny Reiner

Reiner, acting solely as a TPA representative, has returned from a tour of Russia, Czechoslovakia and Poland. While abroad, he met with Russian officials and worked on a project of distributing a maxon a project of distributing a maximum of six Soviet telefilmed shows in exchange for six TPA properties. Russians, as did the Czechs, expressed special interest in TPA's "Lassie" and "Fury" episodes. The Soviet and Czech telefilms that TPA would take in the barter deal would be strictly entertainment fare, devoid of any political overtones. political overtones.

with the Czechs, Reiner, who is TPA's forgign sales v.p., expressed hope of working out an agreement involving 15 half-hours. TPA, under the barter arrangement, would make its revenues from sales in the U. S. Negotiations on both deals, as well as a possible one with Poland, still are to be completed. The Czech talks were described as further along, though. Reiner said the Russians and Eastern Europeans only are interested in barter arrangements, nixing any direct selling.

in barter arrangements, nixing any direct selling.

Reiner is the third foreign topper to make the trip to Moscow. Others being Paul Talbott, prez of Fremantle, and Ed Stern, foreign topper at Ziv. Both Stern and Talbott explored the possibility of exchanging telefilm programming, but, to date, haven't effected any deals. The Moscow missions came as a result of the recent intercultural exchange agreement intercultural exchange agreement.

Reiner said he found Soviet officials extremely cordial to the idea

Reiner said he found Soviet officials extremely cordial to the idea of a telefilm exchange between the two countries. He added that he was there when Soviet newspaper reaction was sharp to the landing of U. S. troops in Lebanon. According to official information, Reiner said there are 56 tv stations in 55 cities of the U.S.S.R. At this stage, they don't have a coaxial cable network setup, but (Continued on page 130)

(Continued on page 130)

MCA TV's sales spurt with the Paramount library of 700 pre-1948 pix has now reached the neighborhood of \$28,000,000, with only 12 markets accounted for.

MCA is obligated to pay a total of \$50,000,000 to Paramount for the negative rights. The way things look now, MCA TV can only find itself in clover handling the last of the library of the majors to be released to tv. Of course, the 12 markets tally may be miselading in terms of the ultimate drawing power of the pix. Many of the big markets are included in the 12, and that's where the tall coin comes from. But there are still some large markets remaining, for example, Chicago, St. Louis, Denver, Pittsburgh.

In the smaller markets, MCA TV will have a tougher time. What

And Away We Go

And Away We Go

"Going My Way." the first of the Paramount library to be shown on television, racked up a booming 34.0 rating on WBZ-TV, Boston, on Sunday (7). WBZ-TV, which purchased 700 Paramount pics in April, ran the first of the library against "Command Decision" and a Boston Red Sox baseball telecast. "Going My Way," which was slotted at 1 p.m., racked up a 73% share of the audience during the telecast.

Metro's "Command Decision," programmed on WNAC-TV, scored a 7.3% rating from 1 to 3:30 and a 15% share of the audience. The Red Sox-Baltimore contest didn't fare as well, capturing a 4.6 rating and a 9.9% share of the audience on WHDH-TV.

happened in San Francisco is symptomatic of the conditions which may follow. Westinghouse's KPIX made the library deal for about \$2,250,000 with discounts, or about \$3,200 per film. This compares to \$2,800 per film—or just an eyelash over \$2,000,000—which ABC's o&o KGO-TV paid for 717 Metro pix a little less than a year ago.

Metro pix a little less than a year ago.
Rundown of deals and the approximate price follow: WCBS, N. Y., \$8,400,000; KNXT, Los Angeles, \$7,500,000; WCAU, Philadelphia, \$3,500,000; WPIX, San Francisco, \$2,250,000; WBZ, Boston \$2,000,000; KIRO, Seattle, \$1,000,000; KFTG, Omaha, \$1,000,000; WTOP, Washington, \$700,000; WOOD, Grand Rapids, \$500,000; and KHQ, Seattle, \$400,000. In addition less than library sales were made to KBET, Sacramento, and a Guam station.

Smaller Agencies Big In Syndication

Smaller advertising agencies, whose clients consist of major and minor regional advertisers, daily figure more importantly in syndi-

minor regional advertisers, daily figure more importantly in syndication. The growing association between the smaller agency and the syndicator has been profitable to both parties.

Cities which loom large in the regional biz are Dallas, Chicago, Los Angeles, Boston, Atlanta, Detroit, Kansas City, as well as a few others. As a sample, here are some of the agencies and a few of their regional accounts: Zimmer, Keller & Calvert, Detroit, Strohs Beer; Charles F. Hutchinson, Boston, Habitant Soup; Liller, Neal, Battle & Lindsley, Atlanta, Colonial Stores; Addison F. Busch, Buffalo, Loblaws; Richard K. Manoff, N.Y., Welch Grape; Ben Sackheim, N.Y., Nationwide Insurance; Clinton E. Frank, Chicago Deon Milk; Honig-Cooper, San Francisco, S&W Foods; Potts-Woodberry, Inc., Kansas City, D.X. Sun. Ray Oil.

You. Too. Can Be A 'Glamorous' Agency, Thru Inherited Billings -On Other Madison Ave. Fronts

The switching of a large account or the acquisition of new business by an agency has important ramifications to wise. In addition to the gain via commissions, it can take the agency out of the also-

the gain via commissions, it can take the agency out of the alsoran class on program identification and put it into the charmed circle of top agencies. While agencymen probably will always disagree as to which is the most significant medium from a consumer sales point of view, there is very little question that television is the most glamorous medium and is the agency's prestige showcase.

Lennen & Newell nearly two weeks ago acquired the C. L. Miller Agency and with it came the \$8,000,000 Corn Products account. Not only was this an important acquisition in billings but the agency was the talk of Madison Ave. because it acquired control of four more tv properties, all daytime. Into the Lennen & Newell fold came "Price Is Right." "It Could Be You," "Queen For A Day," and "Treasure Hunt." These programs, in addition to the six Lennen & Newell sponsors nighttime, bolsters the agency's tv sector, and of the estimated \$83,000,000 it bills, 52% is scheduled to go into tv and radio. When McCann-Erickson acquired the Buick division of General Motors and \$24,000,000 worth of business from the Kudner Agency, it also acquired important tv properties such as "Wells Fargo" and the Bob Hope specials (new this year).

it also acquired important to properties such as "Wells Fargo" and the Bob Hope specials (new this year).

Other important prestige shows that moved with the accounts are "Person To Person" which went from Grant to D'Arcy with the switching of the Florists' Telegraph Delivery Assn. business; and Colgate's "Big Payoff," which moved from Bryan-Houston to Lennen & Newell.

On the debit side of the ledger, Philip Morris dropped N. W. Ayer and appointed Doyle Dane Bernbach as its agency. But, at the same time also decided not to continue the Mike Wallace Interviews. Chrysler also changed agencies moving from McCann-Erickson to Leo Burnett and Young & Rubicam. Neither of the latter two agencies however failed to cash in the tv chips as the sponsor at the end of the season decided not to renew either "Climax," or the once-a-month "Shower of Stars." Switches: Robert Soderberg has Joined the Hollywood office of Senton & Bowles as an agency producer. He will handle coordination of commercials and show production on "The Ann Sothern Show," and will report to Murray Bolen, veepee in charge of program production, Hollywood.

Newt Mitzman, senior commercial produced at Ogilvy, Benson & Mather, has been named manager of commercial production in the radio-ty sector.

Donald L. Daigh, formerly of William Esty, named director of will the sector.

radio-tv sector.

Donald L. Daigh, formerly of William Esty, named director of radio-tv at the Henderson Advertising Agency, Greenville, S.C.

Alan Dinehart and Mike Case slated to be retained by Lennen & Newell as co-directors of Colgate-Palmolive's "Big Payoff." Program moving from Bryan-Houston to Lennen & Newell as agency of record.

record.
Jeanne Pyle, formerly of Blair
TV, joining Bob Dore Associates.
Marie C. Finney named senior
copywriter at Hicks & Grelst.
Lost & Found: Warwick & Legler has been appointed to handle an
estimated \$1,500,000 in billings of
the Menne Co. formerly served

estimated \$1,500,000 in billings of the Mennen Co., formerly served by the Marshalk & Pratt division of McCann-Erickson. Effective Dec. 1, W&L will handle the Mennen Spray Deodorant and the Speed Stick products.

Campbell-Ewald has resigned its share of the Kroger Co.'s \$2,500,000 account. The agency handled approximately \$1,250,000 or half of the billings, stated "servicing only part of the Kroger account was unprofitable." Campbell-Mithun, which also services part of the account, is expected to be named to the portion given up by Campbellthe portion given up by Campbell-Ewald.

Shorts: Network gross time billings for the month of July 1958

show an increase of \$2,300,000, a 5.9% rise over the same month in '57 according to figures released by the Television Bureau of Adver-

tising.

Network billings, since the first of the year, increased \$34,700,000 over the corresponding period of last year, for a 12% increase. Total billings for July 1958 were \$41,059, 274, as compared with the '57 figiure of \$38,760,437; and the 1958 seven month total was \$324,130,723, compared with \$289,417,646 in 1957.

Of the 17 fall shows in which McCann-Erickson is agency of record, seven are new, or roughly 40%.

The personality commercial appears to be on the decline accordpears to be on the decline according to a recent survey by Schwerin Research. In '55, the survey points out, personality commercials outstripped the average of all other kinds of commercials. But by 1958, the personality teledjurbs were found to be no more effective than other types.

Merger talks by two agencies, Burke Dowling Adams and Calkins & Holden, which bill in the neighborhood of \$10,000,000 each are reported near the finalization stage with only the problem of uniting

reported near the finalization stage with only the problem of uniting personnel left to be resolved. Discussions have been carried on for almost a month with executives of both agencies again meeting last Friday (5). It is likely that the merged agency will be called Calkins & Holden, Burke Dowling Adams Inc.

Starting Sept. 17, and continuing for 14 weeks, the four major radio webs will carry Pepsi-Cola spots to the tune of 52 per week per network. Nearly 3,000 oneminufe and 30 sec spots will be heard on 1,000 radio stations.

Chi Agencies

By LES BROWN

Chicago, Sept. 9. Campbell-Ewald has resigned its half of the Kroger account, wanting all or nothing. Now looks like Campbell-Mithun will get the en-

ing all or nothing. Now looks like Campbell-Mithun will get the entire billings.

Jiff Peanut Butter, through Leo Burnett agency, buying participations this fall in locally produced kiddie shows around the country. Curad (Bauer & Black), through Burnett, buying the John Blair "Persuasion Concept." daytime spot saturation plan, in 20 markets. Raleigh Filter Tip Cigs (Brown & Williamson) sponsoring half of "MacKenzie's Raiders" vidseries in 19 markets. Keyes, Madden & Jones, the Raleigh agency, is also planning a tv spot campaign supplemented by full-page insertions in family magazines this fall.

Waldie & Briggs has acquired Alliance Ware account.

Mary Agnes Schroeder upped to creative director at Tatham-Laird. Parade Publications has tapped Reach, McClinton & Co.

Arthur Meyerhoff agency has added Cellulose Products Corp.

Ginger Sets Ritz Bros.

Hollywood, Sept. 9.
Ritz Bros. have been set to guest star on Ginger Rogers' CBS-TV Pontiac spec on Oct. 15. It's their first network guest shot in some

years.
Act was signed by producer-director Bob Banner, who caught their act in Las Vegas and felt it would fit into the format he's plotting for the show.

Radio Reviews

VIRGINIA — PATTERN OF RE-SISTANCE With Waiter Cronkite, narrator Producers: Don Kellerman, Rich-ard F. Siemanowski Assoc. Producer: Robert H. Young Writers: Kellerman, Siemanoski 50 Mins., Sun. (31), 8:05 p.m. CBS Radio, from N.Y.

How the State of Virginia is manuevering to block school integration was explored in depth by the CBS News Unit One reportial team.

The 50-minute excursion did not confine itself to public officials. There were interviews with pro and anti-segregationists, high school kids, local newspaper editors, and average citizens. The total impression left by the broadcast was the complexity of the situation.

There was no editorial thread, only diverse comment and opinion. The "legalisms" which Sen. Harry Byrd, Gov. J. Lindsay Almond, and other state officials propounded as reasons not to follow the epochal Supreme Court desion, were confounding and contusing. They just added up to rationalizations on how to subvert the Supreme Court order.

Virginia Congressman Joel Broyhill suggested a conference between President Eisenhower and Gov. Almond, contending that when men of goodwill get together their is bound to be some fruitful results. The Congressman's proposal was picked up the following day by the newspapers.

Producers Kellerman and Slemanowski both have newspaper backgrounds and the way they amassed their presentation was evident of that fact. Walter Cronkite handled the factual survey authoritatively.

Some of the capsule statements carried in the broadcast follows: Gov. Almond: The Supreme Court exceeded its authority; Attorney General Harrison: Any public school forced to integrate will be automatically closed and will have its funds cut of; a taxi-driver: I have five kids and I want them to have an education even if it means integration; a college professor's wife: Integration is like Christianity here, it's never been tried; a pro-segregationist: Private schools are the answer to the Supreme Court's decision.

At the finale, CBS newsman Daniel Schorr came in from Little Rock to discuss developments there, capping off the disturbing report on the effort to halt integration.

With Joe Hamilton, Sam Allgood, Ed Engles, Dave Martin, Milton Metz, and Randy Atcher Producer: Charles Cassner 105 Mins., daily, 3:30 p.m.².
WHAS, Louisville
Anchored by Joe Hamilton, WHAS's heftiest staffer, this stanza is a lively afternoon show, with a variety of features which should find favor with a host of daytime listeners. News is handled by Ed Engles; sports by Dave Martin; weather by Milton Metz; and special feature recordings of local and regional interest by special events reporter Sam Allgood. All the spielers are authoritative in their specialties and make it sound interesting

cialties and make it sound interesting.

Show caught recently featured a "Happy 60th Birthday" phone call to WHAS vocalist Randy Atcher's father-in-law. This is a regular feature of the show, but in this instance Atcher talked to his daddy-in-law by phone in New South Wales, Australia. He sang his birthday request, "Tumbling Tumbleweeds."

Sam Allgood taped mike interviews with women in a barber shop, on the question "Do men or women make the best drivers?" Each sex claimed the distinction, while a police officer interviewed on the same question said insurance statistics prove women are the best. Other first week features on the show included a taped visit to the (Continued on page 126)

(Continued on page 126)

TV-Radio Production Centres

IN NEW YORK CITY . . .

Herb Duncan signed for series of tw appearances in Frontiers of radin.

Herbert Kamm, executive editor, N.Y. World Telegram & Sun, competed with his son, Larry, on tv channels recently. Kamm guested on WNTA's "Kean Views The News." Same day, Kamm, fils, popped up on ABC-TV's "College Press Conference" representing Northwestern U. Elder Kamm, incidentally, makes his tv bow as thespian of Phil Silvers-Bilko stanza of Oct. 17, as G.I. draftee.

on ABC-TV's "College Press Conference" representing Northwestern U. Elder Kamm, incidentally, makes his tv bow as thespian of Phil Silvers-Bilko stanza of Oct. 17, as G.I. draftee.

Irving Gitlin, director of public affairs of CBS News, to discuss tv documentary production at meeting of Radio-TV News Directors Assn. on Oct. 16 in Louisville, Ky... Bill Derman set to script a segment of "Colonel Flack" telefilms ... Sydney Rubin, director of CBS- TV Enterprises and star tennis player, entered in the National Singles Tournament in Forest Hills and Huntington-Crescent Club singles and doubles... Stanley Levine named press editor at California National Productions. He comes from Popular Publications Inc. where he was public relations manager ... Jane Herbert, production assistant on NBC Radio's "Monitor" went on vacation to Carson City, Nev., and married Yell (cq) Newman there on Sept. 2 ... WCBS Rado's "Weather Man," Hal Simms, is pinch hitting for vacationing Lee Vines on the "Robert Q. Lewis Show" ... CBS-TV's Mel Ferber will direct the network's Godfrey evening stanza and special edition of "Wonderful Town" with Rosalind Russell ... Candy Finkler, CBS-TV's production coordinator on NY. Philharmonic Young People's Concerts with Leonard Bernstein is in New York Hospital recovering from attack of hepatitis. Miss Finkler will be there for another three weeks ... WCBS Radio's Dave Dugan takes over the coverage of the Ivy League football this fall as play-by-play announcer ... John Benson named manager of the Estimating Dept. of CBS-TV Production Service and Von Klemperer named manager of trucking dept. in same section ... WCBS Radio's Sales manager, Tom Swafford, is on a one-week vacation in the Maine woods ... Betsy Palmer of the "I Have a Secret" program is chairman of Women's Radio-TV division current campaign for funds for Jewish Chronic Disease Hospital Month ... Jack Philbin signed as producer and Barry Shear as director of Arthur Murray Party which preems Monday, Sept. 29, over NBC-TV Philbin previously produ

says he'll also accept material from outside scripters...Robert Precht named associate producer of "Ed Sullivan Show." He was previously on CBS-TV's "The Verdict Is Yours."

Patty Bowers of WRCA-TV public affairs and special events dept. vacationing for three weeks in Europe...WRCA Radio program manager Steve White to teach a course in announcing at Columbia Univ. starting Oct. 1...John Spencer Palmer, WKPT (NBC affiliate), Kingsport, Tenn, announcer-reporter, awarded first Earl Godwin Memeorial Fellowship at Columbia Univ. School of Journalism. Award is sponsored jointly by NBC and RCA and gives winner a year's study at the school ... Sessue Hayakawa signed for lead in one of NBC-TV's "Wagon Train" upcoming episodes ...Rip Torn and Betty Lou Holland added to cast of Hallmark's production of "Johnny Belinda" on NBC-TV oct. 13...Johnny Carson will take over for Jack Paar weeks of Oct. 6 and 13 when latter goes on holiday ... NBC-TV's "Today" reporter Dick McCutcheon off to San Francisco to do film report on "beat" generation and to cover gubernatorial race ... Tony Spinner has joined production staff of "Ellery Queen" as the New York editor ... Barry Shear back in N.Y. after 10 months on Coast and is directing tomorrow's closed-circuit preview on NBC under exce producer Herb Sussan. Afterwards, Shear will direct "Arthur Murray Party" ... Sunday (14), WNYC's "Living Music" will guest CBS producerdirector Roger Englander ... Bob Crosby, who wound up as Perry Como's summer sub last Saturday (6), set for role in Par's "The Red Nichols Story," which begins shooting around Oct. 10 ... James Von Brunn joins Klaeger Film Productions in sales ... Bernard Musnik, prexy of Publicis ad agency, to Parls this week to discuss policy with the Gallic ad houses he represents here ... Jerry Warren to manage new Babylon, LI, stations WGLI and WTFM ... WaRe's Alan Freed doing a special "Crusade for Asthma Research" on his Friday (18) show ... Bob Keeshan, his manager Marvin Josephson and Bert Barks to turne to CBS Sept. 29 also do s

IN CHICAGO . . .

Rudy Orlsek's cross-the-board musicals on WLS are switching to WHN . . . Deejay Jerry Golden has exited WBBM for WLS . . . Don Marcotte, director of the music library in the NBC shop, recovering from major surgery at Mother Cabrini Hospital . . . WBKB publicist Jim Ascher made the acceptance speech on behalf of Lawrence Welk and the ABC net at the American Legion Auxiliary's golden mike award presentations . . . Ray Wheat upped to chief announcer at WAAF . . . WBKB blueprinting new panel show with Sun-Times tv critic Paul Molloy a regular seatholder . . . Jim Shoemaker fired last week as WLS sales manager . . . Lloyd Yoder arrived Monday (8) with entourage of three, including secretary, to take over the post of veepee in charge of the NBC o&cos here . . . WMAQ-WNBQ newscaster Len O'Connor and his spouse leave this weekend for Europe on a combina-(Continued on 126)

Nielsen's Top 10 in Britain

(Week Ending Aug. 24)

Wagon Train(GRANADA)	68%	
Murder Bag(AR)	1	
Bernard Delfont Presents(ATV)	63%	
Jubilee Show(AR)	1.	
Play of the Week-Arsenic and Old Lace (ATV)	59%	
Great Movies of Our Time—Flamingo Road (ABC)	57%	
Emergency Ward 10—Tues(ATV)	56%	
Make Up Your Mind(GRANADA)	55%	
Saturday Spectacular(ATV)	53%	
Emergency Ward 10—Fri (ATV)	1	
Television Playhouse—Badgers Green(AR)	\$51%.	ď

THE MILLIONAIRE
With Marvin Miller, Lisa, Daniels,
Richard Jacekel, Don Kennedy,
Dan Seymour, others
Producer: Don Fedderson
Director: John Peyser
Writer: Jerry Adelman
COLGATE-PALMOLIVE
(Ted Bates) (Ted Bates)

"The Millionaire" is not rich in entertainment. Apparently, age is showing through the format. The

entertainment. Apparently, age is showing through the format. The series on CBS-TV, Wednesday night at 9 pm., is approaching its fourth web year, and judging from the preem show, the format is wearing thin.

In the opening "Millionaire Betty Hawley" episode, producer Don Fedderson hardly needed the \$1,000,000 twist. Idea of the show is to throw the fictional spotlight on people given a \$1,000,000 by eccentric billionaire John Beresford Tipton, whose face is never seen. The \$1,000,000 given to the fictional couple in the initial episode didn't change the course of events for them. If it was irony that was intended, there must first be some involvement with the characters. Involvement was absent because scripter Jerry Adelman left so many open holes in the delineated characters.

Plot concerned an American mining engineer and his wife living in a dumpy Mexican town. Why they're so broke was never mentioned. He worked as an engineer there, and their lack of money was the pivotal point in the story. For he was going to have a baby and wanted the baby born in a "Clean" American hospital. He was so desperate to get her in the U.S. that he took a job to truck some nitrogiverin over dangerous mountain roads, with \$1,000 as the prize. After he was off on his dangerous mission she got the \$1,000,000 from the mysterious donor.

The young couple, played by Lisa Daniels and Richard Jaeckel, was fetching. They had a love cene in a sleazy bedroom which would have amounted to something if the script could have surmounted its cliched approach. The nitrogiverin ride, too, had its moments. Production values were excellent, and the supporting actors competent.

tent.

It could be contended that the characters need not be realistic, the billionaire donor twist being as wild as the man in the moon. But the strange combiation of realism and fantasy portrayed in the opening the country of the

Local Radio (WMGM) Also In Middle of Hot Rap On Quiz Promotion

Hysteria resulting from the "Dotto" fasco is reaching alarming
proportions. More and more contestants are getting "legal happy"
and every iil—real or imagined—
is shaping as court or criminal action.

and every ill—real or imagined—is shaping as court or criminal action.

Latest assaulted was WMGM, which has been running an on-the-air quiz promotion known as "Name It and Claim It." For possibly the first time in local N.Y. radio, a home contestant challenged a station as to who supplied the first answer to a quiz question.

WMGM declared a Mrs. Marilyn B. McFarlain, of Westwood, N. J., as the winner of a recent cash contest paying \$1,250. Thereafter, Mr. and Mrs. Donald Reid of Brooklyn got a motion of "discovery and inspection" from a N.Y. State Supreme Court justice, when they alleged that they were actually first with the mailed answer. Payment of the money to Mrs. McFarlain is being withheld, it's understood, until the inspection of the satulon's records has been concluded and a determination as concluded and a determination as to the actual winner has been reached.

reached.

WMGM stated that the money would be paid and that "under no circumstances is the money not paid to the winner of one of our contests."

contests."

Implication the Reids make is that WMGM was trying to dodge payment, otherwise, it was observed, there could be no reason why the Reids would think that WMGM signified the winner as other than Mr. and Mrs. Reid.

WOR's Soviet Series

In a neatly laid-out two-hours, WNTA-TV previewed 15 of the programs the station will present this fall, and there was no question (in this quarter, at any rate) what the station had to offer. It's considerably more than the previous management of the Newark tv outlet had to offer, but more im-portant it suggests the metropoli-tan area's other indies might be chasing WNTA's tail by mid-

chasing wN/A's tail by midseason.

Of course, the station will have a
boost from the parent National
Telefilm Associates, which is supplying Tuesday nights with its film
network lineup. A 20-minute trailer was shown for each of three
half-hour series. "How to Marry a
Millionaire" (so-so but with lots of
pulchritude), "Man Without a
Gun" (a pedestrian Mike Hammer,
in chaps) and "This Is Alice" (if
you appreciate names and a precoclous kid in unlikely situations,
it's a winner) and these three stanzas appeared to be at least on a
par with similar network offerings.
These and some more of 20th Fox's
first-run (for tv) features appeared
to backbone the offerings.
There was a lot of rerun stuff

intst-run (for tw) reatures appeared to backbone the offerings.

There was a lot of rerun stuff and a certain amount of lesser first-run film with which bossman Ted Cott has patchworked his Thrusday sked. Still and all, the patchwork showed considerable concentration and definess on the part of Cott & Co., and may just cut a reasonable notch on the fifth-day-of-the week rating yardstick. "Parole," documentary on convicts, has impact, although the San Quentin parole board is gonna have some viewers aghast at their seeming capriciousness. "Danger Is My Business" is another Thursday presentation and another documentary: Value questionable.

In and around there, like a

umentary: Value questionable.

In and around there, like a bunch of other found pieces in a tv jigsaw puzzle are the Shirley Temple films (more precious than precocious), Harry Wismer Sunday Notre Dame recaps (nobody could hurt the Fighting Irish, not even Oklahoma), a revised edition of Fred Sayles afternoon kidstrij (about which more is said below), "Magic Clown" (it's hard to tell), "Crossroads" (rerun films that have had it), a 6 p.m. cross-the-boarder with Art Ford and new disks and a tough panel of guests (something of a Peter Potter in video garb) and a couple of other shows.

shows.

As a sample of Cott's sometimes admired, sometimes scoffed talents as a promoter was the preview of Sayles' show, "Junior Town" (previously "Junior Frolics"). A fairly constant advocate of culture (particularly when it has its remunerative aspects), Cott had Sayles say to the preview audience, which because of the hour should have been entirely of adults or at least kids too old to appreciate Uncle Fred on a regular diet, that the revised daytimer would go heavy on education. It sounded stuff, but it may just have appealed to the higher instincts of some.

As for doing a two-hour preview,

higher instincts of some.

As for doing a two-hour preview, it was a good idea on the surface. And the sub-surface might be okay too, that is if enough people were interested in observing fragments against whole shows. They couldn't have guessed in advance that the fragments would be so nicely pleced together by the WNTA crew and producer-director Mitch Grayson.

Art.

BRITISH COM'L A-R SETS SOME BIG 'UNS

Associated-Rediffusion will be entering the hourlong tv spectacular stakes early next year with a big show once every three weeks. John McMillan, A-R's program controller, told Variery that the offering would fit into a peak slot on Thursdays. Format for the program had not yet been evolved, but it would not be along the lines of shows presented by either Associated TeleVision or GranadaTV. He emphasized that the A-R program would not try to compete with the other programmers'

program would not try to compete with the other programmers' presentations.

This program has been on the cuff for quite a while and McMillan has made several trips to the States in search of talent. Produced the string to the WOR Radio, N. Y., in cooperation with the Institute for the Study of the U.S.S.R., located in Munich, Germany, will present a special 13-week documentary series entitled "Anatomy of Soviet Communian."

First program will be presented Sunday (14) from 4:35 to 5 p.m.

WHAT WILL CHANNEL 12 BE MISS AMERICA PAGEANT MADE OF?
With Art Ford, Waiter Kiernan, Fred Saylea, others; Allyn Edwards, host Producer-Director: Mitch Grayson 120 Mins., Thurs. (4), 7 p.m.
WNTA-TV, Newark, N. J.
In a neatly laid-out twe-hours.
In a neatly laid-out twe-hours. PHILCO
CBS-TV, from Atlantic City
(BBDO)

120 Mins., Sat., 10 p.m.
PHILCO
CBS-TY, from Atlantic City
(BBO)
The Atlantic City Miss America.
Pageant is one of the more widely viewed annuals on video, having so many elements that keep the homeviewers interested. Items such as spontaneity, competition, local interest in following the girl from the home state, and cheese-cake make this a good buy for Philco, its perennal hankroller. This season's contest, held at the resort's mammoth Convention Hall, had more of an amateur night status, unforunately. The presentation of the show followed a pat format, had a perfunctory modus operandi and at times showed a desire to overcome its natural spontaneity.
Part of this was probably due to the tabs on the show kept by Doug Edwards and Lee Meriwether, latter a former Miss America, from whom was expected a greater amount of enlightenment. Miss Meriwether, with the confidence to a greater degree and provided more general information than a description of the gowns. Edwards took a cool newsman's view, which didn't seem enough in this instance.
Of course, the parade of the beauties in evening gowns, bathing suits, through the talent contests and impromptu recitations was keenly interesting. Even some of the mateur night efforts carried their own amount of interest. The beauts apparently have learned that the talent portion is one of the focal points of the contest, and nearly everyone did something that indicated a lot of thought had been given the subject. Most of them had something tailored to fit their own personalities, talents or lack of talent. Even if they didn't have the necessary ability to carry it off, generally good impressions were made.

The winner, was Miss Mississispip (Mary Ann Mobley) whose talent contribution constituted a hit from

made.

The winner, was Miss Mississippi (Mary Ann Mobley) whose talent contribution constituted a bit from fully dressed opera to a stripped-down version of a tune much lower on the social scale. Her presentation was effective, and like many of the others, showed a lot of work

work.

During her coronation she was, like most of the others who preceded her, a weepy specimen, albeit a happy one.

Bert Parks did an effective bit of emeeting, and Nelson Case on the commercials did nicely in extelling the Philico product.

Juse.

WANTED—DEAD OR ALIVE
With Steve McQueen; Michael
Landon, Nick Adams, Jenifer
Lea, Dabbs Greer, Vaughn
Taylor and John Chiff
Executive producer; Vincent Fennelly nelly

Producer: John Robinson Directors: Thomas Carr, McDougall Carr. Donald 30 Mins.; Sat., 8:30 p.m. VICEROY & KOOL CIGARETS CBS-TV, from Hollywo (Ted Bates)

"Wanted-Dead or Alive" failed on two important accountsand commercials. And if the competing Saturday night Perry Como is anywhere near form, a lead-in from "Perry Mason" won't help

this new show much.

A flock of video people have followed with success the jaded sales routine "my show is different than (mention any successful predecessor) only it's the same. Four Star Films, which made this new oater, pursued this refrain with a vengeance, only the differences from the string of anteences from the string of antecallightentry who
to of a
sable to
to into fine in the string of antetrees into
to for intrees into
to fine of the
sol newstir seem
of the
sol newsto fits, sands,
made a hash of the
sol newsto fits, sands,
made a hash of the
sol newsto fits, sands,
made a hash of the
sol newsto fits, sands,
made a hash of the
sol newsto fits, smoking man's taster may
but a mockery was made of the
accompanying copy line, thinking
men (if they buy this bit about
the filter in the first place) are
only too likely to rebel when they
are talked down to in the degree
they were Saturday (6) night on
instripted
to his CBS-TV show.

"Wanted" the story of a bounty
unter, was almost stuffy in its
allegiance to the breed—the rugsed silent, cynical yet (and don'
rowed himself worthy as the
lead in Broadway's "Hatful of
stance; do little else tran preserve
or was war-like countenance and say
the few words (like carbonated
ware gone flat) he had to say.

"Wanted" was different only besa war-like countenance and say
the few words (like carbonated
ware gone flat) he had to say.

"Wanted" was different only besa war-like countenance and say
the few words (like carbonated
water gone flat) he had to say.

"Wanted" was different only besa war-like countenance and say
the few words (like carbonated
water gone flat) he had to say.

"Wanted" was different only besa war-like countenance and say
the few words (like carbonated
water gone flat) he had to say.

"Wanted" was different only besa war-like countenance and say
the few words (like carbonated
water gone flat) he had to say.

"Bank of the words of a series of peril Pauline
climares, which any half-thinking
protagonist might have avoided.

Acting is very one
and the provide a hash of the
virile pitch." Thinking man's
filter, smoking man's taste"
many to be a good ad slogan,
the accompanying copy line, thinking
man's taste"
many to be a good ad slogan,
the accompanying copy line, thinking
man's taste" may
the fattousness of the
accompany cedental half-hour western vidfilms were strictly superficial and

STEVE ALLEN SHOW
With Tom Poston, Louis Nye, Donn
Knotts, Andy Griffith, McGuire
Sisters, Steve Lawrence, Eydie
Gorme, Skitch Henderson Orch
Producer: William Harbach
Director: Dwight Hemion
Writers: Leonard Stern, Stan
Burns, Herb Sargent, Bill Dana,
Don Hinkley, Allen
Participating
NBC-TV, from New York
Steve Allen returned to the Sun-STEVE ALLEN SHOW With Tom Peston, Leui

Steve Allen returned to the Sunday night rating wars after a summer sojourn in Europe in fine form. His fall initialer (7) was a happy and inventive occasion, thanks mainly to his permanent aides (Tom Poston, Louis Nye and Donn Knotts). In several segments, Allen and his boys hit a resounding bullseye on the laugh target that kept the show lively and enter-

bullseye on the laugh target that kept the show lively and entertaining.

Their satire on ty quizzes was the kind of lampoon that could put the quizzes away long before N.Y. D.A. Frank Hogan comes to any conclusion. And the sketch in which Allen played talent scout in Europe (a la Ed Sullivan) bringing back foreign acts Domenico Depinto (Louis Nye), Marcel Meri (Tom Poston) and Jose Breako (Donn Knotts) also had its full share of laughs. In addition Allen scored with a pic-styled trailer for his next week's outing that included his wife and sister-in-law, Jayne and Audrey Meadows, and Roberts Sherwood. If Allen can sustain the calibre of the aforementioned segments, he could do especially well against Sullivan's acts and Maverick's guns.

In the guest department were

especially well against Sullivan's acts and Maverick's guns.

In the guest department were Steve Lawrence and Eydie Gorme who spelled Allen during his hiatus. They did okay in duet on "The Things We Did Last Summer" and "Darn It Baby That's Love" and with Allen they hit a happy pace with the rousing "Friendship." The McGuires came off nicely with the current Coral slice "Volare" and were easy on the ear in a production number centered around Parisian themes. Only guester who didn't quite come up to par was Andy Griffith. His dissertation on marriage councellors was loaded with oldies and even his slick hillbilly delivery couldn't pull 'em across effectively. Allen was his-usual casual self even though he seemed to have trouble with the teleprompter readings and fell into an occasional spoonerism. It could have been moustache. The jitters are sure to go and maybe even the moustache.

GEORGE HAMILTON IV SHOW With Jan Crockett, Jo Davis, Mary Klick, Country Lads, Texas Wild-cats, Alee Houston, Four Aces, Gloria Lambert, Producer: Herb Benton Director: Bill Linden 60 Mins, Sat, noon CBS-TV, from Washington

60 Mins., Sat., noon
CBS-TV, from Washington
For the bobbysox brigade this should serve as a satisfactory diversion before scramming to the local movie house for the Saturday matinee. It's a friendly gathering for teenagers and clean enough to win the approval of both parents and grandparents.
On the preem show (6) George Hamilton IV introduced Gloria Lambert in her American tv debut. Miss Lambert, who did a four-year stint on CBC-TV, is a pert creature with a winning vocal style. She did "Breezing Along With the Breeze," "When I Fall in Love" and "Will I," the latter her first record for Columbia, just recorded, Standout was the ballad, "When I Fall in Love." The girl wears simple clothes in remarkably good taste, vivid evidence that one doesn't have to wear sexy, tightclinging wraps in order to click.
The Four Aces, one of the top recording groups of the day, did a medley of their familiar tunes plus "Hanging Up a Horse Shoe" and "Roses From Rio." Mary Klick, regular on the show, scored with a sensitive spiritual and ventriloquist Alee Houston, given better material, should develop into a better than passable performer.

As for George Hamilton IV, he

Indust Alec Houston, given better material, should develop into a better than passable performer.

As for George Hamilton IV, he wears a blazer with the Roman numeral IV on the breast pocket and warbles adequately when he's not introducing the guests. Hamilton is definitely not the emee type because he turns in a colorless job, delivering house ads and guest billing with the enthusiasm of a sophomore flunking his majors. He also boo-booed the intro for The Four Lads, which didn't help matters along.

Sets for "The George Hamilton IV Show" are of the simple variety. More closenp shots of the performers would give the program a considerable lift.

Rans.

Tele Follow-Up Comment

Max Baer Show

Max Baer Show

"Papa" Baer had better go into
training for this new phase of the
business he has become attached
to since putting away the mittens.
As emcee of this KHJ-TV late hour
personality strip in Hollywood, he
is undertaking one of tv's toughest
assignments, to keep an hour show
moving five nights a week with
only a loose lip and his own wits
as accessories. There'll have to be
considerable improvement if, as he
quipped, "they hold me over for
another show."

Doubless the biggest emcee in

quipped, "they hold me over for another show."

Doubtless the biggest emcee in the business, physically, he is lacking where it is most needed, in keeping up a constant chatter and taking up the slack when a guest trips over his own tongue. He has Gale Robbins to thank for keeping the conversation piece rolling and dropping off a song lip-synced to her own recording. She saved the show more than once by getting in the interviews with Billy Daniels and "Pappy" Boyington, who seems to be getting around to stimulate the sale of his book, "Baa Baa Black Sheep."

This brings up a point that the

Black Sheep."

This brings up a point that the producers rather than Baer are more liable for the lapse. Not that Daniels and Boyington aren't top grade guests but Baer, being a sports figure, should have brought on guests with whom he could converse more freely. With all the current interest in Friday night's Basilio-Aragon scrap, it would have gotten the show off to a better start by having either of the battlers or some of their camp followers on camera for some prefight rundown. Or even a brace of downtown fight writers. Not a

mention was made of this or any other fight other than Baer interjecting facetious remarks about getting dumped on the canvas.

Daniels shared the program's shining light with Miss Robbins, both a pictorial asset and pleasantly abetting Baer on the chores which at times had him foundering for the right thing to say. Daniels obliged with two numbers and a spate of reminiscing. Boyington told of his 20 years affinity with demon rum and how he sobered up to write the book.

Both "Papa" Baer and the show need lots of work to compete at the late hour with old pictures. Producer Bob Davis and Larry Hayes, director, got it off the pad shakily and never quite into orbit. Audio at times was inaudible. Four sponsors bought spots. Helm.

Sponsors bought spots. Heim.

Colgate Theatre
Originally lensed as a pilot, "Tonight in Havana" never made the grade, so is one of several Desilu pilot pix being showcased on "Colgate Theatre." There is no question as to why "Havana" didn't sell; it's a crudely fashioned, ineptly written half-hour which falls to sustain any interest.
Filmed in Havana, the vidifim is a good argument against vidipixers going to Cuba. Lighting is n.s.g., and the overall quality of the picture falls to come close to the quality of the made-in-Holly-wood merchandse.
Ricardo Montalban is pictured as a gay adventurer, and in the story he comes to the aid of a damsel in distress. Seems she is a refugee from both the Nazis and (Continued on page 128)

(Continued on page 128)

72 HOURS AGO IN BOSTON





WBZ-TV's WORLD TV PREMIERE

Going My Way

WIIH

BING CROSBY

BARRY FITZGERALD • FRANK MCHUGH • JAMES BROWN • JEAN HEATHER

GENE LOCKHART • PORTER HALL • FORTUNIO BONANOVA

RISË STEVENS

Famous Contralto of Metropolitan Opera Association

B. G. De Sylva, Executive Producer

Produced and LEO MCCAREY

119 The Finest Motion Pictures Ever Made & & & Paramount Pictures & Paramount Pictures & Paramount Pictures Baramount Pictures 🛪 Paramount Pictures & Paramount Pictures & Paramount Pictures 🛪 Paramount Pictures 🛠 Paramount Pictures <u> Bidures & Paramount</u> Paramount Pictures Pictures & Par unt Pictures SUNDAY 1 P.M. RATINGS Paramount Paramount Pictures Pictures Parama amount uves \$ Picture mount Paran wes Pictur SHARE OF AUDIENCE Param mount WBZ-TV 34.0 Rating* Luves Pictures STATION B 4.6 Paramour wamount STATION C Pictures 3 Pictures WBZ-TV AUDIENCE ALMOST 5 TIMES GREATER THAN ANY OTHER CHANNEL! A Paramount Paramount Pu ARB Coincidental Sunday, September 7th 1-3:30 p.m. dramount Pictures & Pictures & Paramour Paramount Pictures & & & Paramount Pictures from

VARIETY TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY'S weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows. VARIETY TELEPULSE CITY-BY-CITY PROGRAM CHART.

T,	OS	AN	GEL	ES
				

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTY TV Homes: 1,980,100 Survey Dates: August 1-8, 1958.

	TOP TEN NETWORK SHOWS	AV.		TOP TWENTY SYNDICATED SHOWS	AV.	AV.	TOP COMPETITION	AV.
RK.	PROGRAM—DAY—TIME STA.	RTG.	RK.	PROGRAM—DAY—TIME STA. DISTRIB.	RTG.	SH.	PROGRAM STA.	RTG
1.	Gunsmoke (Sat. 9:00-9:30)KNXT		1.	Star Performance (Tues., Sat. 9:30) KNXT Official	17.5 17.2	32	Bob Cummings KRCA	15.9
Z.	Have Gun Will Travel (Sat. 8:30-9). KNXT Alfred Hitchcock (Sun. 9:30-10:00). KNXT	28.2 26.7	Z.	Sheriff of Cochise (Sat. 7:30)KTTVNTA Death Valley Days (Thurs. 7:00)KRCAU. S. Borax	13.7	31	People Are Funny KRCA	14.
٥. 4	G. E. Theatre (Sun. 9:00-9:30)KNXT	25.8	4	Honeymooners (Fri. 6:30)KNXT CBS	11.2	29	Richard Diamond KNXT Traffic Court KABC	_8.
š.	Ed Sullivan (Sun. 8:00-9:00)KNXT	25.3	5.	Highway Patrol (Fri. 7:30) KTTV Ziv	10.9	20	Destiny KNXT	10. 15.
6.	I Love Lucy (Mon. 8:00-8:30) KNXT	22.4	5.	San Francisco Beat (Sat. 9:30)KTTVCBS	10.9	21	Dick PowellKNXT	21
5.	Wagon Train (Wed. 7:30-8:30) KRCA	22.4	5.	Whirlybirds (Mon. 7:30) KHI CBS	10.9	22	Masquerade Party KNYT	11
7.	Wyatt Earp (Tues. 8:30-9:00)KABC	21.9	6.	Frontier Doctor (Sat. 7:00)KTTVHTS	10.7	24	Perry Mason KNXT	12
3.	Best of Groucho (Thurs. 8:00-8:30). KRCA	20.9	7.	Highway Patrol (Mon. 9:00) KTTV Ziv	10.4	11	Studio One KNXT	19
) .	Sugarfoot (Tues. 7:30-8:30)KABC	20.2	8.	Twenty Six Men (Mon. 7:00)KRCAABC Mike Hammer (Wed. 10:30)KRCAMCA	10.0 9.8	23	Burns & Allen KNXT	
	TOD THE MINT WEEKIN CHOWS	AV.	10.	Casey Jones (Thurs. 7:30)KRCAMCA	9.7	18	First Show KTTV Tie Tae Dough KRCA	.7
_	TOP TEN MULTI-WEEKLY SHOWS		10.	Sea Hunt (Mon. 9:30) KTTV Ziv	9.7	18	Studio OneKNXT	15 18
K.	PROGRAM—DAY—TIME STA.	RTG.	11.	Wonders of the World (Tues, 7:00). KCOP Caples	9.4	21	Mr. Adams & Eve KNXT	11
_			12.	Men of Annapolis (Wed. 6:30)KNXTZiv	9.2	29	Curt MasseyKRCA	5
Ļ.	†10 O'Clock Report (M-F 10-10:30) .KNXT			70-1 H14 (Tu: H 00)			News-George Putnam. KTTV	6.
	*CBS News (M-F 6:15-6:30) KNXT *Mickey Mouse Club (M-F 5:30-6:00) KABC	10.7 10.4	13.	Badge 714 (Fri. 7:00)	8.4	17	TrackdownKNXT	
). 9	†6 O'Clock Report (M-F 6:00-6:15) KNXT	10.4	15.	Harbor Command (Mon. 7:30)KTTVZiv	7.7 7.4	15	Bob Cummings KRCA	15
'n.	*Queen For A Day (M-F 2:00-2:45). KRCA	93	15.	Donovan, Western Marshal (Wed. 7). KRCACNP	7.4	15	Masquerade Party KNXT Boxing KABC	-11
5.	†News-G. Putnam (M-F 10:00-10:15) KTTV		16.	Douglas Fairbanks (Sun. 6:00)KNXTABC	7.2	23	Bugs Bunny KTLA	11 6
3.	*Art Linkletter (M-F 1:30-2:00)KNXT	8.7		Kit Carson (Fri. 8:30)	7.2	13	Playhouse of StarsKNXT	16
١.	†Paul Coates (M-F 10:15-10:30)KTTV	8.5	16.	Popeye (Sun. 5:00)KTLAAAP	7.2	31	Last WordKNXT	4
3.	*Tic Tac Dough (M-F 11-11:30 a.m.) KABC	7.6 7.6	16.	Studio 57 (Sat. 8:00) KTTVMCA	7.2	12	Bob CrosbyKRCA	20

BUFFALO

Stations: WBEN, WBUF, WGR, TV Homes: 363,500 Survey Dates. August 1-8, 1958.

TOP TEN NETWORK SHOW	S	1.	Silent Service (Sat. 10:30)WBENCNP	29.5		Harbor CommandWGR	11.
	i	2.	Mike Hammer (Fri. 8:30)WGRMCA	21.2	39	DestinyWBEN	19
Gunsmoke (Sat. 10:00-10:30)	WBEN 39.9	3.	Highway Patrol (Tues. 10:30)WGRZiv	20.5		DecoyWBEN	17
Wyatt Earp (Tues. 8:30-9:00)		3.	Sheriff of Cochise (Fri. 7:00)WGRNTA	20.5	55	Last of the MohicansWBEN	10
Alfred Hitchcock (Sun. 9:30-10:00)		4.	Sea Hunt (Wed. 9:30)WGRZiv	19.5	34	I've Got A SecretWBEN	28
I've Got A Secret (Wed. 9:30-10:00)	WBEN 28.9	5.	Men of Annapolis (Mon. 9:30)WBENZiv	18.5	37	FeaturamaWGR	19
Ozzie & Harriet (Wed. 9:00-9:30)\ Real McCoys (Thurs. 8:30-9:00)\		6.	Decoy (Tues. 10:30)WBEN Official	17.9	36	Highway PatrolWGR	20
Lawrence Welk (Sat. 9:00-10:00)		7.	Paris Precinct (Tues. 10:00)WGRGuild	16.9		Bid 'n' BuyWBEN	2
Sugarfoot (Tues. 7:30-8:30)	WGR 27.2		Gray Ghost (Wed. 7:00)WGR CBS	16.2		26 Men	1
Perry Mason (Sat. 7:30-8:30)		8.	Whistler (Mon. 10:30)WGRCBS	16.2		Studio OneWBEN	1
Broken Arrow (Tues. 9:00-9:30)	WGR 26.5	9.	My Hero (Tues. 7:00)WGROfficial	15.5		Annie OakleyWBEN	ī
		10.		15.2		Playhouse 90WBEN	2
TOP TEN MULTI-WEEKLY SHO	OWS	11.		14.9		Playhouse 90WBEN	2
		12,	Annie Oakley (Tues. 7:00) WBEN CBS	14.5		My HeroWGR	ĩ
*Esso Reporter (M,T,Th 11-11:15) V	WBEN 19.9	12.		14.5		SearchWBEN	1
	WBEN 19.4	12.		14.5		Personal Appearance WBEN	1
*Mickey Mouse Club (M-F 5:30-6:00) \ *Amer. Bandstand (M-F 3-3:30, 4-5) \		13.		14.4		Eddie CantorWGR	-
†News-Poth, Wea. (M-F 11-11:15)		14.		14.2		Studio 57WBEN	.1
†Popeye's Playh'se (M-F 9-9:30 a.m.)				14.0		FilmWBEN	.1
†Wea., Sports Review (M-F 11:15-12)	WBEN 13.8			13.9			
†Who Do You Trust (M-F 3:30-4:00)		4		13.9		Corliss ArcherWGR	1
*Art Linkletter (M-F 2:30-3:00) \ *Guiding Letter (M-F 12:45-1:00) \		16.		13.9		What's My LineWBEN No Competition	2

TACOMA, WASHINGTON

Stations: KING, KIRO, KOMO, KTNT, KTVW TV Homes: 83,600 Survey Dates: July 14-21, 1958.

TOP TEN NETWORK SHOWS	1. Highway Patrol (Thurs. 7:00)KOMOZiv	20.3 46	WaterfrontKTNT	9.3
1. Mayerick (Sun 7:30-8:30)	1. Honeymooners (Sun. 6:30)KINGCBS		MamaKTNT	8.3
2. Gunsmoke (Sat. 8:00-8:30)KIRO 25.3	1. State Trooper (Mon. 8:30)KTNTMCA	20.3 33	Polka-Go-RoundKING	15.8
3. Ozzie and Harriet (Wed. 9:30-10:00). KING 24.8		19.3 34	ZorroKING	20.3
4. Tombstone Territory (Wed. 9-9:30)KING 24.3 5. Lawrence Welk (Sat. 8:00-9:00)KING 23.9	A CHICAGO CHOOL C.SO,		SuspicionKOMO	17.3
6. Real McCoys (Thurs. 8:30-9:00) KING 23.8	2. Sherin of Coemse (Sat. 9:00)		Perry MasonKIRO	17.3
7. Cheyenne (Tues. 7:30-8:30)KING 23.3			WhirlybirdsKTNT	14.3
8. Ed Sullivan (Sun. 7:00-8:00)			Jefferson DrumKOMO	14.8
10. Disneyland (Wed. 8:00-9:00)KING 21.3	I will bening the bauge (bun. 5.00)KIIVIWICA		\$64,000 Challenge KIRO	15.3
	5. Gray Ghost (Sum. 6:00)		Gold Star TheatreKTNT	9.3
TOP TEN MULTI-WEEKLY SHOWS	5. Mike Hammer (Wed. 10:00)KINGMCA		Deadline	10.3
	6. Twenty Six Men (Mon. 7:30) KOMO ABC 7. San Francisco Beat (Mon. 8:00) KTNT CRS		Harbor Command KTNT	11.3
1. †Cisco Kid (M-F 6:30-7:00) KTNT 13.2	1		Twenty OneKOMO	18.8
2. †6 O'Clock News (M-F 6:00-6:30)KTNT 11.2 3. †Early Edition (M-F 6:30-7:00)KING 11.1			Sea HuntKING	16.3
4. †Deadline (M-F 10:00-10:30)KOMO 10.3	The second secon		All Star MovieKTNT	11.8
5. †Popeye (M-F 5:30-6:00)KTNT 9.9	J. Cisco Rid (MonFit. 0.30)		Early EditionKING	11.1
6. *Mickey Mouse Club (M-F 5:30-6:00) KING 9.6			Have Gun Will TravelKIRO	19.3
	11. Frontier Doctor (Mon. 7:00)		Restless GunKTNT	11.8
9. †It's A Great Life, Misc.	11 Chiana Titalian mile des (Titalian Titalian T		Andy Hardy TheatreKING	16.3
(M-F 11:30-12:00 Noon)KING 8.5	11. Science Fiction Theatre (Tues. 7:00) KTNTZiv		Shirley TempleKOMO	10.8
9. †Shell News (M-W 6:00-6:15)KOMO 8.5	11. Susie (Mon. 6:00)	11.8 30	6:00 NewsKTNT	12.3

FRESNO, CALIFORNIA

Stations: KFRE, KJEO, KMJ TV Homes: 85,600 Survey Dates: July 14-21, 1958.

TOP TEN NETWORK SHOWS	1					
	1.	Sheriff of Cochise (Tues. 9:30)KJEONTA	21.8	36	Bob CummingsKMJ	22.3
1. Gunsmoke (Sat. 9:00-9:30)KFRE 33.3		Sea Hunt (Sat. 9:30)KFREZiv	21.3		Laurence WelkKJEO	27.8
2. Boxing (Fri. 7:00-7:45)		Boots & Saddles (Tues. 8:00)KJEOCNP	20.8		Shirley TempleKMJ	23.3
3. Twenty One (Mon. 9:00-9:30) KMJ 31.8	, T-	Highway Patrol (Fri. 6:30)	20.3		Request MovieKJEO	9.3
4. Boxing (Wed. 7:00-7:45) KJEO 30.8		Gray Ghost (Mon. 7:30)	19.3	32	Godfrey's Talent Scouts. KFRE	17.8
5. Tales of Wells Fargo (Mon. 8:30-9)KMJ 30.3 6. Restless Gun (Mon. 8:00-8:30)KMJ 29.3		Stories of the Century (Tues. 6:30)KMJ HTS	18.8		Western MovieKJEO	10.3
7. Perry Mason (Sat. 6:30-7:30) KFRE 28.8	≀!		18.8	35	Nightmare	19.3
8. Post Fight Beat (Fri. 7:45-8:00)KMJ 28.0) :	(Included	17.3		Mr. Adams & EveKFRE	13.3
9. Best of Groucho (Thurs. 8:00-8:30). KMJ 27.8	3 7	I Search For Adventure (Tues. 7:30) KJEOBagnall	17.3		Report On IraqKMJ	14.3
TOP TEN MULTI-WEEKLY SHOWS	8.	Twenty Six Men (Fri, 10:00)KFREABC	17.3		Movie of the WeekKJEO	14.3
TOT TEN MODIFWEERIT SHOWS		The state of the s	16.3		CaliforniansKMJ	20.8
 *NBC News (M-W, F 6:15-6:30)KMJ 18.0 	10	Death Valley Days (Mon. 7:00)KJEOU. S. Borax	15.8		Burns & AllenKFRE	18.8
2. †Shell News (M-F 6:00-6:15)KMJ 17.5	10	Casey Jones (Wed. 6:30)	14.8		Roy RogersKMJ	11.8
3. *Mickey Mouse Club (M-F 5:30-6:00) KJEO 16.2 4. *Queen For Day, Misc. (M-F 2-2:30) KMJ 14.8			14.8		Oh SusannaKFRE	21.8
	11.	Big Story (Fri. 8:30)	14.8	42	Big Time MovieKMJ	13.3
6. *Tic Tac Dough (M-F 11-11:30 a.m.) KMJ 12.1	12	Harbor Command (Thurs, 10:00) KFREZiv	14.3		Life of RileyKMJ	24.3
7. *Truth-Conseq. (M-F 10:30-11 a.m.). KMJ 11.9 8. *Treasure Hunt (M-F 9:30-10 a.m.). KMJ 11.7	1140		13.8		Academy Award Theatre KJEO	16.5
9. †Webster Webfoot (M-F 4:00-5:00) KFRE 10.8	1	Jungle Jim (Mon. 6:30)	13.8		Big MovieKJEO	8.3
10. †Lucky Partners, Misc (M-F 12-12:30) KMJ 10 4	13.	San Francisco Beat (Mon. 10:00) KFRE CBS	12.8 12.8		Big Time MovieKMJ	16.8
10. *Art Linkletter (M-F 1:30-2:00)KFRE 10.4	El .	The second distriction of the second	14.0	24	Suspicion	20. 3

VARIETY'-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY'S weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA TV Homes: 4,150,400 Survey Dates: August 1-8, 1958.

RK	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.	AV. RTG. RI	TOP TWENTY SYNDICATED SHOWS . PROGRAM—DAY—TIME STA. DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM STA.	AV.
1. 2. 3. 4. 5. 5. 6. 7. 8. 9. 9.	Gunsmoke (Sat. 10:00-10:30)	21.1 20.5 20.1 19.8 19.7 19.7	Sea Hunt (Sat. 10:30) WCBS Ziv	26.3 14.4 10.6 9.9 9.7 8.6 8.4	34 25 37 36 22 31	CBS News WCBS Circile Theatre WCBS (7:00 Report WCBS CBS News WCBS	9.3 17.6 9.3 9.3
9.	Playhouse of Stars (Fri. 9:30-10:00). WCBS TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME STA.	9	My Little Margie (M.F 9:30 a.m.). WCBS. Official Play of the Week (Sat. 7:00). WCBS. NTA Boots & Saddles (Thurs. 7:00). WRCA. CNP Susie (M.F 9:00 a.m.). WCBS. TPA	5.6 5.4 4.9 4.8	31 20 40	Sandy Becker Show WABD Range Rider WABD (7:00 Report WCBS CBS News WCBS Sandy Becker Show WABD WABD	3.3 2.4 8.3 8.8 3.3
1. 2. 3. 4. 5. 6. 7. 8.	†News, Wea. & Sports (M.F. 11-11:15). WCBS †News & Wea. (M.F. 11:00-11:15) WRCA *CBS News (M.F. 7:15-7:30) WCBS *Price Is Right (M.F. 7:15-7:30) WCBS †To Clock Report (M.F. 7:00-7:15) WCBS *Tassure Hunt (M.F. (10-30-11 a.m.). WRCA *Jack Paar (M.F. 11:15-Signoff) WCBS *My Little Margie (M.F. 9:30-10 a.m.) WCBS *Dough Re MI (M.F. 10-10:30 a.m.). WRCA	10.7 9.1 9.1 15 8.8 16 8.4 16 7.3 17 5.8	Science Fiction Thea. (Mon. 9:30). WOR Ziv Last of the Mohicans (Fri. 8:30) WABC TPA Twenty Six Men (Tues. 10:30) WABC ABC	4.6 4.4 4.2 4.0 3.9 3.8 3.8 3.8	21 14 9 11 9 8 23	Sandy's Cartoons WABD (7:00 Report WCBS CBS News WCBS Tic Tac Dough WRCA Good Year Thea WRCA Destiny WCBS Mike Hammer WRCA Playhouse of Stars WCBS Fun At Five WABC Early Show WCBS	2.9 8.3 8.8 11.3 14.2 13.7 14.4 19.7 4.0 4.6

ST. LOUIS

Stations: KMOX, KSD, KTVI TV Homes: 570,000 Survey Dates. August 1-8, 1958.

	and the second s					
	. TOP TEN NETWORK SHOWS		Death Valley Days (Sat. 9:30)KMOXU. S. Borax Whirlybirds (Tues. 10:00)KSDCBS	25.9 20.9	60 Spooktacular	10.2 12.3
1.		32.2	Star Performance (Tues. 9:30)KMOX Official	19.9	Eye On St. LouisKMOX 42 Damon RunyonKTVI	11.0 17.2
2.		27.9 3. 26.9 4.	Frontier Dr. (Thurs. 10:00)	19.2	46 (10:00 News, WeaKMOX	17.0
3.		26.3	Tionwel Di. (Indis. 10.00)	10.2	Eye On St. LouisKMOX	15.0
5.		25.9 5.	Highway Patrol (Thurs, 9:30)KSDZiv	18.9	40 Playhouse 90KMOX	$\bar{2}2.5$
6.	Alfred Hitchcock (Sun. 8:30-9:00) KMOX	25.5 6.	Mike Hammer (Fri. 10:00)KSDMCA	18.2	42 \ 10:00 News, Wea KMOX	14.7
7.		24.2	D . 7 . (M 0.00) [7/7077] (C C	17.0	Eye On St. LouisKMOX	12.7
8.			Damon Runyon (Tues. 9:30)KTVIScreen Gems Sea Hunt (Wed. 8:30)KTVIZiv	17.2 16.2	36 Dick Powell KMOX 29 I've Got A Secret KMOX	19.9 21.2
9.		23.2 8. 22.6 9.	Gray Ghost (Sun. 9:30)KSDCBS	15.9	32 What's My LineKMOX	25.9
10.	Sugarfoot (Tues. 6:30-7:30)KTVI	22.0 10.	Whistler (Mon. 10:00)KSDCBS	15.5	49 (10:00 News, Wea KMOX	10.7
	TOP TEN MULTI-WEEKLY SHOWS	1			Eye On St. LouisKMOX	9.3
		11.	Famous Fights (Wed. 9:45)KTVIWinik	15.0	31 Circle TheatreKMOX	19.3
1.			Big Story (Wed. 10:00)	14.9	42 10:00 News, WeaKMOX	14.3 12.7
2.		12.7	Annie Oakley (Sat. 6:00)	14.5	Eye On St. LouisKMOX 53 Gun PlayKTVI	7.2
3.		11.8 13.		14.5	30 Circle TheatreKMOX	19.5
4.		11.8 14.		12.9	25 SuspicionKSD	20.9
6.		11.4 15.	Honeymooners (Sun. 6:00) KTVI CBS	11.9	33 LassieKMOX	16.5
7.	*Art Linkletter (M-F 1:30-2:00)KMOX	11.1 16.	My Little Margie (Sat. 3:30) KSD Official	10.9	48 CartoonsKTVI	6.7
7.	†Wranglers Cart'n Club (M-F 5-5:45) KSD	11.1 16.	Three Musketeers (Mon. 6:30)KTVIABC	10.9 10.6	29 Robin HoodKMOX	14.2
9.		10.7 17.		10.6	35 Baseball	18.9 9.7
10.	*Mickey Mouse Club (M-F 5:30-6)KTVI	10.5 18:	ropeye (Monrit. 4:00)	10.0	TO MINISTRAL DANGSTANG KIVI	9.1

MINNEAPOLIS-ST. PAUL

Stations :KMSP, KSTP, WCCO, WTCN TV Homes: 385,200 Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS	- 1					
1. Gunameke. (Sat. 9:00-9:30)	3 7. 8.	Death Valley Days (Sat. 9:30) WCCO. U. S. Borax State Trooper (Tues. 9:30) KSTP. MCA Whirlybirds (Sun. 9:30) KSTP. CBS Harbor Command (Thurs. 9:30) KSTP. Ziv Sheriff of Cochise (Sat. 10:30) KSTP. NTA Highway Pafrol (Thurs. 10:30) KSTP. Ziv Honeymooners (Fri. 6:30) WCCO. CBS Popeye (MonFri. 5:30) WCCO. AAP	24.2 20.5 18.5 17.5 16.9 15.7 15.5 13.6	48 35 31 44 49 37 49	Joseph Cotton	10.2 11.5 26.5 21.2 10.4 6.5 13.9 6.5 6.6
9. Twenty One (Mon. 8:00-8:30)KSTP 22 10. Alfred Hitchcock (Sun. 8:30-9:00) WCCO 21	.9	Studio 57 (Wed. 9:30)	13.2 12.7	1	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	16.7 16.3 6.9
TOP TEN MULTI-WEEKLY SHOWS	10. 11.	Badge 714 (Tues. 10:30)	12.5	40	Hi Five TimeKSTP MovieWTCN	7.5
2. †Wea, Sports (M-F 10:15-10:30) KSTP 3. †News, D. Moore (M-F 10:00-16:15). WCCO 3. †Popeys (M-F 5:30-6:00) WCCO 4. †Axel & His Dog (M-F 5:00-5:30) WCCO 5. †News Picture (M-F 6:00-6:15) KSTP 5. †Wea, Sports (M-F 10:00-10:15) WCCO 6. †You Should Know (M-F 6:15-6:30) KSTP 17. *Price is Right (M-F 10:00-10:30) KSTP 18. *CBS News (M-F 6:15-6:30) WCCO	15 14. 15 14. 17 15. 11 16. 11 17. 18.	Boots & Saddles (Fri. 10:30) WTCN CNP Annie Oakley (Sat. 5:30) KSTP CBS Mike Hammer (Tues. 9:30) WCCO MCA Mr. District Attorney (Wed. 10:30) KSTP Ziv Cisco Kid (Sat. 11:00 a.m.) WCCO Ziv Federal Men (Mon. 10:30) KSTP MCA Big Story (Wed. 8:30) WTCN Official	12.4 11.9 11.5 11.5 11.4 11.2 10.9 10.2 10.2	23 40 22 35 73 34 19	Movie WTCN Destiny WCCO Wrestling WCCO State Trooper KSTP Movie WTCN True Story KSTP Movie WTCN I've Got A Secret WCCO Boxing KSTP Bid 'n' Buy WCCO	11.5 18.7 8.2 20.5 10.9 4.2 10.5 28.2 19.4

NORFOLK, VIRGINIA

Stations: WAYY, WTAR, WTOY, WYEC TV Homes: 182,300 Survey Dates: July 14-21, 1958.

	TOP TEN NETWORK SHOWS	1.	Sea Hunt (Fri. 8:30)		8 Destiny	23.9
_			Crusader (Sat. 10:30)		7 Joseph CottonWAVY	12.5
1.		46.5 38.5	Decoy (Fri. 10:00)	24.5 4	2 UndercurrentWTAR	21.2
Z.		37.2 3.	Harbor Command (Fri. 7:30) WTAR Ziv	24.5 4	4 Rin Tin TinWAVY	21.9
4.			O'Henry Playhouse (Fri. 7:00)WTARGross-Krasne	21.9 4	Top Plays of 1958WAVY	17.9
5.	Have Gun Will Travel (Sat. 9:30-10). WTAR	36.2 5.	Last of the Mohicans (Thurs. 7:30)WTARTPA	20.5 4	O Circus BoyWAVY	17.5
Ģ.		35.9	Whirlybirds (Thurs. 8:30)WAVYCBS	20.5 3	5 CBS News SpecialWTAR	22.2
7.			Target (Mon. 7:30)WAVY Ziv	20.2 4	2 26 Men	18.5
9.			Highway Patrol (Mon. 7:00)WAVYZiv	19.5 4	Kit CarsonWTAR	17.2
10.			Medic (Tues. 10:00)WAVYCNP	19.5 3	Bid 'n' BuyWTAR	22.5
			Little Rascals (Sat. 12:30)WTARInterstate	19.4 6	Farm ShowWAVY	4.5
	TOP TEN MULTI-WEEKLY SHOWS	T I			Hitching Post Thea WAVY	9.0
1.		20.6 9.	Annie Oakley (Wed. 6:00)WAVYCBS	19.2 5	Hitching Post TheaWAVY MGM Mat. MovieWTAR	9.0 10.9
1.	*Love of Life (M-F 12:00-12:30)WTAR		Annie Oakley (Wed. 6:00)WAVYCBS Casey Jones (Wed. 7:00)WTARScreen Gems			
1. 2.	*Love of Life (M-F 12:00-12:30)WTAR *Search For Tomorrow, MiscWTAR (M-F 12:30-12:45)WTAR	20.5 10	Casey Jones (Wed. 7:00)	19.2 4	MGM Mat. MovieWTAR	10.9
1. 2. 3.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Tomorrow, Misc WTAR *Gulding Light, Misc. (M-F 12:45-1) .WTAR	20.5 10	Casey Jones (Wed. 7:00)	19.2 4 18.8 5	MGM Mat. MovieWTAR Code 3WAVY	10.9 18.2
1. 2. 3. 4.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Temerrow, Misc WTAR (M-F 12:30-12:45) WTAR *Guiding Light, Misc. (M-F 12:45-1) WTAR *CBS News (M-F 6:45-7:00) WTAR	20.5 20.0 10.	Casey Jones (Wed. 7:00)	19.2 4 18.8 5 18.5 3	5 MGM Mat, MovieWTAR 3 Code 3WAVY 3 MGM Mat, MovieWTAR 6 Hometown HoedownWTAR	10.9 18.2 11.9
1. 2. 3. 4. 5. 6.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Temorrow, Misc WTAR *Guiding Light, Misc. (M-F 12:45-1). WTAR *Guiding Light, Misc. (M-F 12:45-1). WTAR *CBS News (M-F 6:45-7:00) WTAR *Esso Reporter, Wea, (M-F 6:30-6:45). WTAR	20.5 20.0 19.9 19.0 11.	Casey Jones (Wed. 7:00) WTAR. Screen Gems Popeye (M,T,Th,S 6:00) WAVY AAP Gray Ghost (Thurs. 7:00) WAVY CBS 26 Men (Mon. 7:30) WTAR. ABC	19.2 4 18.8 5 18.5 3 18.5 3	5 MGM Mat. Movie WTAR 3 Code 3 WAVY 3 MGM Mat. Movie WTAR 6 Hometown Hoedown WTAR 7 Target WAVY	10.9 18.2 11.9 19.9
1. 2. 3. 4. 5. 6.	*Love of Life (M.F 12:00-12:30) WTAR *Search For Temorrow, Misc WTAR *Guiding Light, Misc. (M.F 12:45-1). WTAR *Guiding Light, Misc. (M.F 12:45-1). WTAR *CBS News (M.F 6:45-7:00) WTAR *CBS Openeter, Wes. (M.F 6:30-6:45). WTAR *Popeye (M.T.Th.F 6:00-6:30) WAVY *Mickey Mouse Club (M.F 5:30-6:00). WAVY	20.5 20.0 19.9 19.0 11. 18.6 12.	Casey Jones (Wed. 7:00) WTAR Screen Gems Popeye (M,T,Th,S 6:00) WAVY AAP Gray Ghost (Thurs, 7:00) WAVY CBS 26 Men (Mon. 7:30) WTAR ABC Code 3 (Wed. 7:00) WAVY ABC Jungle Jim (Sat. 6:30) WAVY Screen Gems	19.2 4 18.8 5 18.5 3 18.5 3 18.2 4	5 MGM Mat. Movie WTAR 3 Code 3 WAVY 3 MGM Mat. Movie WTAR 8 Hometown Hoedown WTAR 8 Target WAVY 1 Casey Jones WTAR	10.9 18.2 11.9 19.9 20.2
1. 2. 3. 4. 5. 6. 7. 8.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Tomorrow, Misc WTAR *(M-F 12:30-12:45) WTAR *Gulding Light, Misc. (M-F 12:45-1) WTAR *GB News (M-F 6:45-7:00) WTAR *CBS News (M-F 6:45-7:00) WTAR *IESSO Reporter, Wea, (M-F 6:30-6:45) WTAR *Popeye (M,T,Th,F 6:00-6:30) WAVY *Mickey Mouse Club (M-F 5:30-6:00) WAVY *Wicker Mouse Club (M-F 5:30-6:00) WAVY *Wicker Mouse (M-F 6:30-7:00) WAVY	20.5 20.0 19.9 19.0 11. 18.6 12.	Casey Jones (Wed. 7:00) WTAR Screen Gems Popeye (M,T,Th,S 6:00) WAVY AAP Gray Ghost (Thurs, 7:00) WAVY CBS 26 Men (Mon. 7:30) WTAR ABC Code 3 (Wed. 7:00) WAVY ABC Jungle Jim (Sat. 6:30) WAVY Screen Gems	19.2 4 18.8 5 18.5 3 18.5 3 18.2 4 18.2 4	5 MGM Mat. Movie WTAR 3 Code 3 WAVY 3 MGM Mat. Movie WTAR 6 Hometown Hoedown WTAR 7 Target WAVY	10.9 18.2 11.9 19.9 20.2 19.2
1. 2. 3. 4. 5. 6. 7. 8. 9.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Temorrow, Misc WTAR *Guiding Light, Misc. (M-F 12:45-1). WTAR *CBS News (M-F 6:45-7:00) WTAR *CBS News (M-F 6:45-7:00) WTAR *Popere (M,T,Th,F 6:00-6:30) WAVY *Wickey Mouse Club (M-F 5:30-6:00). WAVY *Waterfront (M-F 6:30-7:00) WAVY *West, Wea, Misc. (M-F 10:30-10:45). WAVY	20.5 20.0 19.9 11. 19.0 11. 18.6 12. 18.4 17.6 13.	Casey Jones (Wed. 7:00) WTAR Screen Gems Popeye (M,T,Th,S 6:00) WAVY AAP Gray Ghost (Thurs. 7:00) WAVY CBS 26 Men (Mon. 7:30) WTAR ABC Code 3 (Wed. 7:00) WAVY ABC Jungle Jim (Sat. 6:30) WAVY Screen Gems Badge 714 (Tues. 7:00) WAVY CNP	19.2 4 18.8 5 18.5 3 18.5 3 18.2 4 18.2 4 17.9 4	5 MGM Mat. Movie WTAR 3 Code 3 WAVY 3 MGM Mat. Movie WTAR 6 Hometown Hoedown WTAR 8 Target WAVY 1 Casey Jones WTAR 8 Sgt. Preston WTAR 1 Kit Carson WTAR	10.9 18.2 11.9 19.9 20.2 19.2
1. 2. 3. 4. 5. 6. 7. 8. 9.	*Love of Life (M-F 12:00-12:30) WTAR *Search For Temerrow, Misc	20.5 20.0 19.9 11. 19.0 11. 18.6 12. 18.4 17.6 13.	Casey Jones (Wed. 7:00) WTAR Screen Gems Popeye (M,T,Th,S 6:00) WAVY AAP Gray Ghost (Thurs, 7:00) WAVY CBS 26 Men (Mon. 7:30) WTAR ABC Code 3 (Wed. 7:00) WAVY ABC Jungle Jim (Sat. 6:30) WAVY Screen Gems	19.2 4 18.8 5 18.5 3 18.5 3 18.2 4 18.2 4 17.9 4	5 MGM Mat. Movie WTAR Code 3 WAVY 3 Code 3 WAVY 8 Hometown Hoedown WTAR 8 Target WAVY 1 Casey Jones WTAR 8 Sgt. Preston WTAR	10.9 18.2 11.9 19.9 20.2 19.2 12.9 16.2

122 VARIETY Wednesday, September 10, 1958 "Ít's bigger than both of us!"



TERRYTOONS, long famous for its television and movie cartoons, is now making its his jest hit. Producing animated film commercials which combine creativity with excessful agencies serving major national and regional advertisers.

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It figures. For TERRYTOONS is the oldest (and second largest) animated film company in the nation. Its newly-modernized plant houses the very latest camera, sound and animation equipment, and a staff of nearly a hundred craftsmen and artists. The same experts who create cartoon favorites for the CBS Television Network and theatrical cartoons, in CinemaScope and Technicolor, distributed throughout the world by Twentieth Century-Fox Film Corporation.

Animate your sales picture with cartoon commercials from TERRYTOONS & 185 Madison Ava., New York 22, or 38 Centre Ave., New Rochelle, N.Y.—A Division of CBS Television Film Sales, Inc.

RIETY-PU

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertunent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK	Stations: WABC, V	1	WNTA,	WOR,	WPIX, WRC	A TV Homes: 4,150,400. Survey Dates: August 1-8, 1958
TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION STATION RATINGS SI
1. "GREEN DOLPHIN STREET"— Lana Turner, Van Heflin, Donna Reed;	Late Show Sat. Aug. 2 11:15 p.mS.O.	14.7	15.3	14.0	66	Movie 4— "The Fighting Kentuckian" WRCA 4.9
MGM; 1947; MGM-TV 2. "THE HARVEY GRILS"— Judy Garland, John Hodiak, Ray Bolger;	WCBS Late Show Sun. Aug. 3 11:15 p.mS.O.	10.6	11.5	9.3	51	Movie 4— "The Shocking Miss Pilgrim" WRCA 6.5
MGM; 1946; MGM-TV 3. "A KISS IN THE DARK"— David Niven, Jane Wyman,	WCBS Late Show Fri. Aug. 1	9.9	10.8	9.0	40	Jack Paar Show
Broderick Crawford; Waruer Bros; 1949; AAP 4. "YOLANDA AND THE THIEF"— Fred Astaire, Lucille	11:15 p.mS.O. WCBS Late Show Wed. Aug. 6	8.9	9.5	8.3	42	Jack Paar ShowWRCA 6.3
Bremer, Frank Morgan; MGM; 1945; MGM-TV 5. "GIRL FROM JONES BEACH"— Ronald Reagan, Eddie	11:15 p.mS.O. WCBS Late Show Thurs. Aug. 7	8.1	8.8	7.5	43	Jack Paar ShowWRCA 5.1
Bracken, Virginia Mayo; Warner Bros.; 1949; AAP 6. "WIFE VS. SECRETARY"—	11:15 p.mS.O. WCBS Late Show	7.9	8.3	7.5	45	Jack Paar Show
Clark Gable, Jean Harlow, Myrna Loy; MGM; 1930; MGM-TV 7. "THE SHOCKING MISS PILGRIM"—	Tues. Aug. 5 11:15 p.mS.O. WCBS Movie 4	7.6	9.3	5.5	25	What's My Line
Betty Grable, Dick Haymes, Gene Lockhart; 20th Century Fox; 1947; NTA	Sun. Aug. 3 10:30 p.mS.O. WRCA	~				Late Show— "The Harvey Girls"WCBS10.6
8. "CASTLE ON THE HUDSON"— John Garfield, Ann / Sheridan, Pat O'Brien; Warner Bros.; 1940; AAP	Late Show Mon. Aug. 4 11:15 p.mS.O. WCBS	7.2	8.3	6.3	38	Jack Paar ShowWRCA 7.3
9. "GUADALCANAL DIARY"— Preston Foster, Lloyd Nolan, William Bendix; 20th Century Fox: 1943; NTA	Picture For A Sunday Afternoon Sun. Aug. 3 2:30-4:00 p.m.	5.7	6.0	5.3	32	Baseball— New York vs. ChicagoWPIX 6.0
 "THE FIGHTING KENTUCKIAN"— John Wayne, John Howard, Marie Windsor; 	WCBS Movie 4 Sat. Aug. 2 11:15 p.mS.O.	4.9	5.5	4.3	22	Late Show— "Green Dolphin Street"WCBS14.7
Republic; 1949; HTS 10. "A GUY NAMED JOE"— Spencer Tracy, Irene Dunne, Van Johnson;	WRCA Early Show Thurs. Aug. 7 5:30-7:00 p.m.	4.9	5.3	4.1	26	Mickey Mouse Club WABC 5.1 3 Popeye WPIX 4.7 2 Looney Tunes WABD 5.2 2
MGM; 1943; MGM-TV 10. "IT'S A WONDERFUL WORLD"— Claudette Colbert, James Siewart. Francis Drake;	WCBS Early Show Tues. Aug. 5 5:30-7:00 p.m.	4.9	5.3	4.1	26	Mickey Mouse Club
FRESNO	WCBS		Stat	tions: Kf	RE, KJEO. I	KMJ. TV Homes: 85,600. Survey Dates: July 14-21, 1958
1. "THE MAD GHOUL"— George Zucco, Turhan	Nightmare Sat. July 19	17.0	19.5	14.0	39	Parget
Bey, Evelyn Ankers; Universal; 1943; Screen Gems 2. "THE STRANGE MRS. CRANE"— Marjorie Lord, Robert	10:00-11:25 p.m. KJEO Academy Award Thes Thurs. July 17	15.9	17.0	13.5	44	Double A Movie— "Beachhead" KFRE 10.8 3 Harbor Command KFRE 13.8 3
Shayne, Pierre Watkin; 1948; M & A Alexander 3. "THE PRIMROSE PATH"—	10:00-11:45 p.m. KJEO 4 Star Movie	13.4	17.0	10.0	41	Music Bingo KMJ 12.3 Big Star Movie— "Untamed Africa" KFRE 8.2 It Could Be You KMJ 21.3 4
Ginger Rogers, Joel McCréa, Marjorie Rambeau; RKO; 1940; C & C 4. "LASSIE COME HOME"—	Wed. July 16 10:00 p.mS.O. KJEO Big Time Movie	13.1	15.0	11.0	34	Major Movie— "Blonde Bombshell" KMJ 11.6 Gold Medal Movie—
Rodday McDowall, Donald Crisp, Edmund Gwenn; MGM: 1943; MGM-TV	Sun. July 20 6:00-7:30 p.m. KMJ					"Trio" KJEO 9.8 3 Union Pacific KJEO 14.8 Lassie KFRE 26.3 5
5. "SUSPICION"— Joan Fontaine, Cary Grant, Sir Cedric Hardwicke; RKO; 1941; C & C	Movie of the Week Fri. July 18 10:00 p.mS.O. KJEO	12.0	14.5	9.5	35	Major Movie— "A Night at the Opera"KMJ10.5
6. "BLONDE BOMBSHELL"— Jean Harlow, Lee T.acy, Frank Morgan; MGM; 1933; MGM-TV	Major Movie Wed. July 16 10:30 p.mS.O. KMJ	11.6	14,5	9.0	41	4 Star Movie— "The Primrose Path"KJEO12.3
7. "CRY OF THE CITY"— Victor Mature, Shelley Winters, Richard Conte;	Million \$ Movie Mon. July 14 10:30 p.mS.O.	11.0	12.0	10.0	39	Suspicion KMJ 18.5 Major Movie— "The Chaser" KMJ 8.5
20th Century Fox; 1948; NTA 8. "BEACHHEAD"— Tony Curtis, Frank Lovejoy, Mary Murphy;	KJEO Double A Movie Sat. July 19 10:30 p.mS.O.	10.8	12.5	9.0	31	Nightmare— "The Mad Ghoul"KJEO15.9 4
United Artists; 1954; UA-TV 9. "A NIGHT AT THE OPERA"— The Marx Bros.,	KFRE Major Movi e Fri. July 18	10.5	13.0	8.0	31 ,	"Waterfront"
Allan Jones; MGM; 1935; MGM-TV 10. "BROADWAY HOSTESS"— Wini Shaw, Phil	10:00 p.mS.O. KMJ Big Star Movie Fri. July 18	10.2	11.5	9.0	33	Movie of the Week— "Suspicion"
Regan, Lyle Talbot; Warner Bros.; 1935; AAP	10:30 p.mS.O. KFRE					

MULTI-STRIPPED SALES

NEW YORK, AUGUST 1-8, 1958

TITLE AND OTHER DATA TITLES AND OTHER DATA
"MIGHTY JOE YOUNG"
"CORNERED"
"HOME OF THE BRAVE"
"BERLIN EXPRESS" STATION WOR

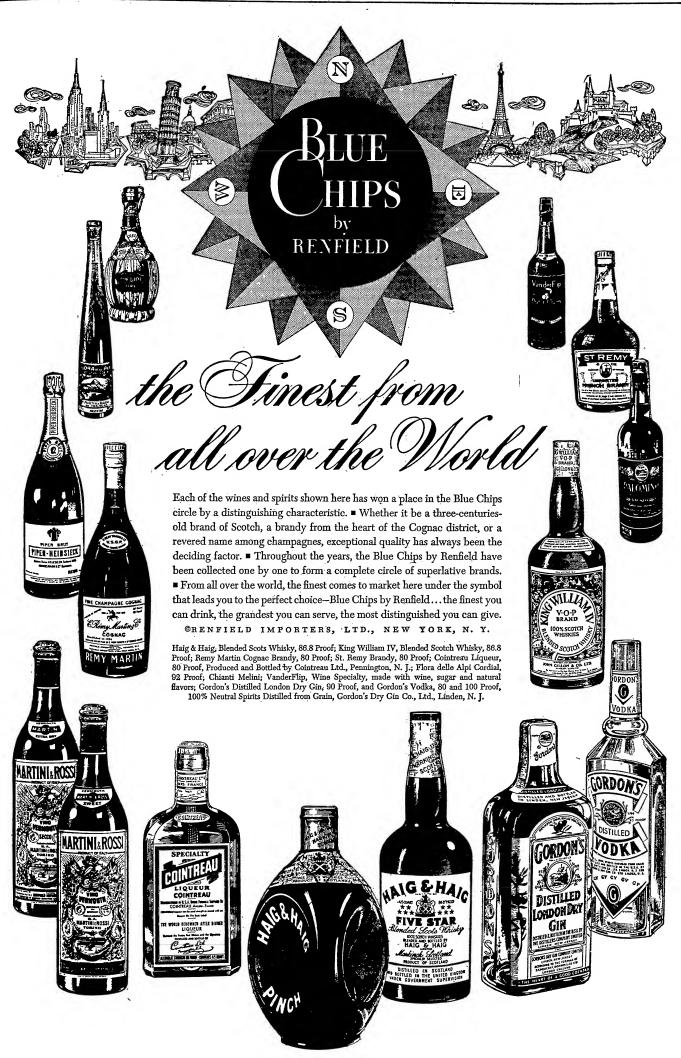
TIME SLOT Million \$ Movie NO. OF SHOWINGS 13

TOTAL AUDIENCE RATING 24.4

AVERAGE RATING PER TELECAST 1.9

HIGHEST SINGLE AVE. RATING

4.0 Monday 7:30-9:00 p.m.



Chi Program Overhaul

tensify the latenight feature film Latter show integrates commerwars, although WBBM-TV's procedes that Jack Paar on NBC-TV will probably dominate the late hour. The WBBM-TV cinematics used to begin at 11 p.m., an hour later than the two other channels showing late pix. As a result the later than the two other channels showing late pix. As a result, the films garnered weak ratings and dropped the station into last place from 10:30 p.m. to midnight. In the coming season, the station knows it will have to upgrade its rating average; hence the cancelling of sponsored shows to begin the feature earlier.

Here's how the new season shapes up at the four Chicago sta-

tions: WNBQ. tions:
WNBC. The NBC station is standing pat with its summer lineup of three shows, two separate half hours of Bingo (one of them just sold to National Tea), the kiddie show, "Commander 5," and the longrunning nighttime omnibus of service shows. However, there's a service shows. However, there's a feeling that with Lloyd Yoder com-

service shows. However, there's a feeling that with Lloyd Yoder coming in as general manager next week, any weakspots in the schedule of live shows will be plugged with film. Yoder's reputation at WRC-TV, Philadelphia, precedes him, and his success with that station was that he converted it into a virtual grindhouse.

WBKB. The ABC station is losing around three hours of programming per day to the network, and of the live local daytimers current only "Jobblewocky Place" is certain to remain. In revamping nighttime, station will be slotting news. weather and commentary segs late at night, something it has never done before. Paul Harvey starts a news-commentary show at

commercial.

WGN-TV. The indie station has declared a moratorium on film for the time being, having been purchasing celluloid in quantity since before Ward Quaal took over the station reins. In addition to syndicated product like "Decoy," "Mickey Spillane," "Tugboat Annie," "Casey Jones" and "Dial 999," station will be beaming the NTA film network's lineup and the Kellogg kiddie-adventure quartet besides. Still the station will be live or on tape close to 44 hours a week on its 112 hour telecasting schedule. schedule

schedule. Station's strong daytime lineup of moppet shows is being augmented this fall by a new hourlong strip for women, which will be helmed by Eran Allison. As of now, this rates as the most ambitious new localer of the fall season in Chi. It will be slotted at 10 a.m., against much of the network fare. Program director Al Field told Variety that WGN-TV plans to expand live production in plans to expand live production in plans to expand live production in January, when many of its film contracts run out.

Radio Reviews

Continued from page 116

certain to remain. In revamping inghttime, station will be slotting news, weather and commentary segs late at night, something it has never done before. Paul Harvey starts a news-commentary show at 6:15 p.m., and Norm Ross goes on with one at 9:45. "Polka-Go-Round" stays on the net but in half-hour version.

WBBM-TV. Apart from the changes already documented, the CBS station is creating a new morning strip for Paul Gibson and is fashioning a televersion of the "Gold Coast Show," highly succesful spot catcher on WBBM radio."

accent on live talent. Several of the town's newer entries in the broadcast field here rely almost wholly on records, news and disk Jockeys. WHAS has a longtime rep as a class station, and shows of the "Fun Fair PM" type will contribute much to keep the station in a top position.

VARIETY

IT'S YOUR BUSINESS
With John Harriman; announcer,
John Marion
Producer: Marion
Producer: Marion
Io min.: Mon-thru-Frl., 7 p.m.
SECOND BANK-STATE STREET
TRUST CO.
WEEI, Boston
Hitting with forthright statement tag "All business is your business" John Harriman, who pens a daily financial column for the Boston Globe, plus novels betwixt columns and broadcasts, has been painting economic work pix on WEEI since the middle of last March under the sponsorship of one of Boston's prestige banks. Harriman, who is a not so distant member of the Harriman clan with finance bred in the bone, talks a good layman economic analyst jive. He dramatizes economic facts and comes forth with simple every day interpretation similes. He uses figures only to make a positive point. Night caught, he was talking about Pan-Am's new Boeing 707 jet, the \$5 million job that fiew into N. Y. from San Juan. He tallied the testrun at three hours and 24 mins for a flight usually taking five and one-half hours; pointed out the jet's problem, noise. Could Boeing beat it? To make sense for his aud, he explained that science allows between 100 and 108 decibels for a "tolerable" noise. Comparably, he pointed out, the rustle of the evening paper rates at 35; the "purr of the cat on your lap" at 25; as spirited conversation at 65; and thunder, "the loudest natural noise," at 140. He said 160 debees would rupture the eardrums, and a B-52 bomber gives off about 130.

Then he opined the Russians were cutting up again. Still empty, he said, is the 10,000 feet of space they reserved for the second "Atoms for Peace Conference" at Geneva this month, "Could there be another West-rocking surprise in store?" Harriman keeps the good and bad pretty well in balance. As bad news, night caught, he cited the campaign of Boston nurses for more money. This would add to the cost of medical care in Greater Boston, he contended, which already leads all other factors in the cost of living. All in all, Harriman's 10 mins of conomic news is hardpacked, but easy listening. When h

Radio Followup

Lanny Ross Show Lanny Ross Show
Stan Freeman and Richard
Hayes, pinchhitting for the vacationing Lanny Ross on his crossthe-board morning show on WCBS,
N.Y., register as a likeable team.
The pair work in an informal and
relaxed manner, abetting their
chitchat and canned music with
live times.

live times.

Freeman handles the keyboard in his usual fine manner, while Hayes does a pleasant job on the vocals. The records played are mostly in the standard groove and easy to take.

Jess.

'Daybreak' Sales

Continued from page 112 :

period was cleared for an extension of the Peter Lind Hayes show originally planned for noon to 12:30. This leaves only one half hour (1:30 to 2) open for local programming by ABC affils.

Initially, ABC only planned to do three hours a day and leave three half-hours open for local product, but the headlong rush of national advertisers since sales kicked off two months ago caused the pre-season expansion.

Most of the sales are firm, but orders are in from Minnesota Mining and Nestle for three quarter hours apiece a week Amana Refrigeration called for four quarter hours. Chesebrough-Pond's previously switched its coin from "ESP" into the daytime plan. These deals and near-deals were what upped the total to seven shy of SRO on 70 present quarter-hours.

To qualify for "Daybreak" dis-

nours.

To qualify for "Daybreak" discounts advertisers must buy either three or four weekly quarterhours. Four is for multiple product sponsors, three for single product bankrollers.

From the Production Centres

tion business-pleasure trip . . . Dr. Rudolph Ganz, Lee Phillip, Jim Contion business-pleasure trip ...Dr. Rudolph Ganz, Lee Phillip, Jim Conway and Norm Ross all tapped for commentary, color and commercial chores on WBBM's upcoming broadcast of Lyric Opera's first night, Oct. 10 ... Producer Matt Niesen and sportscaster "Whispering" Joe Wilson notching their 400th telecast of live bowling on WNBQ this Saturday (13) ... WBBM-FW's first mailing of its bi-monthly program guide went out to 5,000 addresses, most of them going listeners who wrote in for it ... NBC newscaster Alex Dreier moderating a space symposium for national conclave of the Air Force Assn. in Dallas on Sept. 26 ... Cliff Johnson tapped for new "Coffee Klatsch" strip on WLS sponsored by Home Builders Assn.

Yesterday (Tues.) Associated-Rediffusion flew a party of British press men to Paris for the day to meet six actresses who'll be appearing in its play cycle "Woman In Love" at a later date . . . Canadian actor Cec Linder will appear in a new play for tv entitled "The Commentator," next Tuesday (16) . . . Catherine Boyle was a guest panelist in yesterday's (Tues.) airing of Associated TeleVision's quiz game "Tell The Truth." . . . Recordings from the concert given by Frank Sinatra recently at Monte Carlo, in aid of the United Nations' Refugee Children's Fund, will be heard n the BBC's Light Program on Sept. 17.

IN MINNEAPOLIS . . .

Dr. E. W. Ziebarth, WCCO Radio news analyst and U. of Minnesota faculty member, visiting Russia . . . As a joint presentation of the state's 14 private colleges, KTCA-TV, Twin Cities' educational station, to present nine educational tv courses with college credits . . Bob DeHayen, WCCO ace, appointed to Minneapolis Public Welfare board . . Jere Smith, formerly of WMIN, joined KMSP-TV announcing staff . . For second successive year Minneapolis public school teachers attended their initial school term meeting via educational station KTCA-TV and public had opportunity, too, to tune in on telecast . . WCCO Radio personality Jergen Nash back from a month's visit to England and Scotland . . Frank Buetel, WTCN tv and radio sports director, and the wife celebrating arrival of a son, their first child . . Hugh Smith resigned from WCCO Radio to join WHAS, Louisville . . . KMSP-TV, owned by National Television Associates, scheduled for latter's network "Hour of Stars" show starting Oct. 6 . . . WTCN Radio passing out shekels to those who have social security numbers which it selects at random and reads over the air.

IN PHILADELPHIA .

WPEN dispatched newscaster Jim Reeves to Little Rock to cover integration battle, right through opening of school . . . Joseph F. Frazer, former sales rep for the defunct WVUE, appointed account exec for WRCV . . . Lionel F. Baxter, veepee and managing director WIBG, appointed to Board of Directors for the Television, Radio, Advertising Club of Phila. . . Raif Brent to be panel member at the New Jersey Broadcasters Assn. annual meeting at Cherry Hill (Nov. 11) . . Marilyn Grey, Boston model, takes over as WRCV-TV weather girl (8), succeeding the late Judy Lee . . WCAU discontinues its Muzak programs over its FM channel . . In line with new CBS policy, Jack Whitaker's 10 minute WCAU-TV sports show will be axed in favor of a five-minute weather. "late scores" roundup . . . Saturday (6) was tagged "Chief Halftown Day" at the Phila. Zoo, in honor of the WFIL-TV brave . . . Al Barclay, traffic manager at WVUE now in same spot at WIBG . . . Announcer Bill Manns chalks up 16 years with WIP (25)

WFIL's Boffo Promo

Philadelphia, Sept. 9. One of the most successful One of the most successful of local broadcasting promotions is WFIL's telephone handouts, in which 13 winners have received a total of \$17,400 in five weeks. A sizeable portion of subscribers here are answering calls with that "I listen to" gimmick of early radio, in hope of collecting loot.

Some of the rival radio outlets were disturbed by the "I Listen to WFIL" bonanza tactics. The agitation showed in the salty comments of their announcers—"This is WIP, the station that doesn't pay you to listen." "This is WIBG. We have the top rating. That other station is merely first on the dial."

Tobias, Fischer & Co. Inc.

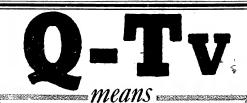
BOUGHT OUT

THE DAVIS PIANO CO.
at 148 West 56th St., N.Y.
(the business and entire stock)
and offers for immediate sale

82 - PIANOS - 82

RANDS . SPINETS . STUDIOS, Etc ALL NEW or RECONDITIONED These planos must be sold winthin 20 days at a fraction of the original price and many below cost.

INSPECTION AND SALE NOW at 148 West 56th St., N.Y. 9:30 AM to 5 PM every day



precision prompting!

The O Tv system of positive synchroniza-tion used on all networks (no service has an exclusive on any station)

Absolutely silent. Designed to fit all cameras. Vu in-lens mirror

system available

.. tailored to fit your budget ...



NEW YORK

W. Hubbard *

810 N. Highland HO 7-9262

Direction: ASHLEY-STEINER, Inc.

Cliff Norton

London was smashing

but it's jolly good to be home.

Sincere Thanks to

Shellrick Corp.

Sid Caesar and

Announcement

WMBR-TV, Channel 4,

Lagksonville, Florida,

Will-change its

Call letters to

WJXT

Channel 4
effective
Sept. 14, 1958

What's Happened to 'Studio One' Writers? Felix Jackson Finds Out

vision—the problem of writers who broke in through the medium but who are now too busy with more

who are now too busy with more remunerative assignments to accept to work—is being experienced by Felix Jackson, producer of National Telefilm Associates" upcoming "The Third Man" series.

Jackson, in preparing scripts for the James Mason starrer, decided to lean primarily on scripters who worked with him on "Studio One" when Jackson produced the series in New York. But ironically, Jackson has found few of the top writers he introduced to television available for "Third Man" assignments. Generally, they're too busy

available for "Third Man" assignments. Generally, they're too busy in film or legit production and scrlpting.

There have been some exceptions—Dick Berg and David Swift, both of whom are laboring in the telepilm and feature vineyards, have signed on to do a script apiece. Another w.k. scripter with stage and novel credits has signed for two of the shows—but will write them under a pseudonym—he them under a pseudonym — he doesn't want to be identified with half-hour telefilms. Jackson is hopeful that two others currently

A REAL

Heineken's HOLLAND BEER

en. U.S. Importers, VAII MUNCHING & CO., INC. New York, Chicago, Beverly Hills, Miami

IDEAL

SHOW BIZ' LOCATION
49 ST. CHOICE OFFICE
WEST OF CHOICE OFFICE
A SUITES
Fully car sted;

24 hr pilone, secretar-lal & elevator service

BWAY.

REST BLDG. CI 6-5252

"DUTCH TREAT"

unavailable will be free to do scripts later on.

But some of his top "Studio One" scripters—Reginald Rose, Rod Serling and Paddy Chayefsky, to name three—just aren't available. Jackson, who plans "Third Man" as strictly for adults, a suspense show with the stress on character and an articulate, even intellectual approach, isn't fazed by the scripter situation. His preference for "Studio One" veterans is prompted primarily because for his first few scripts he wanted writers who have worked for him in the past and know his requirements. He'll be using vet Hollywood telefilm scripters, and hopes to find some newcomers as well.

Actually, situation pertains to

hopes to find some newcomers as well.

Actually, situation pertains to only 26 of the 39 "Third Man" shows, since the balance will be filmed in England and Jackson intends to use British writers and there. British segments will be filmed in cooperation with the BBC and British-Lion Pictures, who are coproducing with NTA.

As to directors, Jackson hasn't signed any yet—he won't start production until mid-November, but has decided preference for those who've worked in tv. Feature directors, he finds, often have a tendency to try for effects which are impossible for television. They aim at scope, whereas television requires the stress on character.

Station Reps

station WINS, which the reppery powerful New York independent firm has only one. This is the acquired a little over two months

The sales pitches and the pre-sentations between the reps having indies on their list and those carrying network affiliates in radio indies on their list and those carrying network affiliates in radio is no small thing. The reps with the indies confront media men and time buyers with "why buy time on network affiliate, they can't compete with tv in programming and offer nothing." The reperies handling the network affiliates on the other hand charge the independent stations with being rock n' roll stations which cater to the ponytail and crewcut set. The sales pitch continues but these are not the set which controls the pursestrings or does the buying.

Still other examples of where the reps have a list with the same type of station is the Henry Christal reppery. Christal's list of clients are best described as the powerhouse prestige network affil-

VARIETY

organization, again for sales purposes, using the Mississippi as the dividing line. A certain set of salesman handle east of the Missispip while another group pitches stations west of the line.

Other station reps have gone into specialization by way of territorial and foreign language stations. Richard O'connell handles WCOR-TV, San Antonio and KRBB, a spanish language station. Alaska Radio TV Sales, as the name implies, is me reppery for properties in Anchorage, Fairbanks, and Juneau, which incidentally got a big shot in the arm when Alaska received her statehood. There is also the Caribbean Network reppery and Intercontinental Services both of whom rep stations south of the border.

Tape Invites 350G KHJ-TV Bonanza

Hollywood, Sept. 9. of videotape has enabled KHJ-TV here to snag a \$350,000-ayear sponsor and extend its broadcast week by some 30 additional

hours.

Sponsor is Bob Yeakel, who with his brothers operates three automobile dealerships and is one of the heaviest tv spenders among Los Angeles tv-happy auto dealers. Yeakel yanked his billings from all other stations, plumped it down on KHJ-TV on an exclusive basis and may up the ante to \$500,000 a year —all because KHJ-TV has its Ampex facilities in and working. The reason is that Yeakel wants some timeoff.

For L. A's auto dealers are not For L. A.'s auto dealers are not only tv-happy, they're also hammy, although in justification they state that there seems a better audience response when they do their own commercials than when a professional announcer does them. Whatever the reasons, a hatful of L. A. dealers are all AFTRA members and do their own spiels, and Veakel, who once ran for mayor on the strength of his tv exposure is among the busiest of them.

So busy in fact that he's been

is among the busiest of them.

So busy in fact that he's been doing television virtually every day, with heavy schedules on the weekends, and he wanted to get away and have some time for himself. Thereuvon, he set uo the deal with KHJ-TV, under which he's moved all his business there and can tape his commercials in advance.

Still other examples of where the reps have a list with the same type of station is the Henry Christal reppery. Christal's list of clients are best described as the powerhouse prestige network affiliates. The rep's radio list includes WJR. Detroit; WGAR, Cleveland; WTIC, Hartford; and WBAL, Baltimore.

In television the repperies have taken to dividing their organizations for the purpose of specializing. John-Blair split his forces into two groups, Blair TV and Blair TV Associates. For sales purposes Blair TV Associates handles stations which are not in the top 25 markets while Blair TV reps the larger tv stations.

The Katz Agency has divided its vance.
Mainstay of auto dealer sponsor-

TV Followup

Commies, and the Reds swiped some of her family jewelry, which she spots on a Russky femme in Cuba. So she asks Montalban to

Cuba. So she asks Montalban to get her necklace back, and he does all too easily. He's shadowed by the Cuban secret police every moment except when he swipes the gems. Just why they trailed him in the first place is never made known, but then there are many holes in this slipshod effort. Montalban is sadly handicapped by the inferior script by David Ahlers, and the same is true of the rest of the cast. Lita Milan is seen as his wife, although why they want to put the damper on the hero's romancing by hitching him is a baffler. Producer Fletcher Markle's direction was unable to instill life in this hapless half-hour.

Ed Sullivan Show

Ed Sullivan Show

As a prelude to opening his
11th season. Ed Sullivan went to
Dick up John H. Harris' "Ice Capades." It made for a good tv show.
The 20 minutes of the ice spectacle, with its many talented
skaters, got a strong assist from
imaginative lighting and camerawork. Most of the singers billed on
the show found themselves hemmed
in by the ice and the relativelypoor acoustics of the Garden.
Those defects appeared to be felt
especially by Johnnie Ray.
But the show's spotlight was on
the skaters, and most of them came
off with dash, grace, humor and
excitement. Comedian ice whiz
Freddie Trenkler suffered a fall
when a rope he was riding ripped.
He came out later, though, to show
the audience he was okay. Romayne
& Steele in their ballroom dance
were as graceful as gazelles. Forgie
& Larson had a good time at the
badminton set. Ronnie Robertson
in his Pagliacci number was a spinning standout. Skating yocks were
supplied by Labreoue & Gray,
while the Old Smoothies came in
for some nostalgic ballroomology.
Cathy Machado was only on a few
minutes, but her form commended
respect. German skating star Helga
didn't show up too well before the
cameras. The "Salute to the Black
Watch" finale topped off the proceedings with precision and colorfu' showmanship.
Professor Backwards held forth
with his one-liners. Some registering, others showing the edges of
time. But overalk, he was an okay
interlude. Of the singers. Georgia
Gibbs seemed the least inhibited by
the Garden setting. Her "Hula
Hoop" number came off in good
style and humor. Johnnine Rav appeared to have mike trouble, a
good deal of his vitality and emotionality heing lost in the setting.
Singer Jill Corey hardly shaped
up as a strong entry with "Big
Daddv." She lacked the needed
'warmth and stage presence for her
th'n voice. Jane Morgan was okay
with "The Days the Rain Came."

Sustainers

Continued from page 113 =

"Mason" clients beyond the one-sixth segment already sold; web also hopes that "Rawhide" and "WOG" can be used as mid-season replacements. But there are these possibilities mitigating against possibilities mitigating against these hopes:

1. Midseason cancellations and no sponsor replacements.

1. Midseason cancellations and no sponsor replacements.

2. Webs may have to order additional sustaining programs to close the gaps in their schedules.

3. Webs may get partial sponsorship on some now-sustaining entries and have to extend their commitments. For example, CBS is on the hook for only 13 "Invisible Man" shows; if it sold half the series, it would have to order 26 more shows, and yet, if it failed to sell the other half, its sustaining bill for the entire season would be greater with a sponsor than for 13 weeks without one. Same goes for other shows.

4. Couple of shows, namely "The Texan" and "Bob Cummings Show," are SRO through January, by virtue of the fact their sponsors have agreed to take on the stanzas on an every-week basis until then, after which they revert to alternate-week sponsorship. If the webs can't find sponsors to share the tab they're faced with additional sustaining costs.

Des Moines—Paul Rhoades has been named managing editor of television and radio news for KRNT, radio and TV.

Texaco Eyeing ABC-TV Hour Slot

The Texas Co., which gave the impression that it was not going to offer a tv-show this season, is now looking at tv properties. It is understood that the oil company has been talking to ABC-TV about a slot between 9 and 10 p.m. on Sundays. Sundays.

Texas Co. has been thinking in terms of an hourlong dramatic show on ABC. Should the show be

terms of an nouriong dramatic show on ABC. Should the show be done live, Talent Associates is being considered to handle it from New York. But whether filmed (from Hollywood) or live, the show has been tentatively tagged "Texaco Star Theatre."

In the event of an ABC-Texaco deal, the web would move the unsponsored "87th Precinct" (also a TA production) to another time period. That half-hour is now slated for 9 p.m., and "Interplay," the Canadian 60-minute drama, which is targeted for 9:30-10:30, will also be retained in another time period.

Babylon, N.Y. — WGLI and WTFM have begun program tests, WGLI, an AM'er, takes the air in 1,000 watts on a fulltime basis. Principal owners of the stations come from the WWRL, N.Y., hierarchy—WWRL prexy William Reuman, station manager Edith Dick and program head Fred Barr.





COSMETICS • DRUGS VITAMINS • PARFUMS

Union Cards and PROFESSIONALS RECOGNIZED

845 7th Ave. (54 St.) New York BIGGEST LITTLE DRUG STORE" WE DELIVER __CI 4-5331



AVAILABLE

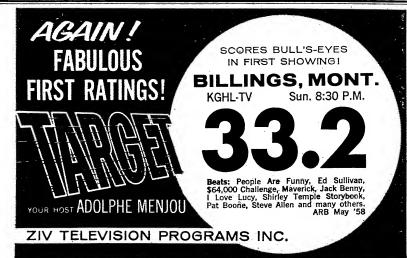
Top network TV production man, seven years 'live' TV, Will consider all offers.

all offers.
Write Box V 92-53 VARIETY,
154 W. 46th St. New York 36, N.Y.

ADVERTISER

In England Wishes to Contact American Free-Lance Entertainment Journalist.

Andrews, 52, Ealing Broadway, London W. 5



THE WORLD'S MOST FABULOUS CLOWN...



156 CARTOONS IN MAGNIFICENT ANIMATION

BRAND-NEW-FULL COLOR-ESPECIALLY MADE FOR TELEVISION

Now—Jayark brings to TV the most successful personality ever conceived. BOZO is pre-sold to countless millions of children and adults. BOZO's universal appeal and sales impact have never been equalled.



BOZO'S CARTOON STORYBOOK

156 Cartoons • Each 6 Minutes • Full Color or B/W • Magnificent Animation • Packed with Action • Loaded with Laughs

BOZO and his friends will keep your viewers in suspense and in stitches. They travel to the moon... They climb Mt. Everest... They even "run" Macy's and Gimbels. Each thrilling cartoon is jam-packed with action and jaw-cracking laughter... No Cliff-Hangers!

AVAILABLE WITH ANIMATED COMMERCIAL LEAD-INS STARRING BOZO HIMSELF

Backed by huge merchandising and promotion. BOZO merchandise items now carried in stores, coast to coast. More than 13 million BOZO Capitol Albums already sold! BOZO is a guarantee of absolute toprated cartoon leadership in your market. Fresh, new and pre-sold. BOZO is sure to deliver the lowest cost-per-thousand audience... sure to deliver unparalleled impact in advertising results!

ACT NOW WHILE BOZO IS STILL AVAILABLE





AYARK FILMS CORPORATION

Reub Kautman, President
15 EAST 48th ST., NEW YORK 17, N. Y. MUrray Hill 8-2638

PRODUCED IN HOLLYWOOD BY LARRY HARMON-TED TICKTIN PRODUCTIONS FOR JAYARK RELEASE

Roach: Play To Audience

business, the producer has always been the creative boss as far as evaluating whether the show is going to attract audience or not. If he thinks he's got a good property, a property the audience will like, he goes ahead and makes it and sells it directly to the audience. In television, this creative process doesn't hold."

Leas to Syndleation

Leas to Syndleation

Leas to Syndleation

Leas to Syndleation

Leans to Syndication

Leans to Syndication

Roach believes the time is ripe
for directly selling to the audience;
that's the reason behind current
negotiations for acquisition of a
distribution company. With syndication distribution, Roach points
out, "if you think you've got a good
property, you can go ahead and
make it and then sell it, and you'll
find out quickly enough whether
you were right or wrong."

As for the timing he points to

you were right or wrong."

As for the timing, he points to the quandary of the networks, programming and sales-wise. On the programming end, the webs have been failing into a rut of more tightly drawn program types, westerns, quizzes, situation comedy. The producer with the means for selling direct can venture into different program types. In sales, network costs have risen to the point where with quasi-national distribution who previously stayed with the webs can no longer afford to do so.

The advertiser who had no distribution in New Orleans, for example, bought network anyway even if he was paying for nothing in New Orleans. Today, he can't afford that luxury because costs have risen so much. So he's staying out of network but could be a big national spot or regional buyer, Roach points out. In other cases, advertisers have situations where they can make twice as much profit in one city as in another with the same amount of sales, due to the nature of their distribution and marketing problems in those cities. This type of advertiser prefers to advertise in the profitable city, but with network

WANTED

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able situation.

Sees No Restrictions

As to program quality in syndication vis a vis the socalied "network quality," Roach doesn't see any restrictions. He points out that the much-discussed "ceiling" on syndication production costs varies from distributor to distributor, so that while one outfit insists that a syndicated show has to be brought in for no more than \$24,000 in order to come out, another will take on shows for \$34,000. "I think it's all in the way they sell," Roach states.

He feels there have been a lot of selling techniques that have been overlooked thus far by the syndicators. There's room for "combination selling" wherein a sponsor buys a couple of shows for the same market and spots them at different times to get additional new audience. He feels that certain types of programs can lend themselves to early evening and late night that haven't been tried yet. "The networks seem to have decided that 7:30 should be programmed with cheap quiz shows. I think a good property, the right one, can build a good audience at 7:30. We got as high as a 29 Nielsen at 6 o'clock Sunday with Telephone Time' on CBS when the network never dreamed that time slot could get this kind of audience."

Roach is looking toward the acusition of stations, and apart

time slot could get this kind of audience."

Roach is looking toward the acquisition of stations, and apart from the purchase-for-profit motive, hopes to use them to test some of his programming theories. Meanwhile, he's been talking to several distributors about acquisition, and is going over their program inventories before moving into actual negotiation. Prime consideration in acquiring a distribution company, Roach states, is in the properties that come with it, not so much the personnel, "whom you can always steal some other company."

'Rough Riders'

Continued from page 115

earnings can run as high as \$30,000 to \$40,000. Sometimes the \$30,000 to \$40,000. Sometimes the top salësmen in the field covering top territories can earn more than his boss, the general syndication manager. The latter in many cases works on a straight salary.

Some of the top territories in the country include: Los Angeles, Detroit, Houston, Dallas, and St. Louis.

Louis.

Complicating the situation in the field is the false bait offered by some companies to attract effective sales execs. Situation arises when a new or established company wants to raid the competitor's personnel in the field. Promises of commissions and product lineups are made which would double the fieldman's salary. But in many cases, the promises prove illusory. In order to fend off raiding, some of the smaller firms have

inaugurated stock option plans for key sales personnel, Guild Films being one example. Some privately-held firms have cut their top sales execs in the bix.

Many syndicators, realizing that in the last analysis the top sales execs can't be fenced in, have inaugurated training programs in the hope that a trained lieutenant will be able to fill the captain's shoes, once the topper leaves.

But right now the solutions to raiding are few and the problem hectic.

hectic.

Walt Schwimmer

Continued from page 114

rubber bridge instead of tourna-ment bridge. Pilot film matched such champs as Margaret Wager and Harry Fishbein against Sally Johnson and Paul Hodge.

Johnson and Paul Hodge.

The horseracing pilot was shot af fington Park here at a cost of only \$25,000. Series would lay off highly touted races, whose results are likely to be remembered, in order to convenience mind-betting by the home viewer. Both will be offered first for network sale. It's hoped that "Bridge," which Schwimmer is producing without De Met, will attract a playing cards manufacturer for sponsorship. It's o, it would mark a ty debut for pasteboard makers.

'Col. Flack'

Continued from page 115

came along, syndicators had shied away from that type of fare.

"Rendezvous" also represents a fresh entry for the anthology category, one of the few fresh ones around in syndication. The only other entry at this time is Ziv's "Target," now being unreeled through the country.

Target," now being unreeled through the country.

But the CBS "Rendezvous" entry has a twist. The first 13 in the series already had been put in the can by the parent network company when the CBS syndication arm took over. In a two-way deal, CBS Film Sales made it economically feasible for the syndication mart. First, Rheingold was sold to take the series in three markets,

mart. First, Rheingold was sold to take the series in three markets, including N. Y. Rheingold paid a hefty \$12.500 per episode for the series. Then, it was decided to film the remaining 26 episodes in England to bring down costs.

If continued success meets both "Rendezvous" and "Col. Flack," as well as a number of projected fresh entries, CBS Film Sales is going to tear up the old syndication rules about "safe" properties. A setback will send the CBS subsid back to the biz's action-adventure formula fold. ture formula fold.

Soviel-U.S.

Continued from page 115 they do plan to have one in about

they do plan to have one in about two years.

Reiner observed that tv in Russia emphasizes educational and documentary programs; has no continuing or week-to-week program whatsoever; has virtually no variety programming; makes no efforts to establish tv personalities as the industry does in the U. S.

The two Moscow television channels commence daily operations at 7 p.m. and generally signoff at 11 or 11:30 p.m. In Leningrad and other cities, telecasts are scheduled on a six-day weekly basis, generally from 7:30 to 11 p.m.

In Poland, tv operates on a summer cycle of five days weekly and six days during the regular season. Generally speaking, programming starts around 6 p.m. weekdays and an hour of children's programming starts around 6 p.m. weekdays and an hour of children's programming starts around 10 p.m. In all three countries weekend programming emphasizes sports to a much greater extent. Czechs will get seven day programming Jan. 1.

The set figure in Moscow was put at between 1,000,000 and 1,200,000.

Inside Stuff—Radio-TV

WCBS-TV, N.Y., the major showcase for features in N.Y. with its "Late Show," to date has not bought or telecast a pic "condemned" by the Catholic Legion of Decency.

by the Catholic Legion of Decency.

Sam Digges, station topper, explaining the N.Y. flagship's policy, stated that a "C" tag would not automatically bar consideration of a film. The "C" tag, though, would be a factor in weighing the advisability of telecasting the pic for home viewing. Some pictures are edited, with what is considered to be objectionable material taken out. To date though, station has felt that "C" pics, containing what the station considers too much objectionable material, cannot be treated that

Box score of American Legion Auxiliary tv-radio awards is three for NBC, two for ABC, none for CBS, and one to a telefilm distrib. Legion's women's auxiliary cited ABC's "Lawrence Welk Show" for having highest entertainment value on both radio and video (two awards); NBC's "Meet the Press" for programs of highest educational value on the two broadcast media (two awards); NBC's "Catholic Hour" as having the highest inspirational value on radio; and to independently distributed Bishop Sheen telefilm series, "Life Is Worth Living," for programs of highest inspirational value on tv.

LIVING, for programs or nignest inspirational value on tv. A special award was given to WBZ-TV, the Westinghouse station in Boston, for best local program in the interest of youth, specifically the 1957 series, "Let Freedom Ring." Awards are made on the basis of an annual American Legion Auxiliary membership poll and are known as "golden mike" awards.

Sterling C. Quinlan, ABC-TV veepee in charge of WBKB, Chicago, will have his new novel, "The Merger" published Oct. 16 by Double-

day & Co.

Novel is about the broadcasting industry and the publisher is reportedly setting aside large advertising budget to give it the same push that such business novels as "Executive Suite" and "The Hucksters" received when they first appeared in the bookstalls.

With merger of United Paramount Theatres and ABC in 1953, Quinlan was named program director of WBKB and later manager of the station. He got his veep stripes the following year. He's a past prexy of the Broadcasting Advertising Club of Chicago and is on the board of governors of the Chicago Chapter of the Academy of TV Arts and Sciences.

Edward R. Murrow has accepted an invitation by Radio-Television News Directors Assn. to be guest speaker at the opening session of RTNDA's annual convention in Chicago on Oct. 15. Second day speakers will be Republican National Chairman Meade Alcorn and his Democratic coordinate Paul Butler, featured in a verbal duel on the 1958 election issues.

Chicago's educational tv station, WTTW, has set a new fund-raising record this year, collecting \$272,031 in donations. The figure surpasses last year's record for the station by around \$50,000.

Non-profit operation helps to pay part of its own way with kinescope and closed circuit sidelines, credit courses paid for by the Chi Board of Education, and by producing programs for national distribution.

Chi WBBM

Confinued from page 111

nato, Anna Moffo, Cornell Mac-Neil and Kenneth Smith.

Considering costs, length, magnitude of the opera stars and the technical ambitiousness of the project, the spec must go dewn as one of the major undertakings of a local AM station in several decades. It's to be the first broadcast of a complete opera by a Chi station in around 30 years. Only once before has it been done in the Windy City, with the old Chicago Opera Co.

Broadcast was negotiated by WBBM's public affairs department and sold as a package to Chicago Title. Price of the package is being kept sub rosa but is known to be enormous for a radio buy. Per the rate card, time charges on the station for the Friday night period come to around \$2,700. Add to this union rates for the musicians, et. al., performers' fees, and a lump sum to Lyric Opera itself and it blows up to an expensive proposition.

As the event will launch Chi-

fion.

As the event will taunch Chlcago's opera and social season, Jim
Conway, Norm Ross and Lee Phillip have been assigned the precurtain and between-acts interview
and color chores. Dr. Rudolph Ganz will do the musical comm

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TV 'Big Picture's' **Enviable Record**

Washington, Sept. 9.
Boasting the largest number of stations for any show, commercial or Government sponsored, "Big Picture," tv pride of the Army, makes its fall bow Sept. 15. Now in its eighth year, the Army-produced series of half-hour documentaries is used regularly on 328 stations, including six in Canada and Cuba, and 27 in the low-power stations maintained at remote bases abroad. stations ma bases abroad.

and Cuna, and 27 in the low-power stations maintained at remote bases abroad.

After a 13-week hiatus, in which reruns were shown, "Big Picture" will pfeem with "Battle of Salerno," the dramatic story of the Fifth Army Forces of Gen. Mark Clark in Italy during World War II. Highlights of the new season will include pictorial reports of the Army exhibit at the Brussels Fair, a film on the Canadian Army, and "The General Marshall Story." Latter will be narrated by CBS' Walter Cronkite, who will also em cee the "Gen. MacArthur Story." Cronkite previously narrated film on Gen. Omar Bradley. Although most telepix in series are narrated by staffer Master Sgt. Stuart Queen, who has handled chores since inception of show, Edward R. Murrow and other commercial tv newsmen have donated stints for special shows.

Though "Big Picture" plays to virtually a captive audience in many one-station markets, it also appears in most major markets except Chicago. Latter has no service shows on any channel.

Major Robert Cranston is executive producer for "Big Picture," and Ben Stelon, based at Astoria, is prod uc er. Latter is former commercial motion picture man. Since it debutted on a single station in 1951, series has played to an estimated weekly audience of 28-30 million people, and has released almost 400 individual shows. Its "cast" is drawn from the 1.000,000 soldiers stationed all over the world.

'ON TOO LONG' GAL QUITS BBC'S 'LINE'

London, Sept. 9.

Barbara Kelly and David Nixon have quit the BBC's "What's My Line" show, which will return on Sept. 28. Nixon has clashing commitments. Miss Kelly has decided to stand down because she feels that she has been in the show too long. She says: "I found I was giving the same answers and asking the same questions all the time and I decided to get out before I ruined the show."

Gilbert Harding and Isobel Barnett will continue, with Eamonn Andrews as emcee, and the BBC will select replacements for Miss Kelly and Nixon from a short-list of six, two of whom are not show biz personalities.

Don Sherwood Gets A H'wood Sponsor

A II Wood Sponsor

Hollywood, Sept. 2.

Don Sherwood, San Francisco's controversial radio-tv personality, has picked up a sponsor for his first foray into Hollywood television, slated to begin Sept. 24. Sherwood, who'll do a weekly hourlong taped show for KHJ-TV, will be half-sponsored by Burgermeister Beer, which has been one of his sponsors in the past in Frisco.

Station plane to the sponsored by Burgermeister Beer, which has been one of his sponsors in the past in Frisco.

Station plans to tape the show on Tuesdays for airing the follow-ing night at 8-9 p.m., with Sher-wood flying down from S. F. for the taping chores.

Graham's Shorttermer

Graham's Shorttermer

With no other commercial prospects in sight, ABC-TV is about to get a partial reprieve Saturdays from 8 to 9 p.m. with another shorterm commitment by Evangelist Billy Graham. Deal is being closed with Graham for the time for four weeks beginning late this month. Graham, whose Crusade went off the air early this summer, will be seen on ABC-TV from his Charlotte, N.C., headquarters. Last Crusade came from Frisco. ABC currently has the unsponsored "Jubilee, USA," slated for the time Graham will preempt on Saturdays.

Betty Adams' Tape Trip In East Europe Swing

Providence, Sept. 9.

Betty Adams, education director of WJAR-TV and moderator of "The World Around Us," has left for a tour of Eastern Europe.

for a tour of Eastern Europe.

Her findings on both sides of the Iron Curtain will be incorporated in an accredited course in the Philosophy of Communism scheduled for "The World Around Us" this fall. The course will be given by the School of Adult Education of Providence College, from Oct. 20 to Nov. 21, from 9 to 9:30 a.m. The Rev. John P. Reid, of Providence College, will deliver the lectures.

She left equipped with tape re-corder, camera and typewriter.

READ UPPED IN CINCY

Cincinnati, Sept. 9.
Roger B. Read, local sales manager of WKRC-TV since 1954, has been advanced to general manager of the station.
He succeeds David G. Taft, who

is devoting more time to the or-ganization's tv operations here and in Columbus, O., and Birmingham.

Chapte After

EBNIE" FORD

BURL IVES

PEGGY LEE

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BRYLCREEM BUYS '77 SUNSET STRIP'

Sales by ABC-TV to Harold F. Ritchie Inc. put "77 Sunset Strip" on an SRO basis and left the alternate-week "Cheyenne" with two one-minute participations left to

Ritchie, maker of Brylcreem, bought the final 20-minute portion of the weekly hourlong "77." Other sponsors on the Friday 9:30-10:30 detective show are American Chicle, Carter Products and Whitehall, two of them splitting a 20-minute segment. minute segment.

Ritchie also bought one one-minute participation alternate weeks in "Cheyenne." Johnson & Johnson and National Carbon share a half-hour of the show.

WHEELER TO RUSSIA

Hollywood, Sept. 9.

Jackson Wheeler, who hosts number of KTTV vidshows, has left for a tour of principal cities of Russia to gather material for his programs.

Handley's Japanese Spec

"I think it will do nothing but good for Japanese show business," he added. "The American stars will represent an American point of view in sympathy with Japan. They will interpolate and perhaps do some numbers together."

do some numbers together."

The vocalists will sing partly in Japanese and the acts will do their specialty which, in most cases, will have to be edited into a shorter time framework, Handley offered.

Handley indicated he will strive for a production that will give an illusion of "almost a live show from Tokyo." This will be made

will originate from NBC's color studios at Burbank.

"We will try to make it more important than just importing a lot of night club acts," Handley told Variety. "It may sound corny, but the program could have great cultural exchange value. A prosure can contribute to understanding between two countries that are important to each other. "I think it will do nothing but good for Japanese show business," he added. "The American point of view in sympathy with Japan.

This is a great gamble," Handley of the submitted, will represent an American point of view in sympathy with Japan.

"We will allow live performers which will alow live performers which will allow live performers which will al

"it will have a bit of a snob appeal.
"This is a great gamble," Handley considered, "one that I'm willing to take. "The sponsor is a little puzzled and they're going ahead on my say-so." I have sufficient faith in it to think it's going to work."

Houston—Jim Arness will be the featured performer at the Houston Fat Stock Show rodeo on Feb. 25 through March 8.



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JOE SMITH

FRANK SMITH

Jocks, Jukes and Disks

BY MIKE GROSS

Paul Anka (ABC-Paramount).

"SO IT'S GOODBYE" (Spankat) fits into the rocking-wailing pattern in which Paul Anka can do no mornog. His delivery will have the femme teeners screaming for replay. "JUST YOUNG" (Peerl) is right up Anka's alley and the kids will eat it up, too.

Kailn Twins (Decca). "FORGET ME NOT" (Aldont) is a surefire rocker that the Kalin Twins build for teener approval. It should repeat the success of their "When." roll with parody as his weapon but "DREAM OF ME" (Amplet) is built along simple melodic and

Best Bets

PAUL ANKA(ABC-Paramount)	
KALIN TWINS(Decca)	
FABIAN ORCH(Chancellor)	
DON GIBSON	LOOK WHO'S BLUEGive Myseif A Party
VIC DAMONE(Columbia)	
ERIC ROGERS ORCH	APPLE BLOSSOM TIME

will make the jeaners jump.

Don Gibson (RCA Victor).

"LOOK WHO'S BLUE" (Acuff-Roset) looks to take Don Gibson across the cornbelt line into the pop areas as with "Oh Lonesome Me." It's a rouser that's hard to resist. "GIVE MYSELF A PAR-TY". (Acuff-Roset) is an alfalfarinted ballad but the Gibson beat will get it pop play, especially in the jukes.

We Pamore (Columbia) "coools."

the jukes.

Yie Damone (Columbia) "cooch,
MY LOVE" (Famous*) works a
western melodic motif into an effective entry that Vic Damone
builds for strong spinning returns,
"FOREVER NEW" (Montelaret)
has a pretty lyric thought and the
crooner projects it with a vocal
care that will attract many.

care that will attract many.

Eric Rogers Orch (London).

"I'LL BE WITH YOU IN APPLE
BLOSSOM TIME" (Broadway*)
looks ripe for another big spinning
ride because of the way Eric Rogers orch and chorus give it a
modern musical polish. "TRUDIE"
(Picadilly-Glow*) gets a nifty orch
treatment that will get it played in
lots of areas.

Renato Carosone (Capitol). "'O

treatment that will get it played in lots of areas.

Renato Carosone (Capitol). "'O SARRACINO" (Ed. Edir*) is a lively Italian item that Renato Carosone takes through the language barriers for okay spinning action. "MAMA GUITAR" (Remick*) swings out again as Carosone delivers with unusual zest.

Hildegarde (Coral). "SOUVEN-IRS OF SUMMERTIME" (Conley†) brin*s Hildegarde into the rock & roll groove with a French lyric, sung in her polished manner, and an instrumental backround out of the "in'r school. It's an unusual blending with specialized impart. "O' SUN, SEA AND THE SAND" (Conley†) is still another attempt to match Hildegarde's straight, rich ballad styling with an "n'r background but it still doesn't work.

work.

Jor Ingmann-Camerata Orch
(Buena Vista). "TRUDIE" (Picadilly-Glow†) is up for another
zippy workover, this time with Jor
Ingmann's guitar leading the way
to jock and juke spins. "RIDIN'
WEST" (Walt Disney*) rolls with
a picturesque sagebrush beat but
it won't get to mean much in the
push toward pop play.

Kitty La Vier (20th Fox). "I
CAN'T BEGIN TO TELL YOU"
(BVC*) marks the beginning of
Kitty La Nier's disk career and
although material doesn't lend itsclf to a pop outbreak, she comes

atthough material doesn't lend it-self to a pop outbreak, she comes off as a girl to watch. "I STILL WALK ALONE" (Skidmore's) is a better step in getting the thrush off the ground because it's more in tune with the times and she knows how to handle the beat with

Leng Horne (RCA Victor).
"YOU'D BETTER KNOW IT"
(Tempo*) has Lena Horne on a
Duke Ellington tune which adds
up to classe wax but still leaves
its commercial putantial in doubt.

lyric lines in a way that will catch the kids who are ballad-bent.
Fabian Orch (Chancellor). "BE won't eat up much spinning time although Debbie Reynolds does MY STEADY DATE" (Debmari) is headed for a steady spinning roll because of its swinging beat and teenage lyric peg as laid down by the Four Dates. "LILLY LOU" (Debmari) rides at a hot pace that will make the jeaners jump.

Don Gibson (RCA Victor)

Don Gibson (RCA Victor)

Tanganti Litilia kill-laid the state of the land of the state of the land of th

gives it a good try.

Lou Monte (RCA Victor).

"STRADA 'N FORSA" (Leeds*) is a romantic Italian ballad that Lou Monte handles effectively in its native tongue but it lacks the sprightlines and bounce which helped "Volare" hurdle the lingo barriers. "MARIANNA" (Romance') is in the loud and happy Italian-English blending that Monte always works into a good spinning bet.

Bobby Baron (APT). "SILLY MILLY" (Walnut†) brings out a rocking beat and a vocal drive that gives it a spinning chance. "WHEN I FOUND YOU" (Oak*) will find fans among the teners who go for the recitative set in a slow rocking beat.

beat.

Mimi Roman (Decca). "MAMA
SAYS" (Planetary*) works a cute
lyric angle and neat beat into an
entry that ought to build Mimi
Roman's pop stock. "THROUGH"
(BVC*) has the beat and delivery
to pull the side through into the
payoff spinning territory.

Field Not Seep. (Out. (Deld IN)

payoff spinning territory.

Fields-Madera Orch (Redd-E).

"HOLY MACKERAL" (Valiant*) is an offbeat instrumental with a lyric that consists of nothing more than a repeat of the title but it may be enough to bring it in for good spinning results. "YOU CAN MAKE IT ALL COME TRUE"

5. EVERYBODY LOVES A LOVER (6)



LAWRENCE WELK

And His Champagne Music Present "CHAMPAGNE DANCING PARTY" (Coral Album No. 57226)

(Valianti) has an interesting melodic line that's okay for some deejay spotting.

Ed Townsend (Capitol). "WHEN I GROW TO OLD TO DREAM!" (Robbins') is updated in tempo and delivery to meet current tastes and the kids may give it a new life. "YOU ARE MY EVERYTHING" (Beechwood!) gets a soft slow reading with a couple of vocal twists that may draw the romantic teeners.

twists that may draw the romantic teeners.

Billy Williams (Coral). "SO LONG" (Shapiro-Bernstein*(gives Billy Williams a chance to pitch his high tenor style over a nice ballad setting. "IT HURTS SO MUCH" (Shapiro-Bernstein*) has a flavorsome ballad touch but it doesn't seem strong enough to win the spinning exposure.

the spinning exposure.

Little Richard (Specialty): "BA-BY FACE" (Remick*), is an oldie, gets a rocking version performed by a powerful belter in this idiom. "PLL NEVER LET YOU GO" (Venicet) shows the singer in one of his more unishibited moods.

(Venice†) shows the singer in one of his more unishibited moods.

Field Bros. (Carliton): "LITTLE KITTEN" (Pambill*) is a rocking novelty with a cute enough lyric to stir some noise. The performance is standard. "TIME AND TIME AGAIN" (Pambill*) is a fair slow ballad.

Eddy & Betty Cole (Lark): "CLING TO ME" (Peerl), a class ballad in a Latin groove, is sawvily sold by the femme member of this singing-piano duo. "YOU AND I" (Reserve†) is more routine.

Shelby Flint (Cadence): "OH I MISS HIM SO" (De Vorzont), a number with a melancholy lyric, is delivered in clear, simple folk style by this songstress. "I WILL LOVE YOU" (De Vorzont) is another charming folkstyled ballad which rates attention.

Sue Raney (Capitol): "MY, MY HOW THE TIME GOES BY" (Ardmore†) a bright entry with a revivalist flavor, is neatly belted by this songstress. "PERIWINKLE BLUE" (Artists*) is a pretty ballad also nicely handled.

*ASCAP. † BMI.

1. NEL BLU DIPINTO DI BEU (6) Domenico Modugno Decca 3. BIRD DOG (2) Everly Bros. Cadence

* ASCAP. † BMI.

Album Reviews

Ames Bros.: "Destination Moon" (RCA Victor). Pegged to the new space age, this package hits the target as a topdrawer musical presentation. The Ames Bros., always a slick harmonizing combo, are given superlative backing by Sid Ramin's studio orch. The songalog takes off with a bank via a new tune, "Destination Moon," and sails through such appropriately titled oldies as "Clear Out of This World," "Moonglow," "I'm Shooting High," "The Staritt Hour" and "Beyond The Blue Horizon," among others.

Frankie Laine: "Torchin'" (Columbia). There's a glow in Frankie Laine's torch mood that lights up the grooves. In this potpourri of topnotch tunes from the 1930's and '40s. Laine hits a moody beat that really takes hold. It's especially effective on such as "These Folish Things," "A Cottage For Sale," "I Cover The Waterfront" and "Midnight On A Rainy Monday." Frank Comstock gives the crooner the right kind of orch backing.

Carolyn Hester: "Scarlet Ribbons" (Coral). Although the folk shelves are crowded with singers of all sizes, shapes and sexes, there always seem to be new ones cropping up on wax. Latest is Carolyn Hester, a thrush with a petite voice and plenty of style. She handles a familiar repertoire in a soft and appealing way but it still remains the kind of set that will need a strong word-of-mouth push to get it across.

Connie Stevens: "Conchetta" (Warner Bros.). In this, her disk dcbut, Connie Stevens makes a likeable wax impression. Thrush carries her little, but lilting, voice a long way turning the tasty items in the set into a highly listenable packakge. She's go some styling ideas of her own, top, and it works on such as "Blame It On My Youth" and "Looking For A Boy." On the officer hand, the coy laugh inserted into "They All Laughed" is a bit too precious. Anyhow, she's trying and she should be heard from again. Hal Hidey gives her a top driver backing.

"Lawrence Welk Presents The Lennon Sisters package should be no exception. The young vocalists are part of Welk's tv and in-person entourage so they'll

and wit at the 88. "Save It Pretty Mama," "Muskrat Ramble" and "Walkin' My Baby Home" are cases in point.

Eddie Lawrence: "The Kingdom of Eddie Lawrence'" (Coral). The "old philosopher," in the person of Eddie Lawrence is back at his old old stand again, and as usual in rare form. Whether he's toying with the holiday mood or America's national game, the barbs are pointed and funny. There are 11 vignettes in this package and all have laughable replay values.

Polly Bergen: "My Heart Sings" (Columbia). This package of light and lilting love songs probably won't shatter any sales records but it is easy on the ear and will enhance any late-hour deejay's programming slate. Polly Bergen has a pleasant, easy-going style, although somewhat limited in range and mood, but she does give the evergreens some of the class they deserve and that counts a lot. So does Lutther Henderson's faultiess orch accomping.

evergreens some of the class they deserve and that counts a lot. So does Luther Henderson's faultless orch accomping.

Herbie Mann With The Wessel Heken Trio: (Epic). On a tour through Europe in 1956, Herbie Mann, holed up in Holland long enough to round up some Dutch Jazzsters for this package. It was a worthwhile stay. The blending of Mann's U.S. thured flute and his Dutch-bred colleagues (Pin Jacobs, piano; Ruud Jacobs, bass; Ado Broodhoom, trumpet, and the late Wessel Itcken, drums) blends into an exciting jazz showcass. Mann segues from concert flute to alto flute to tenor sax with assurance and the standards and originals in the package roll out with gaiety and inspiration.

Al Jolson: "The Immortal Al Jolson" (Decca). Although Decca has a flock of Al Jolson sets on the market, this latest addition has plenty of collectors' appeal. It's a roundup of selections from Jolie's "Kraft Music Hall' broadcasts occured close to the end of the Jolson saga but he still was in inspired form when he whipped the familiars ("Rock-A-Bye Your Baby With A Dixie Melody," "Alexander's Ragtime Band," "Chicago," "She's A Latin From Manhattan" and the like) across the airwaves. Lou Bring's orch helped him get the musical message across.

Warren Barker Orch: "The King And I For Orchestra" (Warner Recc) 'One of Eichard Bodgers'

the musical message across.

Warren Barker Orch: "The King
And I For Orchestra" (Warner
Bros.). One of Richard Rodgers'
most inspired scores, "The King
And I," is dishted out in a rich instrumental setting by Warren Barker, who also did the arranging for
the package. The score has had
plenty of disk coverage since the
tuner's preem in 1951 but there are
enough new record buyers around
now to give this LP a push over
the counters and it's sure to help
the growing number of stations
that are leaning more and more to
tasty musical programming.

Bob Keeshan-The Honeydream

that are leaning more and more to tasty musical programming.

Bob Keeshan-The Honeydreamers: "A Child's Introduction To Jazz" (Golden). There are plenty of kicks in store for the kiddies in this package and they're bound to learn something to boot. Through story and lyrics by Mary Rodgers and Marshall Barer and music by Linda Melnick, the history of jazz is traced from the Congo (Africa) to the Cool (Birdland) in primer terms that are easy to dig. (Miss Rodgers and Mrs. Melnick, incidentally, are the daughters of composer Richard Rodgers.) It's done through narration and song supplied by the Honeydreamers and Bob Kreeshan (tv's "Captain Kangarou") and it all works into an attractive disk schoolroom with a beat attached. Musical directors are Don Elliott and Jim Timmens. Package was produced by George T. Simon and sells for \$1.98.

PARIETY 10 Best Sellers on Coin Machines.....

COLUMN TO THE SALOVER (0)	Doris Day
6. POOR LITTLE FOOL (11)	Ricky NelsonImperial
7. JUST A DREAM (2)	Jimmy Clanton Ace
8. BORN TOO LATE (3)	PonytailsABC-Par
9. FEVER (6)	Peggy LeeCapitol
10. ARE YOU REALLY MINE (1)	Jimmie Rodgers Roulette
	tomme itoagersitoatette
Second Group	
DEVOTED TO YOU/	Everly Bros Cadence
IF DREAMS CAME TRUE	Pat Boone
IT'S ALL IN THE GAME	Tommy Edwards MGM
VOLARE	Dean MartinCapitol
SUSIE DARLIN'	Robin Luke Dot
MY TRUE LOVE	
WHEÑ	Jack Scott,Carlton
	Kalin Twins Decca
LEFT RIGHT OUT OF YOUR HEART	Patti Page , Mercury
NEAR YOU	Roger Williams
STUPID CUPID	Connie FrancisMGM
·	

[Figures in parentheses indicate number of weeks song has been in the Top 10]

VICTOR C&W BOOMS UNDER ATKINS' AEGIS

Chet Atkins, who took over the artists & repertoire chores in Nashville last year, is sparking the company's country & western division pany's country & western division with a flock of hits that are rivaling the pops in sales. Currently, Victor has five c&w tunes in its top 10 bestsellers with artists like Hank Lochlin, Jim Reeves, Don Gibson and Melvin Endsley showing up strong.

Atkins, who's a guitarist and Victor recording artist himself, stepped into the spot once held by Steve Sholes, who's currently the company's attraction at the formany attraction and the company attraction attraction and the company attraction attraction attraction attraction attraction and the company attraction attractio

TOOTERS SCRATCH PIC TRACKS

What'll Happen When the Big Push Starts on Stereo; Biz a Bonanza Now

The disk industry is having a great time with a new whodunit titled "Who's Buying Stereo Records?" Current sales of stereo platters, which were introduced only a couple of months ago, are consistently exceeding the most optimistic initial estimates, although the number of stereo machines in circulation still amounts to a relative handful.

Impact of stereo at this stage is

In a relative nandful.

Impact of stereo at this stage is indicated by the fact that big discount houses, like Korvette's, are selling the stereo LP's from big special racks. And stores like Korvette's don't give space to items that don't move.

items that don't move.

Stereo's instant cilck with disk buyers who don't even have machines to play them on is all the more remarkable insofar as the main push behind stereo has not yet begun. The big promotional guns for stereo will only start booming this fall when the disk companies and the phonograph manufacturers will spotlight their 1958-59 product lines.

Explanations for stereo's early

Explanations for stereo's early click are various. It's believed that many consumers have already bought stereo cartridges for their conventional phonos and hence are able to play the new disks, but without getting any of the stereo effects. For stereo sound, what's needed beyond the pickup is a double amplifying setup with two separate speaker channels. The disk buyers evidently figure on doing a full conversion job later, but are starting now to stock their but are starting now to stock their libraries with stereo LP's.

The brightest note in the stereo

(Continued on page 139)

Jazz Swinging Into Juve Disks

Jazz is swinging into the kidisk field. Bouree Productions, indie recording production and consultant outfit headed by George T. Simon, has produced Jazz-kiddie albums for RCA Victor's Bluebird line and for Golden Records,
The Victor package, titled "Mother Goose For The Swing Set," consists of a dozen originals, all extended, updated versions of Mother Goose nursery rhymes written by Simon and Buddy Weed. The tunes are performed by an all-star jazz group under Weed's direction. Weed also sings some of the lyrics along with Dottie Evans and Don Elliott. Sitting in with the Weed group are Barry Galbraith (guitar), Milt Hinton (bass), Johnny Cresci (drums), Stanley Webb (sax) and Tyree Glem (trombone).
The Golden Records platter is "A Child's Introduction To Jazz." Written by Mary Rodgers and Linda Menlick (daughters of composer Richard Rodgers) and Marshall Barer, the LP features Bob Keeshan with the Honeydreamers in an historical survey of jazz.

RANK LABEL STALLED BY DISTRIB POLICY

BY DISTRIB POLICY

London, Sept. 9.

Rank Records, the disk firm formed by the Rank Organisation a couple of months back, has scrapped all its initial plans and is, at the moment without a policy. The Rank label was skedded to make its appearance this month in Circuits' Management Assn., picture theatres and Rank-operated dance halls, understood that it's systems would be unsatisfactory.

Malcolm McGrady, general manager of the platter firm, said the operation has been postponed indefinitely and that a series of conferences had been lined up to work out the future of the label. Meanwhile, Rank Organisation is reportedly seeking a deal with a major British diskery for pressing and distribution facilities.

Decca's 25c Melon

Decca Records' board declared regularly quarterly dividend of 25c per share in New York last

Melon is payable Sept. 30 to stockholders of record Sept. 16.

Seeco Boycotts 4 Publishers In **Test Payoff Suit**

several publishing firms for payment of royalties on the number of disk manufactured, Seeco Records will no longer record tunes owned by the plaintiffs. The suing publishers are Famous, Shapiro-Bernstein, Joy and Mills.

Seeco is the defendant in a test suit brought by the aforementioned publishers to determine whether a record company, under the 1909 Copyright Act must pay a publisher royalties on the number of

lisher royalties on the number of platters manufactured or on the number actually sold. The four music publishers contend that although this has been the precedent the wording of the Copyright Act provides for royalty payments on all records manufactured.

"This would mean," Siegel stated, "that record companies would have to pay royalties on all their promotional records. The result of this would be chaotic for the record business as we know it. The practice of consignment, disk jockey copies and reviewer copies would cease. jockey copie would cease.

would cease.

The publishers, through their agent and trustee, Harry Fox, have denied regular licenses to Seeco until the alleged inadequate royalty payoff is given final disposition by the Federal Courts. Under this special "compulsory licensing provision" of the Copyright Act, the four publishers are demanding monthly accounting with payment of the statutory two-cent royalty on the number of manufactured disks.

VARIETY

DISKS CAUGHT IN

The victory of the Musicians Guild of America, new tooter union on the Coast, over the American Federation of Musicians on the Hollywood studio front is due to create some heavyweight complications for the disk companies in the soundtrack field. Under the AFM's current pact with the disk companies, the latter are not permitted to handle platters made in the U. S. by non-AFM musicians.

the U. S. by non-AFM musicians.
Any disk company which buys a soundtrack made by MGA members would be subject to reprisal by the AFM who could restrict its members from doing any work for the particular label. Since the AFM, at this point, still has jurisdiction over all musicians, outside of Hollywood, the disk companies are caught in the middle.

The issue however is due to be

are caught in the middle.

The issue, however, is due to be resolved early next year when the disk industry will open negotiations with the AFM on a new pact. With the MGA now in existence, the disk companies will be able to fight the AFM insistence on exclusivity in recording.

There's a good chance, more-over, that the MGA will move into the recording field, claiming juris-diction over the tooters. But whether the MGA, which was able to establish its dominance over the to establish its dominance over the relatively small group of Holly-wood studio tooters, can do the same thing over the widely dis-persed recording musicians is doubted by many trade observers.

doubted by many trade observers. Another headache for the disk-eries on the Coast, going beyond the soundtracks, is the supply of available top musicians for recording sessions. The MGA members comprise some of the top pros in Hollywood and they will not be available for recording work until the diskeries settle the tooter union issue next year.

Col Shelling Out 100G For New LP Promotion

Columbia Records is laying out close to \$100,000 to push its new LP promotion. Diskery had a 24-page supplement running in the New York Times last Sunday (7).

Col is having 500,000 reprints made of the Times spread to be distributed to retailers via distributors and branches around the country.

WB Diskery Maps 'Major' LP Sked; Conkling Sees 50% Biz Hike in 2 Years

RCA's 'Colonel' LP

RCA Victor is releasing the soundtrack of "Me and The Colonel," the Danny Kaye starrer under the Columbia Pictures banner. Score is by George Duning.

It's a straight instrumental score in which Kaye's dramatic role calls for no songs. In that respect, it's like Frank Sinatra's role in the film, "The Man With The Golden Arm," which turned into a big soundtrack seller for Decca Records.

ASCAPers, BMI **Resuming Battle** In Federal Court

With the summer layoff over, the \$150,000,000 suit of the 33 ASCAP songwriters against Broadcast Music Inc. and the major networks is getting into motion again. Next big step is due next Wednesday (17) when argument begins in N.Y. Federal Court before Judge Edward Weinfeld on the motion by BMI to dismiss the case on the grounds that the songwriters are not the proper party to sue.

According to BMI's brief, which was filed last spring, the songwriters were not directly injured by any alleged conspiracy on the part of the broadcasters to discriminate against music licensed by the American Society of Composers, Authors & Publishers. The songwriters, the defendants olaim, do not own their copyrights since they have been assigned to the publishers. Neither do they own their performing rights, since these have been assigned to ASCAP. Hence, the songwriters have not been directly aggrieved and, according to precedents cited in the BMI papers, indirectly involved partles can not bring action for damages.

parties can not bring action and damages.

The songwriters, who have already filed their voluminous answer with the court, are asking why BMI has waited over four years to file a motion for summary judgment in this case. Such a motion, they state, could just as well (Continued on page 139) (Continued on page 139)

Hollywood, Sept. 9. Bros. Records' pr Warner Bros. Records' prez James B. Conkling is planning a production state of from 100 to 150 LPs per year, just under the four major companies. All masters will be made in both the stereophonic

LPs per year, just under the four major companies. All masters will be made in both the stereophonic and the conventional monaural recording systems.

Conkling, formerly president of Columbia Records, expressed confidence that record sales, which have doubled in the past two years, will grow to half again their present volume over the next two years, spurred by the development of stereo disks and by new merchandising techniques—self—service record shops and impulse buying, record clubs, supermarket sales shelves and the like. Conkling, commenting on Warner Bros. Pictures' diversification into telepix and now records, noted that an original soundtrack recordinate sometimes pull grosses comparable to the picture itself. In the legit field, click album sets have yielded from \$7,500,000 to \$9,000,000 in the case of unusual hits like "My Fair Lady" and "South Pacific." Furthermore, he noted, new talent is more readily discovered in the record business because of the lower risk of disks compared to pix, hence aiding the motion picture end of Warners.

It did not follow, he said, that Warner Bros. Pictures would necessarily have its soundtracks released through WBR—the best deal would still be sought, but "maturally we talk to each other." Conkling said plans did not include Warners building its own factory, like MGM Records, since he felt the \$3.\$4,000,000 outlay could be utilized better elsewhere. Recording would continue at Radio Recorders and pressing would be farmed out to various factories. The company would, however, increase its recording activity in the east.

The company is shying clear of (Continued on page 139)

RCA's Marek Sets Japan 0.0. in Oct.

Indicative of the increasing importance of Far Eastern market for disks, George R. Marek, RCA Victor v.p. and general manager, is going to Japan next month. Marek will huddle with exces of Japanese Victor RCA's disk affiliate in that country aroung others.

Japanese Victor RCA's disk affiliate in that country, among others. Ever since the end of the war when American occupation troops stationed in Japan spurred interest in American-styled pops, the Japanese market has been highly receptive to the U.S. bestsellers.

MGM TRIES STEREO HYPO FOR JONI SINGLE

MIPU FUK JUNI SINGLE
MGM Records is hitting the stereo
singles market with Joni James
Diskery is pegging the Joni James
Stereo disk ("There Goes My
Heart" and "Funny") at deejays
and radio stations for demonstrations purposes.
Although the stereo platter is not
available on the commercial level,
Morty Craft, MGM's a&r chief,
feels that the deejay and distributor exposure of the samples will
stimulate consumer demand of the
regular monaural slicing.

Poland Makes Kiepura Concert Tour Official

Jan Kiepura's tour of Poland under the sponsorship of PAGART, the Polish government agency of the arts is slated to open tomorrow (Thurs.) at the Palace of Culture with the Warsaw Philharmonic.

His 15-date concert itinerary includes Krakow Posnan Katowice

cludes Krakow, Posnan, Katowice Kryhitza and Sosnoviec.

RETAIL SHEET BEST SELLERS

1	best obtai 13 c parat and l	reey of retail sheet mustc sellers based on reports ned from leading stores in ities and showing com- tive sales rating for this ast week. ISCAP † BMI	(MDS)	(Mosher Music)	-(Charles DuMor	-(San Antonio Mu	(Lyon-Healy Music C	innell Bros.)	-(Schmitt Music	-(Pearson's)	(Grossman Music)	City—(Jenkins Music C	-(Preeman)	o-(Pac. Coast Mu	Capitol Music Co.)	T O T A L
		Title and Publisher	New York	Boston—(Mo	Philadelphia	San Antonio	Chicago (L.	Detroit-(Grinnell	Minneapolis	Indianapolis	Cleveland—(Kansas City-	Los Angeles-	San Francisco	Seattle—(Ca	P O I N T S
1	1	*Volare (Robbins)	1	1	1	1	1	3	1	2	1	1	1	1	1	127
2	2	†Patricia (Peer (Int.)	2	2	10	2	٠.	5	4	1	2	6	2	2	10	84
3	3	*Evy'b'dy L'ves L'ver (Korwin)	. 6		6		3		5	3	6	3	4	3		60
4	5	†Poor Little Fool (Eric)	5		4	3	••	2	6	4	5	7				52
5	4	*If Dr'ms Came True (Korwin)	3	٠	5		4	9		5		2	3		6	51
6	11	†Little Star (Keel)	• •		. 2	• • •	. 5	1		٠.	3	4	٠.	. 9	7	46
7	6	*A Certain Smile (Miller)		3		6	• •			7	١.	9	5	5		31
8	7	*Left Right Your Heart (S-B)		7	••	٠.	7		8	6		5	••	4		29
9	8	*Born Too Late (Mansion)	7		3	7	٠.	٠.	••	••	7		٠		3	28
10	9	*Enchanted Island (Korwin).	9	•••	7	٠.	2		٠.	"		10	6	7		25
11A	15	†My True Love (Peer-Int)	٠.		9	••		· ·	2	10			7		9.	18
11B		†Fever (Lois)		4	• •	8		6.	• • •	8	٠.	,	٠.			18
13		†Just a Dream (Ace)	10			• •	••		••	٠.	4	••		••	2	17
. 14		†Devoted to You (A-Rose)	4	•			à.,	8	•,•						5	16
15	10,	*Kathy-Q (Northern)	49.40 -		- ,8, -	+++	***	+	_3_		+++	* * * *	++0	***	n & 5	+14

Argentine Commie-Led Tooters Throw Block At Touring U.S. AFMers

local Musicians' Union, which is Communist-dominated, is striving to block possibility of a

striving to block possibility of a South American tour by Woody Herman's band, which is being mulled over with ANTA help by Iriberri Concerts Management.

The Union consistently opposes tours of this kind by American units, ostensibly on grounds that the American Federation of Musicians blocks any employment possibilities for Argentine musicians in the U.S. The real motivation, of course, is political, to prevent friendly relations emerging between U.S. and Argentine jazz musicians.

siclans.

There is a grain of justice in the Argentine Union's resistance, since no Argentine jazz combo—or even a tango band—has been able to get a booking in the U.S. in very many years. When Dizzy Gillespie was here two years ago, he tried to take Argentine trumpeter Franco Corvini with him to the U.S., but was blocked by AFM opposition. Had that booking of the Argentine musiclan succeeded, it would have done much to remove many prejudices here.

On the other hand, the Gillespie,

dices here.

On the other hand, the Gillespie, Louis Armstrong and Bill Haley visits whipped up interest in jazz music, promoted disk sales, and generally furthered the cause of jazz and created employment opportunities for the local musicians. Iriberri Concerts is striving hard to overcome the Union's obstructive moves, and has proposed a mammoth Argentine-U.S. jazz festival at the Luna Park Stadium, at which a selected group of Argentine jazz musicians would share honors with the Woody Herman combo.

The Union even went to far as

The Union even went to far as to threaten one of the radio networks with a musician's strike if any contract was signed to put Woody Herman on the air when his tour came off. This makes financing of the tour more hazardous.

ADLER'S PIC SERVICE CO. ENTERS DISKERY FIELD

LAIREN DISARM TILLU
Latest entry in the disk biz is
the Ben Adler Advertising Services
company which handles advertising
campaigns for many of the top
foreign film imports in the U.S.
Adler, who has set up a music subsidiary, Adler Publishing Co., is
planning to integrate his diskery
with his film operation, via packaging of foreign pic soundtracks,
writing of ad jingles and the distribution of the final wax product
through exhibs as well as regular
retail channels. retail channels.

retail channels.

Adler is kicking off his new label, Adler Records, with Paul Knopf, composer and leader of a jazz trio which has been playing some of the top spots around N.Y. Knopf has already cut isx of his original jazz works and Adler plans to use him to score a foreign pic.

Court KOs Keene Bid For 50% Share in Rex

For 50% Share in Rex

Los Angeles, Sept. 9.

Bob Keene was awarded 45%
share of one jazz album he cut for
Rex Productions, L.A. corporation
producing Keen, Andex and Ensign Records, and also won 45%
share in four unreleased rock 'n'
roll sides on which he performed
while working for company as artist and music director.

L.A. Superior Court denied,
however, his claim of 50% ownership of the business and his request for dissolution and appointment of a receiver. Bench held
that Keene was not an owner or
partner as he contended, and that
he was rightfully discharged after
being fully compensated for services rendered.

Jack Mills to Europe

Jack Mills to Lurope
Jack Mills took off for Europe
last week (7) for stopovers with
his London affiliates, Mills Music
Ltd. and conferences with associates in Madrid and Milan.
While in Europe, the Mills Music
prexy will attend the congress of
the Society of Authors & Composers Convention in Brussels.

WELK 'GUARANTEED' TO CLEAN UP ON TOUR

Hollywood, Sept. 9.
Lawrence Welk orch has been set for a tour this fall, including a one-nighter in Chicago where he

iset for a tour this fall, including a one-nighter in Chicago where he draws \$30,000.

Welk's first date is at the Lodi Cal., Grape Festival Thursday (11), where he receives a \$20,000 flat payment. He plays a concert at Syra Mosk aud in Pittsburgh Sept. 16, and will get a \$10,000 guarantee against 70% of the gross, then goes to Chicago to give a two-hour show before the Pioneers club of the American Telephone Co. for \$30,000. On Sept. 18 he appears at the Aragon ballroom in Chicago, where he played many a date years before he became a name batoner. It's understood he'll receive around \$10,000.

SAN ANTONIO DJ SHIFTS

SAN ANTONIO DJ SHIFTS
San Antonio, Sept. 9.
Bob Guthrie has joined the disk jockey staff of WOAI here and will take over the 9 to 12 p.m. shift. He was formerly staff announcer on sister station WOAI-TV.

Meantime, Frank Bell, WOAI disk jockey, will be host for the Friday night record hops at the Kit Kat Club. Bell replaces Don French of KTSA who presided over the record hops.

New Japanese Laws Curb Copy Pirating: Radio-TV New Target

Tokyo, Sept. 2. Folster, rep George Thomas here for over 300 U.S., European and South American song publishers, said that the wide-open sheet music and song-book pirating experienced a sudden drop with the passing of a new regulation last April calling for stiffer penalties for violations. Unauthorized pub-lishers are now subject to a fine up to and including 50,000 yen (\$138) and two years imprisonment.

ment.

Folster, who also reps performing rights societies, said his next major step in cleaning house in Japan is to bring radio and two disk users into line. With the advent of FM expeced here next year, matter assumes increasing significance. Folster said: "There is a loophole in the law which is still being studied by this office. While we are willing to have our material used, there must be a charge. The law provides for free use if the source is given. That means composer, author and talent.

ent.
The fine is still antiquated.
There is a penalty of about 50c and you've got to sue."
During his three months of globetrotting, the former NBC Far East bureau chief visited New York, Hollywood, London, Paris and Rome where he signed new contracts and renewed others for repping in Japan.

Settle Levant Case Hollywood, Sept. 9.

Settlement has been effected be-tween attorneys for Oscar Levant and the Celebrity Concerts of Ltd., of Winnipeg, for the sum of \$1.50, stemming from Levant's cancella-tion of five concerts.

Planist was to have toured under Celebrity aegis in 1953.

ROY HARRIS DECRIES ASSEMBLY-LINE POPS

Bloomington, Ind., Sept. 9. The art of music in America is near bankruptcy, according to Roy E. Harris, composer, who is now a visiting professor of music at Indiana U. here. He said modern popular music has been promoted by the "Madison Avenue" techniques of mass selling, and true art cannot be produced at this same assembly-line speed, "We are rais-ing a generation of musical illiter-ates," he declared.

He said international recording cartels have been formed, the basic policy of which is to record serious music in Europe, and cheap music in America. Composers of modern classical music have discarded center of the control of the c classical music nave discarded cer-turies of musical experience and are turning out "cheap music" even though the country spends more money each year on symphony or-chestras than it does on baseball, he charged.

American Society of Music Arrangers holding its first fall meeting in New York Sept. 18.

Denver Symph At War with Auditor **Re City Subsidy**

Denver, Sept. 9.

Denver Symphony Orchestra
Society has offered the city the
services of its five-man legal staff
to aid in the court fight for city
financial aid to the orchestra.
Mayor Will F. Nicholson accepted
the offer.

District Yes.

the offer.

District Judge Edward J. Keating recently threw out a suit brought by the city against City Auditor Tom Currigan. Suit sought to force Currigan to countersign two contracts appropriating \$40,900 to the Denver Symphony Orchestra and the City Park Band.

Nicholson said Thursday the city

Symphony Orchestra and the City Park Band.

Nicholson said Thursday the city attorney's office will appeal Keating's decision to the Colorado Supreme Court "in the next week or 10 days."

The five attorneys will provide their services free.
City funds to the two musical organizations were deleted last year from Nicholson's bare bones budget. The City Park Band operated for its six week's season on funds donated by the Musicians' Local No. 60.

Earlier in the summer upon the recommendation of the mayor's

recommendation of the mayor's committee on music the Mayor presented a reinstatement of funds motion to the city council, It was passed and the auditor refused to

RETAIL ALBUM BEST SELLERS

Albany-(Ten Eyck Record Shop) Kansas City-(Jenkins Music VARIETY Dallas—(Titche-Goettinger) Louisville—(Shackleton's) Survey of retail album best sellers based on reports from lead-ing stores and showing comparative ratings for this week and last. Boston — (Mosher Music) Minneapolis-(Dayton's Long Island-(Arcade (ndianapolis-(Ayres) Philadelphia—(John Vashington-(Disc Atlanta-(Rich's Miami-(Spec's San Antonio National Rating This Last Artist, Label, Title SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)... JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133) GIGI (MGM) Soundtrack (E 3641) MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160) 6 PAT BOONE (Dot) Stardust (DLP 3118)... SOUTH PACIFIC (Columbia) Original Cast (B2579-80).... MY FAIR LADY (Columbia) Original Cast (CL 5090).... NAT KING COLE (Capitol) Cole Espanol (W 1031)..... JOHNNY MATHIS (Columbia)
Swing Softly (CL 1165).....
RAY CONIFF (Columbia)
'S'Awful Nice (CL 1137)..... 12A 14 KINGSTON TRIO (Capitol)
Kingston Trio (T 996).....
MANTOVANI (London)
Gems Forever (LL 3032)...
AHMAD JAMAL (Argo) 12B. 16 14B 20 But Not For Me (Argo 5294) PERRY COMO (Victor) Golden Records (LOP 1007) 16A 18 KING AND I (Capitol) Soundfrack (W 740)... 16B 19 LOUIS PRIMA (Capitol)
Las Vegas Prima Style (T 1010) ... 16C 22 JONAH JONES (Capitol)
Jumping with Jonah (T 1039)... Jumping with Jonah (T 1039).

AROUND THE WORLD (Decca)
Soundstack (DC 9046).

LESTER LANIN (Epic)
Goes to College (LN 3474)...

RICKY NELSON (Imperial).

Ricky Nelson (IMP 9050)...

ELVIS PRESLEY (Victor)
Golden Records (LPM 1707).

SHEARING-STATON (Capitol)
In the Night (T 1003).... 20 21 In the Night (T 1003). DAKOTA STATON (Capitol) Late, Late Show (T 876)....

Oberstein Buys Brit. Plant For New Rondo Line

Eli Oberstein has bought out a pressing plant in London to press and distribute his new Rondo line and distribute his new Rondo line in England. He has wrapped up a deal for 330 Woolworth stores in that country to carry the Rondon series. Label is Oberstein's entry here and abroad in the regular price field.

diskery. Oberstein' tory has 30 presses.

Suds Song

Meyer Davis' N.Y.-to-S.F. Airlift For Deb Party

Meyer Davis, who's been keeping busy in recent weeks batoning for busy in recent weeks batoning for a number of society events, will airlift a complete 20-piece orchestra from New York to San Francisco for an engagement in that city next Friday (12). The bandleader, orchestra contractor and legit backer will front the aggregation at a coming-out party for five debs at the Burlingame Country Club. try Club.

Davis is also composing a waltz, to be dedicated to Princess Grace, of Monaco, when she attends the Imperial Ball at the Hotel Astor, N. Y., next Dec. 4.

JERRY LEE LEWIS DRAWS **MEAGRE 400 CUSTOMERS**

Nashville, Sept. 9.

Jerry Lee Lewis' "Great Balls of Fire" turned out to be only a meagre "spark" as only 400 showed up to view his rock "n' roll antics at the 7,000 seat auditorium here. The last time the Memphis singer played here he drew better than 8,000 and it took eight cops to handle the teen-age audience.

Bill Massey, local deejay, at-

Suds Song

With Ontario brewery workers on a strike that looks almost endless, Sparton label has jumped into the disk field with a title, "The Pub Has No Beer." An Australian tune, Sparton disked it with a Toronto deejay Barry Nesbitt, chanting.

Since Ontario breweries are shut down and the supply is dry, German, Dutch and English beers and ales are getting a hefty hike locally and the province's liquor production has upped by more than 25% in the last three weeks.

Eleffers Team For P'kging, Publishing

Cleffers Larry Coleman and Paul Secon have set up a firm for tv packaging and music publishing. It will be known as Coleman-Secon

It will be another.

Inc.

Firm will launch its activities with a music publishing venture.

Coleman, a BMI author-composer, will continue to freelance.

Iturbi to Push 'Fests of Spain'

Madrid, Sept. 2.

Jose Iturbi joined the list of prominent concert artists enthusiastically behind the State Dept.'s musical globetrotting junkets, and returns to the U.S. next monthoping to enlist Washington aid for "Festivals of Spain."

Interviewed here following his fest concert in Madrid's Retiro Park, the Valencia-born pianist and conductors aid the Spanish music-ballet-theatre summer circuit reaching the majority of this country's provincial capitals offers a unique opportunity for American musical artists and musicians to reach a vast audience within a single country.

Iturbi will seek U. S.-subsidized participation of one of America's many symphony orchestras in Festivals of Spain next year. Festivals of Spain next year. Festivals are organized by ministry of information and tourism during the late spring and summer months.

GEMA (German ASCAP) Puts Bite On **Armed Forces Network for Royalties**

KFAB Buys Muzak Franchise In Omaha

Omaha, Sept. 9.
KFAB Broadcasting Co. here has bought the Muzak franchise for Lincoln and Omaha. Background music operation will be a program service division of KFAB. Franchise was formerly owned by Royal S. Brewster. chise was for S. Brewster.

According to Charles C. Cowley, Muzak prexy, sale brings to 39 the number of Muzak franchises now owned by broadcasters.

COL TEAMS WITH PAR ON BALLY FOR BLOB

Paramount Pictures and Columbia Records have teamed up for a promotion on "The Blob." Pic is a teenaged-pegged horror entry and the diskery has recorded a tune of the same title to tie in with the pic company's exploitation.

tion.

The Fred Astaire Studios is devising a new dance to be called "The Blob" and Paramount is now looking for a "Miss Blob" to tour the deejays in the key markets. Disk was recorded by The Four Blobs, a group gathered under Bernie Nee's direction. A flock of other labels are also cutting the tune.

Bonn, Sept. 2.

GEMA, the German ASCAP, is asking the US. for back fees for the 13 years that American Forces Network (AFN) has been operating in Company.

the 13 years that American Forces Network (AFN) has been operating in Germany.

GEMA, through its Munich head-quarters, has approached AFN, the American Embassy in Bonn, and the Department of Defense in the U.S., is asking that its members be repaid royalties for AFN's playing of live and recorded music, seeking payment for the past, the present and the future.

Since Germany became a sovereign nation, GEMA has been claiming payment, but it is not intensifying its claims, and an official spokesman for the group said that unless the U.S. satisfies the claims shortly, a lawsuit will be brought against AFN. GEMA recently filed suit against Radio Free Europe, demanding that it, too, pay royalties.

During the past, it has billed American service clubs throughout Germany for payment when music of GEMA members was included during night club or variety show performances. These bills have not been honored.

GEMA claims that AFN, like any other radio station operating in Germany, has to pay to use its

not been honored.

GEMA claims that AFN, like any other radio station operating in Germany, has to pay to use its members' music. AFN, on the other hand, protests that, it is slanted only for entertainment and information of the U.S. military stationed in Germany, and that since the forces are fulfilling a NATO mission here, they are exempt from this payment.

It is possible that GEMA will also demand money from the U.S. Air Force because of its former operation of a radio station in Germany, and its present operation of two U.S. tv stations in Germany, at Spangdahlem and Ramstein.

While neither GEMA or the American Embassy would reveal the figure that is being requested for back payment, it is assumed by unofficial sources that the payment would be similar to that paid by a German radio station. Hessischer Rundfunk, Frankfurt outlet of the German radio station thessischer Rundfunk, Frankfurt outlet of the German radio net, pays six pfennigs (about 1.2 cents) for (Continued on page 138)

(Continued on page 138)

Robbins Gets 2 More Modugno Italo Songs

Modugno Italo Songs
Robbins Music, one of the Big
Three firms, has picked up two
more tunes by Italian composersinger Domenico Modugno. The
songs are "Lazzarella" and "Musetto." Robbins is currently rolling with Modugno's click "Volare"
(Nel Biu, Dipinto Di Biu).

"Lazzarella," like "Volare," was
a winner at Italy's San Remo Music Festival. Following the pattern established with "Volare,"
both songs are also being prepared
with English lyrics as well as the
original Italian line. "Lazzarella"
("The Pitter Patter Serenade") has
English lyrics by Mack David. The
English lyrics for "Musetto" "Tm
Longin' For Love") were written
by Tot Seymour. Modugno, who
planed back to Italy last week, is
expected to return to New York
Sept. 10 for a repeat shot on Ed
Sullivan's CBS-TV show Sept. 14.
He's also booked for a stand at
New York's Carnegie Hall Sept. 18.

Zodiac's Lee Heading For European Powwows

George Lee, Zodiac Music topper, is currently touring Europe for confabs with firm's foreign publishing affiliation headed by Jacques Kluger. Meantime, Lee has launched Palette Records, a subsid of the Zodiac operation. The Palette line will be made up of platters cut overseas and given simultaneous release in the U. S. and Europe. Already signed to the new label are Frank Curtis, Roland Pelette, Peter Kreuder and Reg Owen.

Pelette, Peter Kreuder and Reg Owen.
Lee, who is accompanied by his new bride, Jane Love, will pick up new material during his over-seas junket and plans to head some recording sessions in Paris at the end of August. He'll also huddle with Swedish singer Alice Babs for hear first U. S. date at the Cocoa-nut Grove, L. A., Sept. 25. Lee manages the thrush for the U.S.

RETAIL DISK BEST SELLERS

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4	10	TOMMY EDWARDS (MGM) It's All In the Game	4	4	1				10		1		5	. 5			, 6	3	2	1			84
5	5	JIMMY CLANTON (Ace) Just A Dream		.,		6					. 2	.5	7	9		3	4		1		6		58
6	6	PEREZ PRADO (Victor) Patricia 7	6			7	2			4	9		2	3				••	9	7		10	55
7	11	IMPERIALS (End) Tears On My Pillow4	2		8			3				1	10	4.			10	9	·				48
8	4	RICKY NELSON (Imperial) Poor Little Fool	5			- 4	3		9.	•				6			9				5		42
9A	- 8	JACK SCOTT (Carlton) My True Love						8	٠		3	6			4		5		8		10		33
9B		DEAN MARTIN (Capitol) Volare			7						5		6	ke e	3	1							33
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14	17	ELVIS PRESLEY (Victor) King Creole														7		1					28
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15	13	DORIS DAY (Columbia) Everybody Loves A Lover							•					1:	10	-				10			22
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22	18	JIMMIE RODGERS (Roulette) Are You Really Mine			<u></u>	•••	7	<u></u>	<u></u>	··-	<u>-:</u> -		••	••	7	••	7			••	<u></u>	<u>··</u>	12
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This compilation is designed to indicate those records rising in pulsarity as used as those on too. Ratings are computed on the pulsarity as used as those on too. Ratings are computed on the usis of ten points for a No. 1 mention, where No. 2 mention, wherever possible, only records with two or over mentions are listed, even though their total points with two or mentions are listed, even though their total points. Cities and elegas will user you week to week to present a comprehensive cture of all sectors of the country regionally.	Pos. No. last weeks	-	60	4 6	14	2	20 10	12	16	33	6 1 8	27	6	13	: :	15	25	12	18	20 80	-	45		13	38	:	3 4			23	2 2	38	33		4	
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OLD ACDONALD EKE CHARGERS 47-7301

MUSETTO DOMENICO MODUGNO 47-7321

CREW CUTS
THE RESERVED

CERVE LA
BOOTS BROWN
47-7269

HAVEN'T THE RIGHT ONE VET HUGO WINTERHALTER'S ORCHESTRA & CHORUS

HIGHER!



CLIMBING HIGHER

On the Upbeat

MUSIC

New York

New York

Village Vanguard. Max Gordon's Greenwich Village jazz spot, has George Shearing coming in Sept. 16 to follow Dakota Staton. Following Shearing on Sept. 30 for a three-week stand will be Carmen McRae and Irwin Corey.

Sylvester Bradford and A Lewis, co-writers of "Tears on My Pillow," to Coast to write score for Allied Artists' "Take A Giant Step" . Chancellor Records' Fabian guests on Dick Clark's ABC-TV show Saturday (13) . Tunesmith Kay Twomey now managing Lee Stone, recently pacted to Coral, and Bobby Wall, an Alladin pactee . Della Reese began a two-weeker at the Elcino Club, Detroit last Friday (5) . Al Hibbler goes into the Clover Club, Peorla, Ill., tomorrow (Thurs.) for one week . . Mercury Records going out on a limb with a "Plug Side Sticker Stamp" to tip off deejays on the side the company's working on . . . Tedit King began a two-week stand at Cafe de Paree, Washington, Monday (8). day (8).
Versailles Supper Club, new Greenwich Village jazz spot, teed off last week with the Charlie Mingus Trio.

Chicago

Chicago

Singer Freddie Montell and Vito
Prices' band are in the Preview
Lounge, with Hall Iverson's trio set
to follow Oct. 1 ... 38er Spike
Harrison opens at Topper's Key
Club here Sept. 13 ... Jazz fiddler
Eddie South and pianist Max Miller take over at the Golden Lion
Inn Friday (12) ... Blue Note's
lineup includes Dakota Staton and
the Master Sounds Oct. 15
Sarah Vaughan Nov. 11; Harry
James Nov. 26; and Stan Kenton
Dec. 13 ... Chi's new VIP Room
opens Sept. 20 with Barbara Carroll threesome, with Buddy Grece
tapped for Oct. 15 and Bobby
Hackett Oct. 29 ... Dorothy Donegan's in Nov. 19 and Chice Hamilton Dec. 10 ... Cy Coleman has
a London House date Nov. 28 for
three frames ... Jimmy Jett quintet with Sherry Martin are playing
a two-weeker at the Club Manhattan, Lansing, Mich. ... Hall Munro's orch does a one-nighter Sept.
3 at Chi's Medinah Country Club.



VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Sheet Music Coin Machines **Retail Disks**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variery. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

POSIT	IONS Last	TALENT	
	Week	ARTIST AND LABEL	TUNE
1	1	DOMENICO MODUGNO (Decca)	Nel Blu Dipinto Di Blu*
2	2	EVERLY BROS. (Cadence)	Bird Dogt Devoted To Yout
3	3	ELEGANTS (Apt)	Little Star†
4	4	PEREZ PRADO (Victor)	Patricia†
5		TOMY EDWARDS (MGM)	•
6	6	JIMMY CLANTON (Ace)	Just A Dream†
7.	5	RICKY NELSON (Imperial)	
8	8	DORIS DAY (Columbia)	Everybody Loves A Lover*
9	10	PONYTAILS (ABC-Par)	Born Too Late*
10	••	DEAN MARTIN (Capitol)	
POSIT	IONS	TUNES	
	Week	TUNE	PUBLISHER
1	· 1	*NEL BLU DIPINTO DI BLU (VOLARE) .	Robbins
2	3	†LITTLE STAR	
3	2	†PATRICIA	
4	6	†BIRD DOG	
5	4	†POOR LITTLE FOOL	Eric
6	5	*EVERYBODY LOVES A LOVER	Korwin
7	7	†JUST A DREAM	Ace
8		*IT'S ALL IN THE GAME	
9	10	*BORN TOO LATE	Mansion
10		*IF DREAMS CAME TRUE	Korwin
* ASC	AP †	ВМІ	

GEMA Puts Bite On U.S. Continued from page 135 =

every radio set in the area every contract with GEMA, it could cost month to GEMA.

Should present and future payments be predicted similarly to those of the Hessischer Rundfunk

GEMA and ASCAP have reci-

MEMA and ASCAP have reciprocal agreements in which ASCAP collects fees for GEMA members in the States, and GEMA does the same for ASCAP music being performed in Germany.

ASCAP granted the WG

ASCAP granted the U.S. military right to play its music without charge following the outbreak of hostillities in Korea in 1950, and this informal arrangement have never been changed, so that AFN here pays no ASCAP fees.

here pays no ASCAP tees.
However, when AFN extended its network into France recently, with three stations and 27 transmitters, it had to pay a fee to the French music union. (It is currently operating six stations and 38 transmitters in Germany.)

38 transmitters in Germany.)

Observers are wondering, should the U.S. decide to pay this bill, just what steps it will take to get back the necessary funds. Will AFN's budget be upped? Is it a possibility that AFN will finally go commercial, at least selling enough space to get itself out of the red? Or would AFN consider charging a fee for set ownership, as the German government does in order to pay its costs of radio operation. Each German radio set owner pays a monthly tab of two German marks (48 cents), and this fund helps underwrite the radio station's fees.

AFN, which boasts of an audience 30,000,000 listeners throughout Europe, has many more European listeners than it does GI listeners, of course. Unofficial estimates are that probably about 100,000 servicemen or service families have sets in Germany.

Mills Handles Score For 'Goldilocks' Tuner

Mills Music will publish the score from the upcoming legituner, "Goldilocks," by Leroy Anderson (music) and Walter and Jean Kerr and Joan Ford (lyrics). Mills latched on to the score via its long-time contractual deal with Anderson.

Columbia Records, which has the columnia necords, which has the original cast set rights, currently is lining up a schedule of single releases. Other diskeries already are planning an album and single push on the score. Stanley Mills will handle the showtune exploitation.

"Goldilocks" began its pre-Broadway run yesterday (Tues.) in Philadelphia and is 'scheduled to open in New York Oct. 9. Cast in-cludes Barry Sullivan, Elalne cludes Barry Sullivan, Elaine Stritch, Pat Stanley and Russell

745 Fifth Ave.

Phone: PLaza 9-4600

Small Combo Review

FOUR KNIGHTS
Hotel Phillips, Kansas City
One of the major downtown hotels, the Phillips has recently opened a fancy new dining spot on its lower level and has chosen a most appropriate name in the Sir Loin Room. Offering meats and sea foods in a little different style. Four Knights were organized for this room and for that particular music as something new in a public eatery and bar.

It's an all-string outfit, featuring the harp of leader Lee Swinson, with two fiddles and string bass. In many respects their output is almost chamber music, for in striving for their desired note of sophistication they go from selected standards into musical comedy and even light classics, some of them scarcely light. The room is drawing heavy trade, and the surprising note is that the music is an important attraction, as judged by the repeats and requests.

The foursome went into the room on an unusual arrangement, being auditioned and awarded a sixmonth contract before the room opened. With Swinson are Joseph Harding and Milian Mahale on violins, and Irwin Manaday on string bass, all members of the K.C. Philharmonic.

A measure of the success of the room is due to this higher level music, since this is the only spot to go in for it and perhaps the only spot in the country offering a harp in a bardining room, however fancy the room.

Whole undertaking is a boon for the hotel for the room formerly was a public meeting place, used irregularly, and it brings an important emphasis on food for which the hotel has not previously been rated.

Irving Siders to Rep

Irving Siders to Rep French Diskery In U.S.

Irving Siders will represent Bar-clay Disques, French diskery in the U. S. Siders will license recording companies around the world to

companies around the world to press and distribute the Barclay platters.

Siders recently concluded deals with Macombo, Brazil; Phonodisc, Canada, and Orfeon, Mexico, to press and release the Barclay disks in their respective countries.

THE 4 COINS SMASH HIT!

OH WENDY. WENDY

EPIC RECORDS

AMOUS MUSIC CORPORATION

Exciting New Renditions of-

STRAIGHTEN UP

FLY RIGHT

De John Sisters

· ALL MY LOVE

Caterina Valente

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"HAVE TRAVEL"

EPIC RECORDS #3520

A New Album by the TRAVELINGEST BAND IN THE LAND

and his ORCHESTRA

Sept. 19, Wash. D.C. - (By Special Request) PRESIDENT EISENHOWER'S REGATTA BALL

Sept. 20, Newport, R.I. AMBASSADOR'S BALL 3.次有具体操作等原则理解的具体用品等等等的证明有限的有效的证明的证明。

Inside Stuff—Music

Viennise composer-maestro Robert Stolz's first stereo album has hit the U.S. market via London Records. Package is the entire "Merry Widow" score by Franz Lehar which Stolz conducted in Vienna with the Vienna State Opera Orchestra and Chorus with Hilde Guden, Per Grunden and Waldemar Kmentt in the leads. Stolz segues back to RCA Victor on Frday (12) when he begins recording sessions on his "Twilight In Vienna." Yesterday (Tues.), Stolz conducted the Concert-gebouw in Amsterdam in his concert, "A Night In Vienna." His op-eretta, "The Midnight Waltz," opened at the Goiland Theatre, Hilversum, Holland, Sept. 6, before going out on a tour through Holland and Belgium until September, 1959. Producers are the Hoofstad Operetta Co of Amsterdam.

The Christian Science Monitor sees a new profession in musical research "aimed at finding out what songs sell the most of what merchandise to what people at what prices." In an editorial, "Sing a Song of Sixpence," last Wed. the newspaper said: "Music hath charms to soothe the irate customer—and to keep all other kinds in just that state of pleasant relaxation that reaches to the purse strings. Obviously a new profession awaits the college boy who has spent more time with his phonograph than with his calculus. He may now find employment for his talents in market research aimed at finding out what songs sell the most of what merchandise to what people at what prices."

Robert Prince, who has been very active as a disk arranger, is now riding as a composer of a click ballet score, "New York Export: Opus Jazz," which choreographer Jerome Robbins staged to critical plaudits both at the Spoleto, Italy Festival, and Brussels Fair. Prince, a 28-year-old Juillard grad and jazz vibist, is a Broadcast Music Inc. writer. Of his work, Robbins has stated that "New York Export" is his "most important ballet in a long time."

British bandleader-alto saxist and arranger Johnny Dankworth has been commissioned by the Royal Philharmonic Society to compose a piece of music for jazz band and orchestra. Dankworth is collaborating with straight composer Matyas Seiber on the work. The piece will probably be performed in June, 1959, at the Royal Festival Hall, by the Dankworth and Philharmonic orchs.

Vaughn Monroe has been renewed by RCA as its pitchman, In addition to the commercial chores, Monroe is set for a two-weeker at the Shoreham Hotel, Washington, beginning Oct. 7 followed by a series of one-nighters through Texas with Shep Fields Orch and the Harvey Boys. He's also slotted for a two-week date at the Tidelands, Houston, Tex., beginning Nov. 3.

Shorty Rogers, jazz man on the RCA Victor label, has come up with a pop hit for the diskery under the nom-de-disk of Boots Brown with "Cervasi." Number, a Latin-styled instrumental, has become the No. 3 seller for Victor since its release a couple of weeks ago. Rogers adopted the pseudonym for his non-jazz wax.

"Fever," which has been climbing steadily via Peggy Lee's version for Capitol Records, originally hit as ryhthm & blues number about three years ago. Number was written by Otis Blackwell, who's clicked in recent years with such entries as "Don't Be Cruel," "All Shook Up" and "Great Balls of Fire."

Stero Whodunit

Continued from page 133 ;

picture at this date is that so far it's plus business. Companies, like aging three hours daily of stereo RCA. Victor, which already have a small catalog of stereo LP's in release along with their conventional monaural LP's, have felt no reduction in their monaural sales, while garnering the extra take from the stereo LP's.

WDSU's N.O. Hypo New Orleans, Sept. 9.

Stereo sound is getting a major boost in this territory via station WDSU here which has been regularly broadcating stereo disks. Outlet last week launched a series of "trans recons" in economics. of "stereo specs" in cooperation with a local equipment store and

HITS

THE OLD MAN AND THE SEA DIMITRI TIOMKIN COLUMBIA

BAISEZ-MOI (KISS ME) TEDDY KING

IT'S ALL IN THE GAME MGM TOMMY EDWARDS

HOLDING CORPORATION



ACSAP-BMI

Continued from page 133

been filed at the outset in order to determine whether the songwriters had any basis in law for their suit. Since that time, however, over 40 .-000 pages of pre-trial examination testimony have been taken in addition to the accumulation of a roomful of exhibits.

The contention by the defendants that the songwriters are not the right parties to bring the action will be countered by statements from the individual plaintiffs showing how they were hurt by the alleged conspiracy.

John Schulman is attorney for the 33 songwriters while the firm of Goldmark, Colin & Kaye is handling the argument for BMI.

Urania's 45 Stereos

Urania Records is putting 45 stereo disks on its release schedule before the end of the year. Among the artists featured in the new releases are Barbara Cook, now fealeases are Barbara Cook, now featured in the Broadway tuner, "Music Man," comedian Henny Youngman, mezzo-soprano Eugenia Zareska, pianist Phillipe Entremont, and Tina Loulse.

The stereo sets will include such works as the complete light opera by Offenbach, "The Grand Duchess of Garolstein," Schubert's "Mass In A," and Beethoven's "Missa Golgranis."

Wallenstein Joins AF; Canta Maya To Merc

In a move into the longhair field, Sidney Frey, Audio Fidelity Records prexy, has inked maestro Alfred Wallenstein to his roster. Both leave for London Sept. 15 to cut a series of classical albums.

Canta Maya, songstress from the Alsace-Lorraine region in France, has been inked by Mercury Records. Her first sides are due out this month.

WB's Major LP Sked

Assace-Inflaine region in France, has been inked by Mercury Records. Her first sides are due out this month.

NEW ALLIED EXEC

Lorence I. Press has been appointed general-manager of Allied Record division's Belleville, N.J. branch.

Press is former prexy of Webster International and veepee of the Record Guild of America.

**War wi'' concentrate on pop LPs. The 12 LPs currently being released in silengths, speaking dountries except the United King-dountries except the United King-dountri

classical recordings for the time ton page 183 characteristics and will not take up jazz for People With \$3.98," Ira Ironstrings; "You're My Girl," Jack Webb, Billy May; "Terribly Sophistow under exclusive contract to WBR wi'l concentrate on pop LPs. The 12 LPs currently being released in all English-speaking countries except the United Kingdom and the Union of South Africa (which get the label 45 days hence)

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miJames





HERE GO

WE, THE UNDERSIGNED MGM RECORDS DISTRIBUTORS PREDICT THAT THIS NEW JONI JAMES RECORD WILL BE A

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Sid Gitelman Century Distributors, Inc. Dallas, Texas

Merle Schneider
8 & 8 Distributing Co.
Detroit, Michigan



Ice Reviews

Ice Capades

VAUDEVILLE

Ice Capades

John H. Harris production with
Ronnie Robertson, Bobby Specht,
Cathy Machado, The Old Smoothies
(2), Sandy Culbertson, Paul Castle,
Romagne & Steele, Labreque &
Gray, Jimmy Grogan, Eric Waite,
Freddie Trenkler, Forgie & Larson,
Dagenham Pipers (5), Ice Capets,
Ice Cadets, John Dauphinais &
John Colter, Diane Grogam, Jerry
Mayhall Orch. Costumes, Billy Livingston, tonceography, Eugene LorIngston, Choreography, Eugene LorIngstewart & Dench; scenery,
Harvey Warren; score, Mayhall.
Opened at Madison Square Garden,
N.Y., Sept. 3 at \$6 top.

John H. Harris has exceeded himself with the 19th edition of "Ice Capades." It's his magnum opus, one which encompasses the fields of ballet, opera, military pageantry and of course the arts

pageantry and of course the arts of the frappe. However, there is some difference in this year's effort—the star of the show isn't only the budget, since it's probably the most expensive touring show on the boards today. He has tapped some top show designers to carry out his aim, and apparently, it's paid off. Slated for a Russian tour, 'Ice Capades' will be an excellent goodwill ambassador.

This year's show which preemed at Madison Square Garden Wednesday (3) for a run until Sept. Id, has in addition some topnotch performers. Ronnie Robertson is probably the most skilled skater on pro ice, with some excellent performances given by Cathy Machado, Freddie Trenkler, Eric Waite, Bobby Specht, Romayne & Steel and others. It's a lavish and smoothly gliding show throughout and Harris should have one of his



Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

AVERY & WASHINGTON STS.

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for all Theatricals
"We Service the Stars"
Big Temporary Special on All
35 Gag Files for \$15. Plus \$1.00 Postage
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e. 3 Parcedy Books, Per Bk. ... \$25 e.
e. 4 Blackout Books, Per Bk. ... \$25 e.
e. Ministral Budget \$25 e.
e. Ministral Budget

Prediction ...

203 N. Wabash Ave.

best years with this layout, eco-

nomic conditions permitting.
In Robertson, "Ice Capades" has a skater who should develop into a top draw. His spins are fast enough to make him a blur to the audiences, and he has an assortment of tricks that constantly amaze the assemblage. Miss Machado is similarly a skater of great strength

similarly a skater of great strength who shows skill at the bravura stuff. Her spins are fast and she shows up well in dance passages. An appealing performer is Jimmy Grogan, who accomplishes his purpose without getting into a stew. He relies on ease and grace, to make his impact and he does well indeed. Bobby Specht, a vell with his smooth skating bits. Then there's Helga, who also makes a good indent on the audience, showing up especially well in dance segments. Sandy Culbertson in a brief Snow White bit gets her quota of applause, and midget Paul Castle does well in a variation of barrel jumping. The inevitable horse-box is by John Dauphinais and John Colter. This time it's a mule.

mule.

An impressive bit of ice terping is by Phil Romayne & Cathy Steele. This pair show up in three sequences, strongest of which is the bit in the "Samson & Deillah" sequence. They reached a peak in the frappe pas-de-deux, exhibiting strength and grace. This routine overshadowed their other efforts.

Then of course there are the

overshadowed their other efforts. Then, of course, there are the regulars, Freddie Trenkler disguises his routines skillfully so that they look fresh every year. He's still one of the top glace comics. Efc Waite has a somewhat similar style of comedy, but there's enough variation to give him his own individuality. Labreque & Gray do some fanciful comedy in a cowboy satire for good results. Of Forgie & Larson, the badminton players and Markhus & Thomas (The Old Smoothies) who have been with the show virtually since its inception, there's hardly anything new that can be said of them. One of the major stars is the

thing new that can be said of them.

One of the major stars is the production. Harris has gone fanciful this year in borrowing from other major art forms. He opens with a condensed version of "Les Sylphides," a lushly costumed nicely choreographed event. The ensemble designs by choreographed religiously the ensemble designs by choreographe, the individual choreography needed greater flash to match the brilliance of the Chopin music. The pas-de-trois by Marilyn Morris, Ricarda Lugo and Anita Parisi was rather spotty. This bit was done on a moving platform on point. In "Operama" is excerpted bits

rather spotty. This bit was done on a moving platform on point.

In "Operama" is excerpted bits from "Faust," "La Boheme," "Samson & Delilah" and "Pagliacci." The heavy artillery of the company goes in on this effort. Loring also gives this bit some excellent floor material, but with Robertson, Specht, Miss Machado and Romayne & Steel providing some top efforts. The reception for this bit was tremendous. A salute to Tin Pan Alley with a reprise of some top pop tunes also produces some splashy effects which are similarly gasp-producing. Snow White gives the show a cute sequence:

The regular "Ice Capades" choreographes Stewart & Dench choreographes Stewart & Dench choreographes "Salute to the Black Watch" which brings in the

CEntral 6-8453

Holiday On Ice of 1959 (MULTNOMAH STADIUM, PORTLAND) Portland, Ore., Sept. 2.

PORTLANDI)

Maurice Chalfen's presentation
"Holiday On Ice Of 1959" with
Jinx Clark, Erika Kraft, Frank
Savers, Paul Andre, Margaret
Frield, The Maxwells (2), Johnny
& Debbie Williams, Tommy Collins,
Alfredo Mendoza, John LaDue,
Tony LeMac, Kai Farrelli, Juanita
Percelly, Jimmy Lawrence, Ray
Balmer, Joyce Lockwood, Donna
Jean, Wayne Thompson, Glamour
Icers (24), Ice Squires (12), Ben
Stabler Orch (17); producers,
George & Ruth Tyson; costumes,
Freddie Whittop; choreography,
Chester Hale, lighting, Doug Morris; musical director-arranger, Ben
Stabbler; at Multnomah Stadium,
Portland, Aug. 22-Sept. 3, '58; \$3.00
top.

"Holiday On Ice of 1959" is making its world preem here this round. This is the 4th edition to bring its 60 by 128 foot portable arena to town and it is definitely an event of the season since no other icers show here. Tanker is major league but needs some change and shifting of numbers, tightening of its two-and-a-half hours and a few name champs. This is the first, "Holiday" unit to work here without a name attraction. But it has the makings of a dazzling and lavish spectacular that will entertain the toughest stub-holder. holder.

The first half is slow and needs hypoing. The second half is a powerhouse. The 21 stints have seven whopping productions including "The Wizard of Oz." "Ice Prom," "Vive Les Girls," "Exotic Enchantment," "Sweet Tulip Time," "Chinese New Years," and "Holiday In The Skies." Erika Kraft displays talent and charm in her solo and duo stuff. Jinx Clark is in for solid returns with "easy to watch" blade work. Paul Andre stops the show with his comedy knockabout antics.

Frank Sawers grabs heavy mit-

comedy knockabout antics.

Frank Sawers grabs heavy mitting for speedy, exciting skating.

Johnny Williams and his six year old daughter Debbie get results for adagio efforts. Ditto Jinx Clark & Alfredo Mendoza. The Maxwells (2) go through some better than average muscle stuff in slow motion. Kai Farrelli has above par juggling stint on blades.

The Glamour Icers (24) and Ice

The Glamour Icers (24) and Ice Squires (12) work with top precision. The choreography is outstanding, as is the lighting and the costumes. Ben Stabler and his crew (17) play a fine show and the sound tapes work in nicely.

Sound tapes work in nicely.

The Oregon Journal sponsored the layout again this year. Icer moves on to Butte, Mont. Sept. 5-10; Salt Lake City Sept. 12-21 and then heads east.

Feve.

Vaude, Cafe Dates

Chicago

Chicago

Shelley Berman returns to Mister Kelly's Nov. 24 for five weeks ... Billy Samuels set for the Showboat, Peoria, Sept. 16 for three weeks ... Harry (Woo-Weo) Stevens to the Embers, Ft. Wayne, Feb. 2, and follows with a fortnight at the Evansville Embers, Feb. 16 ... Jo Ann Miller signed by Houston's Cork Club for a pair Nov. 10 ... Comic Frankie Rapp to the Brown Hotel, Louisville, Dec 26 for three rounds ... Terri O'Mason current at the Iroquois Garden in Louisville ... Yvonne Moray at the Jefferson House, Montgomery, Ala., and set for Carmichael's in Birmingham, Ala., Oct. 20, and the Ft. Wayne Embers Feb. 24 ... Yonely to the Brown Hotel Sept. 12 for three weeks ... Margarita Sierra has a week at the St. Louis Chase Sept. 18 ... Zig Vivian Baker current at the Cafe Exceptionale, Minneapolis ... Phil Foster opens at Chi's Black Orchid Oct. 11 for two ... Lonnie Satin to the Cloister here Oct. 21.

Lagging Gate, Fed. Tax

Dagenham Pipers for a bagpine specialty, and they do the opening to the second act, a nautical number which endowed the latter half with a strong start.

Billy Livingston, working with probably the largest budget of his career, goes all out in costuming the show. He uses imagination and produces some beautiful effects. The scenery by Harvey Warren is skillfully used to dress up the work of the production. It's one of Harris' most expensive efforts, but budget alone didn't give this laryout its gloss and tremendous entertainment potential. He utilizes virtually every showmanly resource to bring about this happy result.

Jose.

Columbus Fair Hit By

Lagging Gate, Fed.

Columbus, O., Sept.

This year's federal tax tro changes when the Ohio De expected to result in num changes when the Ohio Distate Fair. The eigh exposition closed last week with attendance far short of expected 500,000 paying custo with a trendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo with attendance far short of expected 500,000 paying custo of the production. The production is the production of the Lagging Gate, Fed. Tax
Columbus, O., Sept. 9.
This year's federal tax troubles and lagging attendance are expected to result in numerous changes when the Ohio Department of Agriculture plans the 1959 Ohio State Fair. The eight-day exposition closed last week (30) with attendance far short of the expected 500,000 paying customers. The grandstand show this year, with bigname entertainers, cost the fair about \$96,000. Fair Manager D. Robert Jones said the fair was a success, despite the red ink. "You shouldn't measure it in terms of dollars and cents," he declared. "It's not a money-making prosposition."

tion."

He will recommend that the gate price be raised from 75c to \$1.50, but visitors would be able to see grandstand and Coliseum shows without additional charge. This year's entertainers included Ted Lewis, the Lennon Sisters, Tommy Sands, Gabby Hayes, June Taylor Dancers, George Gobel, Jimmy Dorsey orch, Dennis Day, Molly Bee, Johnny Cash and The Vagabonds, Dean Martin, and others.

Federal government has filed a

bonds, Dean Martin, and others.
Federal government has filed a claim against the fair for about \$50,000 in amusement taxes, including, for the first time, a tax on the horse shows, grandstand, and Coliseum shows. In addition, the tax men want to collect about \$40,000 in alleged back amusement taxes, including the successful Ernie Ford and Roy Rogers shows in 1957 and 1956. Jones said he would fight the tax action, declaring the fair is a state government function and educational exposition.

Chi's Rush St. Getting Biz Hypo Via New Neon, Tony Zale Eatery Bow

Chicago, Sept. 9.

Rush St., the mile-long near north side strip of bistros and chop houses, is taking on additional glit-ter that obviously reflects confi-dence in the business future.

dence in the business future.

For one, the Singapore Restaurant, a landmark of the street, has just mounted a towering neon name sign and marquee that's clearly visible for blocks. For another, the strip is to get a plush new dining establishment Friday (12) when ex-ring champ Tony Zale debuts a layout that will catereffusively to the sports gentry.

Decor in Zale's place (he has two partners) will feature wall murals by sports cartoonist Willard Mullin. Also planned is a functional press room, primarily for out-of-town scribes on assignment here, stocked with typewriters and

of-town scribes on assignment here, stocked with typewriters and a sports reference library. Idea is for scribes in for a ballgame or other event to bat out copy from the eatery rather than a local ga-zette's office or hotel room. Zale will even furnish carriers to file yarns at nearest Western Union of-fice, four blocks distant. Restaurant looks to have en asset in

Restaurant looks to have another asset in manager Joe Castell, lured from the Mister Kelly's nitery up the street, who's often rated here as Chi's No. 1 Yankee ball fan. Castell is palsy with most of the New York players, and it's felt they can be counted on for the sort of window dressing patronage the room hopes to have for bolstering its identity as for bolstering its identity sports fraternity rendezvous.

Tap Dancing Now Going The Way of Vaude, Needs Great Hoofer Hypo: Van

Great Hoofer Hypo: Van

Tap dancing is becoming a lost
art, according to Bobby Van, who
is attempting to keep this dance
form alive, but is shoring up his
other income by work in video
as a straight actor, singer and any
other facet of the performing arts,
According to Van, there are no
more than a few top tapsters left,
the bulk of the art having been
atrophied by lack of spots to work
in. In this respect, tapstering has
fallen the way of most other segments of vaudeville.

According to Van, the schools
are still turning out a lot of tappers, and video is employing many.
But these, says Van, are of the
stripe that couldn't do a routine
on a floor. Most couldn't sustain
interest for five minutes as a soloist.

Trouble in taps came with the

interest for a...

Ist.

Trouble in taps came with the bow of "Oklahoma" says Van, Agnes de Mille in that opus showed that bould replace taps in the Agnes de Mille in that opus showed that ballet could replace taps in the musical field, and the trend has continued away from the taps since. Also as a corollary to the decilne of tapstering, says Van, is the rise of the sneaker and sequin set of dancers. The jazz terpers and ballet schools have virtually replaced his kind.

panet schools have virtually replaced his kind.

However, says Van, all this could be rectified with only the rise of one great new tapster. Van says the field needs a new person ality—someone that could fire the imagination just as Fred Astaire, or Gene Kelly or Ray Bolger. This would do more to revive the art than any other single item. However, they would still need spots to perfect their art in front of audiences. But Van feels that should that type of personality arrive, a lot of spots would suddenly open up.

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BIG HUNT THRU 'NEW ACT' FILE

Ringlings May Change Layoffs From NBC, B'WAY YEN N.Y. Niteries Bouncing Back After Sarasota Winters to Omaha Summers

Omaha, Sept. 9.

Possibility that Omaha may become the new "winter quarters in the summertime" for Ringling Bros. and Barnum & Bailey Circus came to light here recently when the circus played a three-day stand at Ak-Sar-Ben Field Aug. 22-24.

Art Concello, exec director of the big show, displayed interest in the Ak-Sar-Ben layout (250 acres), which includes plenty of animal barns and trailer courts. It's his idea to lay the show off next July and August to paint and repair equipment and give the animals a vacation. As show is now framed, it plays indoors through the winter. it plays indoors through the winter In addition, much of the Ringling grounds at the old winter quarters in Sarasota, Fla., has been dis-

In addition, much of the Ringling grounds at the old winter quarters in Sarasota, Fla., has been disposed of.

Present route for the Ringling show has it in California the latter part of this month through October, then to Dallas and a Nov. 15-Dec. 10 stand in Mexico City. Show jumps to Caracas, Venezuela, for Dec. 19 thru Jan. 18, then to Miami and Tampa before the new, 1959 edition goes out at Möntgomery, Ala., on Feb. 27. Charlotte, N. C., follows, and show hits Chicago's International Amphitheatre March 13-22 before it plays New York's Madison Square Garden March 27 through May 12.

The Omaha date was a red one for Ringling. Show grossed a nifty \$54,000 for the six performances and the crowds totalled 29,616. Clyde Beatty Circus, largest of the tent shows, day-and-dated Ringling on Sunday by playing at Playland Park in Council Bluffs, Ia., just across the Missouri River. Ak Sar-Ben general manager (J. J. (Jake) Isaacson bought a huge outdoor billboard just outside the park for Ringling ballyhoo, and this may have helped hold Beatty houses down to 2,800.

John Ringlimg North hasn't been with the show since the Garden, so Concello is bossman. His staff is headed by Harold (Tuffy) Genders and Lloyd Morgan, with Bob Dover and Margaret Smith in charge of performers. Rudy Bundy is treasurer and Harry Dube the national director in charge of bookings. Bey Kelly was advance man in for Omaha, but left show here to take over p.a. duties with the No. 2 company of "Music Man" in Los Angeles.

From Omaha, show went to Denver for over the Labor Day. Advance there was reportedly down from last year, and circus suffered

From Omalia, show went to Den-ver for over the Labor Day. Ad-vance there was reportedly down from last year, and circus suffered a rough break on arrival when an elephant handler, who had joined from the Beatty show in Omaha, killed an II-year-old Denver youth in a sex case.

2,300,000 Payees At Disneyland This Year 3-Yr. Peak for Park

J-Ir. Peak for Park

Hollywood, Sept. 9.

Total of 2,232,650 persons visited Disneyland during June, July and August for the biggest summer season in amusement park's three-year history. Attendance marked an increase over 1957's 2,157,020 for same period, and 1956's 1,800,618 for corresponding months.

Total Disneyland visitors from opening day, July 18, 1955, through Aug. 31, 1958, amounted to 13,339,469. An all-time attendance record was set for week ending Aug. 24 last, when 215,811 persons were clocked at turnstiles in seven day span.

In a statistical breakdown of at-tendance, adults outnumber mop-pets among Disneyland visitors three and one-half to one, and

Clark Takes Promoter Off Hook In Mpls. Flop

When Dick Clark cancelled out his "Bandstand" show after slim crowds the first day of a scheduled three-day Armory engagement he left the local promoter off the hook. Instead of demanding his \$7,000 guarantee, Clark settled with the promoter for expenses.

with the promoter for expenses. There were only a couple hundred teenagers at Clark's opening performance. In addition to the poor attendance, Clark was reportedly miffed with the way the local promoter advertised the show, playing up his name over all of the other performers. He said his name shouldn't have been in bigger type than the others'. After the closing it was announced that Clark had been suddenly taken ill.

Merriel Abbott, **Exiting Hilton,** Stays as Indie

Chicago, Sept. 9.

While the office of music and entertainment for the Hilton Hotels' midwest operations is being decentralized and Merriel Abbott, becomes eligible for her pension as of Dec. 31, the vet floorshow and bandshow stager and talent-buyer will continue as an independent agent. She will continue to service the Palmer House, where she has been for some 25 years, and the Conrad Hilton (no Stevens) Hotel here.

General economic retrogression has minimized talent budgets for the Hilton hostelries, in line with the lesser general public spending. For example, because of labor conditions in Detroit there is no talent at the Statler there, and the strikes in Cleveland have reduced Statler Hilton in that city just to a band policy.

The lesser hotels are using bands

policy.

The lesser hotels are using bands and/or rhythm groups in the cocktall lounges. Heretofore, from her Palmer House base Miss Abbott directed the shows at the Netherland Hilton and Plaza Hilton, Cincinnati; the Statler Hiltons in Cleveland, Detroit and St. Louis; the Deshler Hilton in Columbus, the Dayton Hilton in Dayton, plus the two flagship spots in Chl.

Miss Abbott's association dates back to when Potter Palmer operated the Palmer House until its Hilton acquisition a decade or so ago.

Hilton acquisition a decade or so ago.

For a time she also supervised the global Hilton operations, ranging from the Castellana Hilton and (Madrid) and Istanbul Hilton (Turkey) openings, plus the Hotel Plaza's Persian Room, in New York, but some years ago these operations also were decentralized. Hilton Hotels' division managers now supervise talent-buying and show operations in their respective territories.

Gutted D.C. Nite Spot Wants Stay on Demolition

Wants Stay on Demonition

A move on the part of the city
to demolish the four-story building
which housed the Nomad Club is
being resisted by spot's owner.
Building was guited by fire early
in the year and resort building inspector has declared that it now

three and one-half to one, and 43.5% of this year's attendees were lost of this year's now lost of this year's lost of this year was mid-city hetely lost of this year's was mid-city hetely lost of years

FRESH FACES

The quest for new variety talent has never been greater than at the present time. Spurred on by the nearly insatiable needs of video, the networks, legit producers, as well as talent agencies and normal users or variety acts are joining in the search for new acts in hopes of being able to create new names.

in the search for new acts in hopes of being able to create new names. Among those now participating in the new search for talent are NBC and the Broadway Show League, which is holding auditions in an effort to unearth new names. "Talent 58" auditions, being held next Tuesday (16) at the Majestic Theatre, N.Y., constitute an attempt to find new talents in every category including performing, writing, composing, etc. A list of sponsors include Rodgers & Hammerstein. Theatre is being contributed by John Shubert and Kermit Bloomgarden, and unions are cooperating in the venture. Another important showcase has been offered by NBC-TV vice-president Robert F. Lewine, who has sent a letter to talent agencies offering the facilities of the "Today" show to showcase new protalent. In his note, Lewine said, "MBC intends, as a matter of program policy, to provide this exposure for promising talent. We feel that such an arrangement will not only make for good entertainment but will also fulfill the equally important need for the development of new faces in the television industry."

The variety fields, including the American Guild of Variety Artists and the Entertainment Managers Assn. has long held regular auditions at which large segments of the industry are invited.

The audition rooms of the large (Continued on page 151)

(Continued on page 151)

Top Show Biz Names Cuffoing Talent For 90-Min USO Pic Spec

Top names in the entertainment industry are volunteering their services for a 90-minute filmed spectacular which will be shown exclusively to overseas troops during the holiday season. Jerome

spectacular which will be shown exclusively to overseas troops during the holiday season. Jerome Coray, head of the USO entertainment department says that 50 stars already have offered their services and a total of 120 will be represented by the time the filming is ended on Sept. 23.

All entertainment and craft unions have given their clearances toward this venture. Filming got underway last week with Bing Crosby, backed by the Norman Luboff choir, in a rendition of "White Christmas." Networks are providing studio facilities and camerac rews. Alan Handley, NBC producer heads the production staff. Sylvia Fine (Mrs. Danny Kaye) will be on the writing staff, Paul Weston will be musical director and Michael Kidd will be the choreographer.

Titose already volunteering in-

Paul Weston will be musical director and Michael Kidd will be the choreographer.

Titose already volunteering include Anna Marie Alberghetti, June Allyson, Pearl Bailey, Jack Benny, Polly Bergen, Milton Berle, Ann Blyth, Ray Bolger, Teresa Brewer, Red Buttons, Marge & Gower Champion, Cyd Charisse, Van Cliburn, Nat King Cole, Sammy Davis Jr., Jimmy Durante, Rhonda Fleming, Benny Goodman, Eydie Gorme, Cary Grant, Andy Griffith, Audrey Hepburn, Boh Hope, Betty Hutton, Spike Jones, Danny Kaye, Howard Keel, Frankie Laine, Jack Lemmon, Julie London, Dean Martin, Tony Martin, Johnny Mathis, McGuire Sisters, Johnny Mercer, David Niven, Kim Novak, Gregory Peck, Walter Pidgeon, Dick Powell, Jane Powell, Martha Raye, Debbie Reynolds, Jimmie Rodgers, Jane Russell, Dick Shawn, Dinah Shore, Frank Sinatra, Jo Stafford, Jimmy Stewart, Gale Storm, Danny Thomas, Miyoshi Umeki and Esther Williams.

Messages from the Department of Defense and clergymen of all faiths are included in the film.

Summer Dip; Latin Qtr., Copa Pace Biz

Golden Gate 4 Booked

Golden Gate 4 Booked

For Long Goodwill Trek

The Golden Gate Quartet has been booked for one of the longest routes ever given in act by the American National Theatre and Academy. It's a goodwill tour under auspices of the State Dept. Originally, ANTA was considering a five-week tour for the Negro group. However, the requests were heavy enough to warrant a longer booking.

The Golden Gates start in Greece on Oct. 11 and continue in Egypt, Jordan, Lebanon, Iraq, Iran, Afghanistan, West Pakistan, India, Ceylon, East Pakistan, Thalland, Laos, Cambodia, Viet Nam, Malaya, Philippine Islands, Korea and Japan.

Deal was made by the Circle

Deal was made by the Circle Artists Corp.

Hilton Projects Credit Anywhere, & For Everything

The Hilton Hotel chain is working on a universal credit card system which will include all kinds of services outside of the hotel field. Proposed service would take care of charges in transportation fields as well as restaurants, stores, other hotels, car rental agencies, oil companies and other businesses, and would have a worldwide scope. There would be no fee for for use in Hilton hotels, but would carry a service charge for other fields. Hilton credit discount rate, while not yet established, will be lower than that charged in most fields, according to the company, and payment would be made within 10 days. The chain stated that last year more than \$60,000,000 of the corporation's approximate gross of \$200,000,000 originated in credit and foresees \$80,000,000 credits with the new system.

The cafe field as well as the hotel field depends greatly upon various credit systems, of which the Diners Club is the largest.

In another move, the Hilton chain also announced the addition of a 150-room wing to the Istanbul Hilton Hotel, Istanbul, Turkey. New project will cost \$2,000,000 and will be completed in 1960.

New wing will increase the inn's capacity to 450 rooms. Since the building of this hotel, the occupancy rate has been one of the highest in the system with an average of 90%.

Expansion move is designed to cash in on the tourism increase in Turkey, which in the last few years, has risen from an average of 79,000 per year to 159,000. The Hilton Hotel chain is work-

'Holiday on Ice' Hits 110G In Portland, in 8 Days

In Portland, in 8 Days

Portland, Ore., Sept. 9.

"Holiday On Ice of 1959" scored a hefty \$110,000 in eight evening performances at the Stadium last week (Aug. 27-Sept. 3). The outdoor arens was scaled at \$3 with \$9,500 available seats.

This was the world preem for the tanker, and the fourth unit to work here. No other icer plays Portland. Outfit moved to Butte. 12-21 and then goes East.

Comets to Meteors

The advent of Labor Day, carrying with it the official opening of the cafe season, ends what is regarded as one of the less felicitous summers in niteries. Business generally has been off and continuation of warm weather such as prevailed immediately after the holiday caused an extension of the summer doldrums. However, an air of optimism prevails in New York.

York.

The Latin Quarter is having one of the best years in history with the present show. While the International is in the same area, the Latin Quarter is regarded as being a virtual monopoly as far as the large show centres is concerned. There have been many nights in which standees were evident.

The Copacabana is awaiting the The Copacabana is awaiting the opening of Joe E. Lewis tomorrow (Thurs.) which, as far as operator Jules Podell and many cafegoers are concerned, is the official opening of the nitery year. Although the Copa hasn't had a very big summer, the business over the last bill headed by Jill Corey and Gene Baylos has picked up considerably. Another factor invescing the

Baylos has picked up considerably.

Another factor increasing the Copa's revenue is the introduction of lunch and cocktail periods at the spot. The lunch business seems to be building, the cafe having opened a lot of new charge accounts with the advent of the luncheon sessions. It's also been noted that a new crop of customers is coming in for cocktails. Podell is hopeful that many will stay over for the dinner biz. The opening of new charge accounts, it' felt, can definitely contribute to added nightime biz.

Meanwhile several cafes have re-

mgntume biz.

Meanwhile several cafes have resumed operations after a summer's layoff. Included are Le Cupidon. Ethel Smith was slated to preem at that spot Friday (5), but an attack of bursitis caused a temporary bowout. Monique Van Vooren subbed and Miss Smith took over as of last night (Tues.).

Also among the openings were the Cafe Sahbra, Bon Soir and the Blue Angel.

A.C. Labor Day Biz Up 300G Over 1958: Nelson Cracks Record

Nelson Cracks Record

Atlantic City, Sept. 9.

Bank deposits for the Labor Day weekend were \$15,486,563, up \$319,987 over last year. While the Labor Day bank deposits reflected good business, luxuy tax collections, reflecting for the most part business done during July, are down. So far they trail 1957 figures by \$71,243 with the collections through August off \$18,715 over the same period last year.

The Labor Day weekend was everything the resort could hope for. The cuffo General Motors exhibit on Steel Pler drew a record 70,000 people on Sunday, day of the biggest influx.

Ricky Nelson, brought in the three-day Labor Day weekend by the Hamids to appear in Steel Pier vaudeville, played to 44,221 cash customers on Sunday. He did eight shows in all, six of them in the 4,000 seater vaudeville house, and two shows in the Marine baliroom, where 11,000 were packed like canned fish, so closely that when some fainted because of the heat and crush they were held upright by the throng surrounding them. some fainted because of the heat and crush they were held upright by the throng surrounding them. Nelson bested the single day house record held by Frank Sinatra in 1950 when 41,000 packed the pier a single day.

Demands for pier tickets Sunday were such that early that night loudspeakers located at the pier's entrance announced to all seeking admission that there was not even standing room in any pier attractions.

Al Rex, comedy singer and former bassist with Bill Haley & His Comets, is heading up his own combo to be known as Al Rex & His Meteors.

The Jolly Joyce agency, which handles Haley, has also signed Rex.

I comets, is heading up his own admission that there was not even admission that there was not even admission that there was not even the mission that there was not even the night. Pier tickets, good for all amusements, go at 93c up to noon; handles Haley, has also signed Rex.

VARIETY BILLS

WEEK OF SEPTEMBER 10

connection with bills below indicate opening day of show.

NEW YORK CITY

MUSIC HALL 11 Raphael & Model Corps de Ballet Eileen O'Dare Rockettes R. Paige Orc.

AUSTRALIA

MELBOURNE
Merry Maes
Sesane Scorts
Mar & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Cossack Co.
John Broadway
Sally Richardson
June Burke

BRITAIN

ASTON

Hippodrome
Apex Skiffle Gr.
Nicole
Tex McLeod
Vadden & Lady
Blue & Adair
SRIGHTON
Frankie Vaughan
Jimmy Wheeler
Elizabeth Larner
Hayes 4
Ron Parry

layes 4
on Parry
le P Delrina
lurray Campbell
eorge Mitchell Co.
eorge Carden Co.
BiRMINGHAM
Hippodrome
III Day

Jill Day Reg Dixon Reg Diavos
Domino
Des Symons
John Killick
Max Geldray
Tex Johnson
Brooks Boys
Sylvia Drew
FINSBURY
Empire
Deep River Boys
Manhattan Dancers
Des O'Connor
" S Y amonte

Norman Yemm Deidre Green SYDNEY TWOIL Rolly TWOIL Bouglas & Priscilla Horrie Dargie 5 Billy Baxter Najas Alcettys Costello Dorothy Bill French Rae Morgan

JAIN

Jimmy Gay
Ansor

CAASGOW
Empire
Eddie Calvert
Gilbert & Sylvia
S & M Harrison
Eddie Ash & Pinr.
Eddie Sh & Pinr.
Eddie Sh & Pinr.
Donna Douglas
Jimmy Nicol
LivERPOOL
Enverona Douglas
Jimmy Nicol
LivERPOOL
ENVERONA
LivERPOOL
ENVERONA
Dickie Nation
Eva & Nick
Barbour & Billie
Les Mailini
Roy Castle
MARTISETER
Diana Dors
Dickie Dawson
3 Quarters
Group One
Dank Stanford
Devine & Barbara
Frank Boys' 3
SHEFFIELD
Empire
Marga
Edna Savage
Mary Kinson
Les Dounos
Sonny Roy
Earl & Elgar

Cabaret Bills

NEW YORK CITY

Latin Quarter
Roberta Shewood
Corbett Monica
Scena Genarde
Monica Service
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombard Orc
B Hard Genarde
Gena Genarde
Martha Errolle
Gueti Clavejo
Jo Lombard
Genarde
Ethel Smith
Ish Ugardi Orc
Hard Genarde
Mac Pollack Orc
D'Aquila Orc
Mabelle Meteror
Mabelle Meteror
Mabelle Meteror
Mabelle Meteror
Mabelle Meteror
Two Gultars
Olga Valdi
Iyan Nepa
Xemia Diansky Orc
Misha Usdanoff
Viennesse Lantern
Carolina & Belen
Carolini Strings
Belle Carroller
Misha Usdanoff
Viennesse Lantern
Carolini Strings
Belle Carroller
Misha Usdanoff
Meteror
Village Vanguard
Dakota Statonn
Norman Simman S
Waldorf-Astorla
Glenn Miller Orc
Ray McKinley
Emil Coleman Ore
Beis Babad Orc Bon Soir Larry Storch

Hotel Rooseven Lenny Herman Bill Snyder Hotel Plaza Lisa Kirk Ted Straeter Orc Mark Monte Orc-Hotel Taff Vincent Loper Orc Hotel St. Regis Julie-Wilson Marshall Grant 3 Milt Shaw Orc

CHICAGO Noberti Helga Neff Hans Leiter Hans Leiter Heinz Kroel Charlle Fisk Ork 10 Jane Blade Ore Gate of Horn Stan Wilson Juan Sastre Maria Allo Jose Marques Chilondon House

Black Orchid
Treniers
Joe Parnello (2)
OSJOTO Smith
Anita Det Rio
Ann Shelton
Dane Beaumont
Lord Christo
Blue Note
Lionel Hampton Llonel Hampton
Cher Paree
Johnnie Ray
Perez Prado
Frado
Sammy Shore
Rivieras (3)
Geo. Cook Orc.
Cloister Inn
Mickey Shaughnessy
Sheila Guyse
Ramsey Lewis Trio
Corrad Hilton
Harrison & Kossi

LOS ANGELES

Avant Garde
Jerl Southern
Page Cavanaugh 3
Norm Alden
Box
Billy Boad Box
Billy Boad Box
Patit Moore
Ben Lessy
Leo Diamond
Bet Gordon
Bob Bailey's ore
Ben Blue Ray Goman
Smith Twins
Sally Blythe
Charles Vespla
Samny Bryth
Charles Vespla
Samny Bryth
Charles Vespla
Samny Bryth
Charles Cannon
Ivan Lane Ore
Coccanut Groe
Ann Blyth
Lou Wills Jr.
Freddie Martin Ore

Chinin de Triana
London House
Mar'an McPartin'd
Mister Kelly's
Mort Sali
Teal Joy
Marty Rubinstein
Marx & Frigo
Palmer House
Billy De Wolfe
Gogi Grant
Bes Arden Oro Crescendo
Frances Faye
Jack Costanzo
Matt Dennis
Grant
Earl Grant
Earl Grant
Earle & Man
Morty Jacobs Trio
Moulin Rouse
Connie Haines
Donn Arden Revue
Dick Stabile Ore
Slate Bros.
Dick Havilland
Duko Hazlett
All Star Variety
Shows
Skinnay Ennis Ore
Crest Livie Club
Love Halett
All Star Variety
Skinnay Ennis Ore
Crest Livie Club
Love Halett
Roger Nichols

LAS VEGAS

Peter Palmer Stubby Kaye Wynne Miller

Shecky Greens
Billy Williams
Ray Sinatra Ore
Shahara
Victor Borge
Louis Banan
Beachcombers with
Natalie
Art Engler
Jerry Lewis
Francis Brunn
Texas Copa Girls
Antonio Morelli Ore
Showboat
Sirant Gris
Vic Artese Ore
Silver Silper
Silver Silper
Silver Silper
Lido De Paris
Cest Magnifique
Billy Daniels
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Cost Channing
Noonan & Marshall
Elaine Dunn
Lizanne Truex
Mary Ellen Singers
Mary Ellen Singers
Nat Brandwynns

Jumpy Durante
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MIAMI-MIAMI BEACH

MIAMI-M
America Si
George DeWitt
Laura Engoglia
Harry Berney
Lee Martin Orc
Nina Ramon
Kamon
Mickey Gentile
Billy Mitchell
Bros.
Tony & Lilyan
Jacques Donnet Or
Clover Cube
Clover Cube
Bonnie Davis
Bob Novack Orc
Eden Roc
Lillia Guizar
O. & A Reyes Orc

Puji Campo Ore
Gallagher's
Tune Toppers
Fred Mackenzle
Herble Fields of
Harbour Lounge
Saller Active
Herble Fields of
Harbour Lounge
Gilbert & Tracy
Hasha Rodell
Tony Matas
Havan Carrell
Grae
Diosa Costello
Miles Velarde
Don Casino
Tonia Fores
Tonia Fores
Juan Romero
David Tyler Ore
Reney Plaza
Juan Romero
David Tyler Ore
Reney Plaza
Joes Macha Ore
Tommy & Ruth
The Grate
Joe Mooney Quartet
Lounge Saller
Harbour Saller
Joe Mooney Quartet
Lounge Saller
Joe Mooney Quartet
Joe Hall Ruedy 3
Thunderbird
Jerry Brandow 4
Four Hand
Four Handow 4
Four Handow 6
Four Handow 7
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Eden Roc Lillia Guizar O & A Reyes Jackie Heller Mal Malkin Orc Sonny Kendis Orc Luis Varona Orc Fontalnebleau Murray Schlamm Sacasas Orc

HAVANA

Riviera Carmen Amaya

Felix Guerrero Orc

Capri Mitsuoko & Roberto Miguel Herrero Somavilla Orc Calvet Orc Hilton Caivet Orc
Los Romeros
Paul Lombard
Estelita
J. Moreno Orc
Fajard Orre
Fajard Orre
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Mantea
Mantea Castell
Mantea
Weyes Orc

Felix Guerrero Orc.
Casino Playa Orc.
Sans Souel
Sonny Block
Coralairs
Gloria Rolando
Victor Aiverez
La Serie Oro
Ortegroro
Tropicana
Liusa Fernanda
Henry Boyer
Blanquita Varela
Daniel Riolohos
Suarez Orq
Romeu Orq

SAN FRANCISCO

440 Club . Larry Wiņters Geneva Vallier

Genera Vallier
Leonard Dixon
Blackhawk
Cal Tjader
Easy Street
Louis Armstong
Fack's
Don heart Sonnic Mel Young
Tommy Conine
Fairmont Hotel
Patachou
E. Heckscher Ore
Bee Gray
Jack Farrell
Joy Healy Dnors 6
Wally Rose Orc

Hangover Earl atha Hines Or atha Hines Or atha Hines Or atha Hines Or atha Muggy Spanler Joe Sulliva Hungry I Irwin Corey Kingston Joe Sulliva Joe Sulliva Hungry I Irwin Corey Kingston Joe Sulliva Joe Sulliva Joe Sulliva Joe Sulliva Lin St. Ory Paul Desmond Moro-Landis Dors Bill Weir Ore RENO

Golden Freddie Bell Joaquin Garay Harolds Club Jo Ann Miller

Joaquin Grands Club
Harolds Club
Jo Ann Miler
To Ann Miler
Harrah's Club
Jack Ross
Denis & Rogers
Bob Scobey
Lawrence & Wilson
Tony Welldray
Nick Lucas
Gaylords
Townaires

Windsors
Strollers
Noblemen
Signatures
Mapes
Gypsy Rose Lee
Buddy Lester
Kay Martin
Skylets Buddy Martin
Kay Martin
Skylets
E Fitzpatrick Orc.
Riverside
Jerry Lester
M & B Haggett
Palmero Bros.

Starlets Bill Clifford Ore Alex Shey Trio LAKE TAHOE

Cal-Neva Gordon McRae Sheila Stephens W. Osborne Orc, Harrah's Club Liberace Kingpins Mary Kaye 3 Harry Stevens

Del Courtney Orc Nevada Lodge Phyllis Inez Nockabouts Boyer & Rossl Wagen Wheel Frank Moore Bob Braman Jo Ann Jordan Satellites

San Antonio—Gene Crockett, formerly a disk jockey on the staff of KAKI (KTSA) here, has shifted over to join the staff of WOAI here in a similar capacity.

New Acts

THE DUQUAINES (2) Ballroom 11 Mins. International, N. Y.

It's been a long time since a Stem nitery has had a dance team of the type that used to prevail of the type that used to prevail in the vaude houses and were once a major item in niteries. It's a pleasant novelty too. The Duquaines work like the teams of yore. They interpolate good danceteps with strong lifts and spins and do an excellent job of warming up the house.

This duo make a good appearance and create excitement with the one-hand overhead spins. They

ance and create excitement with the one-hand overhead spins. They showed a trio of turns at show caught, each with its own brand of interest and they walked off to healthy palming.

Jose.

THE WRIGHTS (2) Ladder Leverage 8 Mins. Ringling Circus, Omaha

Thirty years ago one of circus-dom's most outstanding acts was Bessie and Rink Wright and their novel ladder-leverage rigging. They worked opposite ends of ladders, with Bessie controlling the speed and elevation while Rink balanced on a chair. a chair.

on a chair.

When the Wrights retired they put away the rigging and only recently brought it out for two youngsters on the Ringling Bros. Barnum & Bailey Circus, Jackie Bostock and Maggie Snyder. Kids not only are doing the same act but also took on the Wright tag.

Both youths are extremely hand-some and are capable enough to rate the centre ring. They're a good bet for tv or any visual me-dium.

Trump.

DONNA KAY Songs 15 Mins. Crescendo Club, Houston

Crescendo Club, Houston

Donna Kay, just turned 18, marks her professional debut at this spot. Bound to improve with experience, she already has much to recommend. She's a shapely looker with shoulder-length auburn hair, striking in appearance. She possesses a 2½ octave so prano which shows to good effect. She handles both ballads and rhythm numbers. Currently featured in the Crescendo show, she will continue to sing with the club's Jose Ortiz band for additional experience.

Miss Kay's reportoire ranges

Miss Kay's reportoire ranges from "Everybody Loves A Lover" to "Speak Low", "Left, Right, Out Of Your Heart" and "Near-ness Of You."

ness Of You.

As is now, Miss Kay should go well in small, intimate clubs. With more experience she should go well anywhere.

Skip.

Mickelson Bullish Continued from page 2

video tape was employed permit-ting the immediate playback with live quality, of recorded tv pro-gramming.

"Video tape has not changed out conviction that to is essentially and uniquely a live medium," he said. "But for the interminable dull stretches, I hope we will spare the viewer's patience and get it on video tape for use in summaries at a later time of day."

at a later time of day."

The whistle-stop type of campaigning has been replaced by a modern electronic whistle-stop, namely the tv transmitter, Mickelson said. The only element missing is the hand shake, he added. Moreover, tv has created a better informed, more sophisticated public, a public better equipped to pick its elected officials.

The CBS news executive thought

The CBS news executive thought that many officeholders continue to overlook broadcasting's influence as a purveyor of news. Many candidates "think they have exhausted all news possibilities when they call the city editor of the local newspaper," ne said.

local newspaper," ne said.
"Now there's nothing wrong with calling the newspaper," he declared. "But the office holder or candidate who is alert and has a genuine interest in informing his constituents won't forget that broadcasting has earned its position as an equal partner with newspapers in the American free press," He urged broadcasters to de-

He urged broadcasters to develop better pickups from Washington and also refrain from sending a "warmed-over saxophone player or disk jockey" to cover a returning Congressman or Senator at the local airport.

Unit Reviews

Judy Garland Show (ORCHESTRA HALL, CHICAGO) Chicago, Sept. 9. Judy Garland, Alan King, Nel-son Riddle Orch (32); \$7.70 top.

Judy Garland, Alan King, Nelson Riddle Orch (32); \$7.70 top.

Longhair impressario Harry Zelzer, after much dickering, finally committed Judy Garland to seven Orchestra Hall dates, at a \$7.70 top, a tariff for any town that rates extraordinary stature. But here, as elsewhere, Miss Garland is on a pedestal (per a \$57,000 advance, inclusive of the opener)—and besides, Chi hasn't seen her perform "live" in over 20 years.

Let there be no further suspense: the sar glitters—tentatively at first, with nervous gestures and modest voice; but once aware of the swell of audience affection, her piping registers bigger, more confidently, and by "Trolley Song" at the midway mark she is clearly transformed into the buoyant celluloid image indellible in so many memories.

Conditions weren't the best Maybe the amplifier wasn't pitched right, but Nelson Riddle's 32 pieces sometimes smothered Miss Garland in brass. It mattered little, though, against a songalog heavily scented from the Garland past—"Do It Again," "It's Over," "Strings of My Heart," "Can't Give You Anything But Love," "Me and My Gal, etc. Latter tune at star's beckoning has the pew-holders joining in a sentimental mist. In time came the classic hobo number, with Alan King, an inspired partner, and when the tumult died Miss Garland drapad legs over the stage and, sans mike, caroled "Over the Rainbow" in her forlorn best for a bumper harvest of huzzas. After several encores, she'd been on well over an hour—and knew when to quit.

Star's portion of the show is staged with happy simplicity by Charles Walters of the Metro pic-

over an hour—and knew when to quit.

Star's portion of the show is staged with happy simplicity by Charles Walters of the Metro picture lot, and Roger Edens is cedited with special material and her arrangements.

There could hardly have Leen a better test of the Garland magic than Alan King, who for 35 minutes or so of the evening's first half collared almost nothing but yocks with sharp standup monologing. Comic's delivery is virtually flawless as he spins off pointed remarks on such targets as his wife (and her pregnancy), his picture career, and the tv habits of his progeny. And it's a howl across the footlights when King zeroes in on suburban folkways, proving the subject is far from dried up of humor potential.

Apart from some jarring mo-

urban tolkways, iect is far from dried up of humor potential.

Apart from some jarring moments, Nelson Riddle's tooters ably backstop Miss Garland. On their own, they hurdle the commercial pops in amiable style, Riddle's prelim library including such oldies as "Let's Face the Music," "You Are My Lucky Star," "You and the Night and the Music" and "Supposin".

Sid Luft, Miss Garland's husband, supervised the whole shebang.

Irving Non-Stop Revue (PRINCES THEATRE, EDIN-BURGH)

Irving Non-Stop Hevue
(PRINCES THEATRE, EDINBURGH)

Edinburgh, Sept. 2.

Accent is mainly on the bosom
in this continuous revue, staged in
new and intimate atmosphere of
the Princes Theatre for duration
of International Edinburgh Festival. Result is a peep-show style of
entertainment mainly aimed at
males who wish close-up seats and
glimpses of distaffers in varying
stages of undress. It has a very
small proportion of talent, and is
yet another argument in favor of
the Festival authorities putting on
their own high-quality show.

Twenty-five items follow one another in 90 minutes, with piano
and drums for backing. Surprisingly, a male performer, the only
one of his sex amid the distaffers,
wins main honors with vocalizing
and comedy, and registers in "Gentleman's Gentleman." Barry Martin does a creditable job in this
slotting.

Apart from Ann Delyse, a redhead with lotsa s.a., the girl members of company fail to shine in
abundance of naughty jingles and
items. Miss Delyse, if taken in
hand, has the looks to be made into
a worthwhile glamor starlet. Rest
of the chorines show little distinction, and some have strident littlegirl voices while others even fail
in looks and shapeliness. D. P.
Chaudhuri, Indian showman from
Irving Theatre Club, London, presents the unit, and offering, continuous from early evening, is
staged by Barry Grantham.

French Casino

CENTRAL CANADA EXHIBITION, OTTAWA)

TION, OTTAWA)

Tirza, Tubby Boots, Jackie Small, Coolidge & Shaw, French Casino Dancers (6); produced by Joe Boots, admission 50c; with World of Mirth midway at Central Canada Ethibition Ottaya, Ava 23 Exhibition, Ottawa, Aug. 22-30.

Mirth midway at Central Canada Exhibition, Ottawa, Aug. 22-30.

French Casino Revue, shortened for fast turnover on a busy midway, is doing socko business under canvas at the Central Canada Exhibition. It also shows evidence of restrictions on the femme participation, particularly in the wine bath bit with billtopper Tirza. This item is normally a production number labelled "Bacchanalian Wine Festvial" using the entire cast, but here it gets in only the bath itself.

Standout is the comedy of Tubby Boots who fully weighs his billed 365 pounds, most of it under control to allow a clicko caricature of a strip complete with whirling tassels. Boots' material, gab and visual, is fast-paced and nicely presented. Jack Small has the show's major chant chores and displays nice pipes, using tunes from the pop-concert slot which don't always get satisfactory reception from the fair customers who have come in to see and hear blue material. Tirza, top-billed, is on in the wine bath bit. Coolidge & Shaw have an okay stint with puppets, closing with six dolls doing a Can-Can.

Routine opens with a fast trip-CParis session to introduce the theme and the femmes. Terpers

Routine opens with a fast tripto-Paris session to introduce the theme and the femmes. Terpers also have solo bits at intervals including an exotic number hampered in impact by producer Joe Boston's leaning backwards to avoid clashing with local morality authorities. That, plus slicing of schedule to permit customer turnover, reduces the show to an unhappy size, slightly more than 20 minutes.

minutes.

French Casino is here with World of Mirth midway and holds top location on the lot. Colorful front and extensive live bally draw capacity plus standees steadily. Gorm.

Barnes-Carruthers

Marnes-Carruthers

No. 1 REVUE
(MINN. STATE FAIR, MPLS.ST. PAUL)
Mpls. St. Paul, Aug. 30.
Cuneo Wild Animal Fantasy,
Kormpatis (2), Robertes (3), Freedom Singers (10), Valenes (2),
Roger Ray, Eloise Birchtoe's Elephants, Renoums (3), Pompoff,
Thedy & Co. (5), Wes Harrison,
Hornbeck, Haakon Dancers (24),
Jack Cavan Orch. (35); produced
by Barnes & Carruthers (Chicago),
staged by Paul Haakon; choreogstaged by Paul Haakon; choreographer, Haakon; at Minnesota State Fair, Aug. 23-Sept. 1; \$3 top.

After last year's first time departure into quasi-musical comedy, a stage "western" set to dance and music. Barnes & Carruthers for their No. 1 unit and the Minnesota State Fair's grandstand night offering have reverted to their former long tried-and-true format—a variety circus-like shindig, featuring trained animals and thrill performers.

long tried-and-true format—a variety circus-like shindig, featuring trained animals and thrill performers.

As hitherto, when such a layout was employed, the entertainment results are favorable and, undoubtedly, up the alley of the sort of patrons, including many ruralites, that a big Fair's grandstand night presentation attracts (the Fair's afternoon grandstand offerings comprise auto races entirely). There are no "names"—never are—but every act impresses as top drawer of its kind.

Although going in heavily for the circus stuff, B & C don't neglect glamor, spectacle, song and music by any means. There are three elaborate, stunning production numbers employing 24 eye-pleasing dancing girls, a large male warbling group, the 10 Freedom Singers, and several musical and novelty acts. One of the production numbers is dedicated to the Minnesota Centennial Celebration. The performances moves with commendable speed and there's plenty of liveliness.

Trained animal acts include the Cuneo's, that are put through their paces by a blonde young woman, and Eloise Birchtoe's elephants. Giving more circus flavor to the proceedings are Kormpati's high pole stunts, the Robertes' acrobatics and Hornbeck's sensational handstands atop a 140-foot pole.

Otherwise, Wes Harrison with his vocal imitations of various sound effects is outstanding. Also there are the Renowns, a first-rate dance (Continued on page 149)

St. Regis, N. Y.
Julie Wilson with Marshall Grant
Trio; Mitt Shaw's Orch; \$2 and \$3
couvert (Sat.).

Trio; Milt Shaw's Orch; \$2 and \$3 couvert (Sat.).

Like Edith Piaf and Carl Brisson at the old Versailles, Hildegarde and the Persian Room (where she is returning after a 10-year lapse), Maurice Chevalier at the Waldorf, Julie Wilson goes with the lease at the St. Regis' Maisonette. She returned to a \$14 blue-plate-special preem (regular couvert is \$2 and \$3, latter on Saturday) and is a natural for the room.

She's a "softer" Miss Wilson, less severely coiffed, and mayhaps for that reason a shade less dramatic. She has gone in for the idea of rotating titian, brownett and brunet wigs, as a change of pace. Her repertoire, too, has undergone change from the femme fatale routines to Rodgers & Hart and Dietz & Schwartz medleys, plus other pops, and of course a few specials. Another new accent is her current penchant for blues numbers. She reprises oldie specials long identified with her such as "Bad Bad Woman" and "Wonderful, Wonderful Thing", "Good To Be Alive" and "Witchcraft" are the openers, then into the "Pal Joey" medley, the smoother "World Was Young", an "Analysis" special, then the Dietz-Schwartz tunes, with the blues stuff for the strong getaway.

Miss Wilson has come a long way from the Copa line to West

Miss Wilson has come a long way from the Copa line to West End legit musicals and, of course, the tonier U.S. bistros.

She is given expert assist by the Marshall Grant Trio, an assertive rhythmic combo, which also officiate as the relief terp unit. And, of course, Millt Shaw's compelling dansapation gets 'em up and on the floor pronto.

Abel.

Chez Paree, Chi
Chicago, Sept. 4.
Johnnie Ray (Herman Kapp).
Perez Prado (with Gilda Casnova), Sammy Shore, Rivieras (3),
Chez Adorables (6), George Cook
orch (12); \$1.95 cover (dinner show), \$4 minimum.

An otherwise likable show was marred chiefly by its length—105 minutes at the opener (4). Fault isn't that any one act held the floor too long but simply that the bill's overloaded.

Johnnie Ray belts and contorts through 13 tunes, including his current disk hit "Up Till Now," and his vocal trademarks, "Little White Cloud" and "Cry," Singer's stylized piping has a table-tapping infectiousness. Ray easily brings customers into his turn twice for palming accomp, and by ankling stage to cozily warble part of "Walking My Baby Back Home" to a distaff ringsider. He exits, a drenched emotional bundle, to fine mitting. Star's arranger, Herman Kapp, takes the drums with the house orch.

With three of his sidemen join-

With three of his sidemen joining the regular tooters, Perez Prado puts on a 20-minute concert of his undulating lumbers, among them "Cherry Pink," as well as "Mambo No .5" and his newest, "Patricia." Decibels could be reduced here. Prado fingers the organ for "Patricia," but most of the time gyrates and punctuates the numbers with Latin grunts. Chirper-terper Gilda Casanova, a nocurves-barred looker, makes a solitary appearance that's fine chiefly for riveting masculine attention.

surefire name in Shoshanna Damari, who's in for a long run.
Miss Damari, a raven-haired Yemenite beauty, is a superb artist who has developed a wide following in her previous stand here and via her concert appearances. Miss Damari hits with tremendous impact and could, no doubt, score with any type of audience despite the fact that her songalog is solely in the Hebrew and Yiddish folk iddiom.

idiom.
Equipped with supple pipes capable of a wide range of effects, she has uncontestable control of her audience throughout her long stint. Miss Damari projects her striking artistry in various moods, running from a tender lament of a mother waiting for her sons to return from the front, to a fierce native dancing sons.

ong.

The rest of the bill is greatly overshadowed by the star. Fuld, boniface-impresario, also doubles as emcee and singer and opens the layout with a brace of nicely delivered songs in the Continental manner. He closes with his hit of some 10 years ago, "Where Can I Go."

Go."
Hadassah Avini, another Israeli Hadassah Avini, another Israeli import, offers some interesting Martha Grahamesque modern dancing, but the stint doesn't shape up as nitery fare, even for this offbeat club. Also on the bill is an Israeli pantomimist, El Bahar, whose routine still needs considerable sharpening. This goodlooking youngster lacks the variety of material needs for a panto turn.

Flamingo, Las Vegas

Las Vegas, Sept. 4.
Dinah Shore, Wiere Bros. (3),
Don Kirk, Flamingoettes (9), Jack
Cathcart Orch (21); dances, Baster
Burnell, \$3 minimum.

Burnell, \$3 minimum.

Dinah Shore's current Flamingo Room act is a reprise of the one she presented here last time, and it's still fresh without frills, dominated by the disarming southern charm of its star. Skillfully guided by arranger-conductor Harry Zimmerman and 88'er Ticker Freeman with the Jack Cathcart orch (21), Miss Shore's distinctive singing style was never better in such numbers as "Smack Dab In The Middle," "Free and Easy," "Hello Young Lovers," "Where Or When." "Easy To Love," "Get Out of Town." "They Can't Take That Away From Me," "Sentimental Journey," "When The World Was Young," "Blues In The Night" and "Yes Indeed." Lighting is outstanding, and star is capably assisted by six male singer-dancers, "One Half of the Even Dozen" from her ty show.

Wiere Bros are a neat balance with their perfectly timed sight gags and incongruous situation humor, which puts them in a class by themselves, completely apart from any other comedy act.

themselves, completely apart from

themselves, completely apart from any other comedy act.

A holdover Buster Burnell production number featuring Don Kirk and the Flamingoettes (9) is the curtain-raiser for the show, in for two weeks.

Duke.

Beverly Hills, Cincy
Cincinnati, Sept. 1.
Nelson Eddy with Gale Sherwood, Marge Cameron, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; \$3 minimum, \$4 Saturdays.

Riviera, Las Vegas

Las Vegas, Sept. 1.
"Li'l Abner," Peter Palmer, Wynn "Li'l Abner," Peter Palmer, Wynn Miller, Stubby Kaye, Billie Hayes, Joe E. Marks, Bern Hoffman, Al Nesor, Dee Dee Wood, Jack Prince, Oran Osburn, Stanley Stummonds, Marc Breaux, Carol Stevens; book by Norman Panama and Melvin Frank, based on characters created by Al Capp; lyrics by Johnny Mercer; music by Gene dePaul; direction and choreography by Michael Kidd; production supervised by Kidd; production supervised by Sammy Lewis; Ray Sinatra Orch (16); \$3 minimum.

The Strip has played successful Broadway musicals in the past, but "Li? Abner" is the first to come directly from New York and start its national tour here. The fast-moving living cartoon is ideal nitery entertainment, and should do ropes-up biz during the skedded eight weeks, although the post-Labor Day season normally is a tapering one.

Peter Palmer in the title role, and Stubby Kaye as "Marryin' Sam" are both from the original company, and stand out in a cast that is firistrate from all angles. The makeup, costumes, and dialogue closely capture the flavor of Al Capp's characters, who are surrounded by sets that touldn't be more appropriate. Palmer is properly oafish as he mirrors the pen and ink version, but with basic class that typifies the delightful tongue-in-cheek quality of the overall production. Kaye is perfectly cast as the mercenary wedding promoter; Billie Hayes as Mammy Yokum, Joe E. Marks as Pappy, and Wynne Miller as Daisy Mae competently bring to life their roles that have long been familiar in the funnies.

The book by Norman Panama and Melvin Frank concerns the U.S. Government's decision to atom-bomb Dogpatch, which has been designated as the most unnecessary place in the nation, so that Las Vegas can safely continue as the entertainment capital of the world without having the bombs fall in the too-nearby testing grounds. Interweaving clever lyrics by Johnny Mercer and catchy tunes by Gene dePaul, plus in a very funny series of scenes. Heaviest first-night mitting went to a number called "The Country's In The Very Best Hands" which is robustly sung by Kaye, Palmer, and the cast. The 11-minute Sadie Hawkins Day ballet is outstanding, and most of the terping throughout the show (nine girls, seven boys) is top level.

Sands, Las Vegas
Las Vegas, Sept. 3.
Jerry Lewis, Francis Brunn,
Texas Copa Girls (13), Steve Rossi,
Antonio Morelli Orch (27); staged by Jack Entratter, \$3 minimum.

Antonio Morelli Orch (27); staged by Jack Entratter, \$3 minimum.

Jerry Lewis, a member in good standing of Jack Entratter's stable of powerhouse Copa Room attractions, is back with a somewhat altered turn that is certain to do turnaway biz for the next four weeks. At the beginning of this "slow" season, advance reservations are brisk. Some of the best bits from his previous romp here have been retained, and he's integrated new material into the fastmoving act. Yocks get rolling with his topical line, "My name's Jerry Lewis, I have no middle name, and I'm married to an adult!"

Although Lewis did a strenuous dance routine with Dick Humphreys on opening night, his medicos have asked him to tone it down or cut out the number completely. He shows his versatility with impreshes of singers which include the hillibilly, the Spaniard, the punchy prizefighter, the opera star (done in pantomime to Mario Lanza's "Be My Love"), Jolson, and the Japanese crooner. Latter is capably assisted by Hal Bell as the interpreter, and each bit is good for sustained laughs. His now-standard bowoff is "Dormi, Dormi," which firstnighters rewarded with warm mitting. Lou Brown conducts the supplemented Antonio Morelli orch (27) with his usual finesse.

Francis Brunn, easily one of the best jugglers in the biz, is included on the bill, and keeps the air churned with twirling objects while he moves like Jose Greco. the time gyrates and punctuates the numbers with Latin grunts. As minimum, \$4 Saturdays.

Sammy shore, though a Chi Bornout is new to the scene, and makes his bow a click. Comic's standup delivery hurdles soos material at the start, and in good time the yocks are blooming. His gags are the weak links, but Shore grabs 'em with a fresh takeoff on adult westerns and some pungent political doubletalk. He also works as good carbon of Satchmo and gets in some nice trumpet licks to boot. Act could be helped, however, with some praniar arobatics, and flamenco number hiskly through Cuban terpsichore with some familiar arobatics, and flamenco number that's other hough a Couple of festive numbers, and soure per provided in the song and according to the signers and flamenco number that's other forms the title and stressisted boot. Act could be helped, however, with some praniar arobatics, and flamenco number that's other with some familiar acrobatics, and flamenco number that's other with some praniar arobatics, and flamenco number that's other with some praniar arobatics, and flamenco number that's other with some praniar conditions.

Sahbra, N. Y.

Shoshama Damari, Leo Fuld, El Bahar Hadassah Amin, Schrude Fershko Orch (4); \$3.50 minimum.

This Israell-slanted spot, which the Firshko Orch (4); \$3.50 minimum.

This Israell-slanted spot, which the Firshko Orch (4); \$3.50 minimum.

This Israell-slanted spot, which the Firshko Orch (4); \$3.50 minimum.

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This Israell-slanted spot, which his back after a summer layoff with a methor bit. Koll.

for the seasonal preem of the In-ternational. Once the vacationers settle down to urban life again, the spot should get its share of busi-ness,

spot should get its share of business.
Foster has an informal and sometimes confidential air. At times it's difficult to tell where his act begins and where he's chatting amiably with the assemblage. Frequently, he sounds as though he's addibbing. It's all very effective. The audience takes to him and he goes off a winner. His material, of course, is a fine extract of Attar of Brooklyn. It has the aroma and the feel of that borough, but has a common denominator of having happened to a lot of people in the economic bracket that Foster happened to be born to in the era

a common denominator of having happened to a lot of people in the economic bracket that Foster happened to be born to in the era he describes. This is one reason for the general warmth of the act, and increased effectiveness comes because he knows how to operate in nitery confines.

Jerri Adams is a knowing singer. Her vocal texture is good, she's savvy on style and projects well. Unfortunately, her choice of numbers in this instance gives the impression of unrelieved dramatic intensity. Tunes such as "Love for Sale" and "Man that Got Away" have big arrangements are well enacted, but she needs that lighter touch to give a more rounded impression. However, she does these tunes excellently, but an occasional light bit would improve her turn. The Duquaine, a fast dance team, are further described under New Acts. The Mac Pollock band back excellently. The Boots McKenna Line dresses up the show with good costuming and energetic routines.

Tropicana, Havana

Havana, Havana
Havana, Sept. 9.
Xiomara Alfaro, Rolo Martinez,
Eloisa Alvarez Guedes, Coralia Fernandez, Marta Castillo, Berta Dupuy, Guaracheros, Leonela Gonzalez, Henry Boyer, Luis Abraham,
Miguel Checkis, Armando Romeu
and Senen Suarez Orchs.; \$6 minimum.

Producer Rodney's latest effort is in the form of a tribute to the press. Like all Tropicana shows, it is big and colorful.

Except for superficial appearances, each Tropicana show is pretty much like the last one, and there hasn't been much change for the nest five years. This however

pretty much like the last one, and there hasn't been much change for the past five years. This, however, suits Tropicana fine. One of the largest and most beautiful night-clubs in the world, Tropicana stages shows to fit.

Unlike the other nightclubs in Havana, Tropicana rarely depends on imported talents, instead makes use of topnotch local talent. As a result, the American visiting Tropicana does not see the same show he sees back North, but rather a genuine Cuban show.

In the latest show the girls are as shapely and lovely as usual. Their costumes are either scanty or imaginatively representative of different Cuban publications (one young lady wears the name Excelsior across her bosom—the name of a daily newspaper).

One amusing scene has little to do with the press, It is a demonstration of "what dress designers have done to women." A number of shapely lasses parade in a series of sack-like dresses. Then, for the edification of the men in the audience, the girls appear in more attractive form-fitting outfits. Jay.

Gatineau, Ottawa

Ottawa, Sept. 2.
Peter Wood, Nejla Ates, Barr
Dale, Lee Henderson Dancers (6
Wally Monroe Orch (8); \$1 ac

Current Gatineau Club fare is the type that collects business and holds it. Peter Wood, socko comic and fave locally, garners steady guffaws with a session of dialects and accents in gag form. Standout is a rundown of United Nations members singing "Young At Heart" closing with a boisterous audience-participation bit, plus a string of items in French-Canadian dialect that produces great mittstring of items in French-Canadian dialect that produces great mitting. Back in the nitery circuits after three years with "Fanny" is Turkish belly-dancer Nejla Ates, terping the Istanbul way and chirping in English and her native tongue

terping the control of the control o

Blue Angel, N. Y.
Mike Nichols & Elaine May, Shai
K. Ophir, Randy Sparks, Bart How-Jimmy Lyon; \$5 minimum.

Max Gordon and Herbert Jacoby opened the doors of their eastside boite for the fall season with the Blue Angel's new 'old reliables,' Mike Nichols & Elaine May. And with pantomimist Shai K. Ophir, second-billed, room is off to a good start and should stay filled as per usual

second-billed, room is off to a good start and should stay filled as per usual.

Although the Blue Angel virtually has become home base for the Nichols & May team, they don't take anything for granted and go all out to put their segment across. And it goes over whammo despite repeats of their familiar, and almost classic bits, "Teenagers," and "Telephone Information." Despite the tv exposure of the latter, it holds up as a comic gem. "Teenagers," though sprinkled with laughs, still is a polgnant commentary on adolescents groping towards sex. Turn's topper is the improvisational segment. On opening night (Thurs.), the aud assigned 'em "My client is not a murderer' as an opening line, and "This was a real nice clambake" as a closer, in the style of Oscar Wilde. They turned it into a yock-full segment and showed 'em off in rere off-the-cuff form. Only hitch in their opening show was that it was too short.

Shai K. Ophir, who bowed last year at the upper westside Israeli club, Cafe Sahbra, is a slick entry of the eastside's chic clientele. He's a pantomimist who gets his message across with defit strokes. His mime of a salesman bidding adieu to wife and three children starts him off in fine form and wins the tablers at the outset. From there he moves to impressions of various types of cigarette smokers, a flamenco dancer and bar tipplers in a French bistro. All are laughloaded. He's ready for a big spread in the intimery field.

a flamenco dancer and bar tipplers in a French bistro. All are laughloaded. He's ready for a big spread in the intimery field.

In a return booking here, Randy Sparks, a Verve Records artist, again shows up as a likeable balladeer. Self-accomping on guitar he goes through "Streets of Laredo," "King O' Cotton," "When Sunny Gets Blue," "The Catish Hole' and a snappy calypso closer about the birds and the bees.

Gros.

Sahara, Las Vegas

Las Vegas, Sept. 2.
Victor Borge, Louis Basil Orch
((19); presented by Stan Irwin;
\$3 minimum.

Victor Borge encores the turn he did at his last Congo Room outing, and again the act can be described as a mixture of Continental comedy which is almost Americanized, plus a bit of 88ing which is almost serious. Borge's offbeat gags are repeated for the most part, and surprisingly enough, they wear well. He plays a smattering of classical, semi-classical, and pop tunes, but not enough to establish his mettle as a concert artist. Along with the other comics on the Strip, he kids the topical subject of Las Vegas theatrical nudity.

subject of Las vegas meaning dity.
Included in his current repertore: a Tchaikovsky medley, "Clair de Lune," a Gershwin medley, "Blue Serenade" (by a composer named Victor Borge, "Schumann's Etude," and "Auf Weidersehen." Maestro Louis Basil and a 19-piece orch do a top job of blending with the unpredictable Borge whenever he calls on them. The Stan Irwin presentation is in for four Duke. Irwin presentation is in for weeks.

Ye Little Club, L. A. Beverly Hills, Aug. 19. Christine Callas; 2-drink mini-

mum.

Christine Callas is a strikingly pretty redhead with a pleasing personality and a figure that does its utmost for the unsacked look. She has an unusual vocal quality, too, but it needs careful attention and training before it will stand its full chance on the nitery circuit. Between tunes, the singer bubbles happily and would do well to inject some of this excitement in the more lively numbers. What she needs most is a "style"—something experience can produce—and experience is something she can get plenty of in her current Ye Little Club date.

Miss Callas' 20-minute turn include such tunes as "it All Depends On You," "Lazy Afternoon" and "Autumn Leaves" and, thus, allows her to open the door on the entire range of song types.

With fine backing by Joe Felix on the piano and Roger Nichols on the bass, Miss Callas looks to remain at the BevHills club for a minimum two-week engagement but most likely will stay longer.

Show Out of Town

Goldilocks

Goldilocks

Philadelphia, Sept. 3.

Producers Theatre presentation of Robert Whitehead production of two-act musical comedy, book. Walter and Jean Kerr; wusic, Leroy Anderson; bries, Joan Ford, Walter and Jean Kerr; Overald March Control of the March Control of Iona Murai, Loren Hightower. At Erianger Theatre, Philadelphia, Sept. 2, 783, 86 top.

Ionamer Theatre, Philadelphia, Sept. 2, 783, 86 top.

Iowand Farris Elaine Stritch Geages Randolph Brown Russell Nype Max Grady Barry Sullivan Lois Lee Pat Stanley Pete Nathaniel Frey Andy Richard Armburstee Max Grady Richard Research Sam Greene J. C. Martin Wolfson Grand Grand Mether Margaret Hamilton J. C.'s Auditors John Carter, Ben Stanleans Parrish, John Anderson Singers: Jane Carlyle, Jeanne Grant, Josanne Lavalle, Sadie McCallum, Rita Noble, Suzanne Stall, Richard Armburster, Del Anderson, John Carter, Sam Greene, Ben Dancear, Enriche Birsh, Lynne Broadent, Judith Chazin, Bunty Kelley, Margaret Lithander, Inselda de Martin, Carolyn Morris, Ilona Murai, Patit Nestor, Evelyn Taylor, Kelly Brown, onald Barton, Michael Check, Ronnie Landry, David Nillo, Paul Olson, Peter Saul, Ron Stratton.

chael Fesco. Loren Hightower. George Chek, Ronin Landry, David Nillo, Faul Olson, Peter Saul, Ron Stratton.

This first tryout of the Philadelphia legit season leaves a lot to be desired—and done. "Goldilocks" is a big, sprawling, sometimes bouncy and obviously expensive Ruusical that never gets off the ground in the first act and seems better only by comparison in the shorter second. Final curtain opening night was at 11:30, but the time element is one of the least of the show's problems.

Walter Kerr, drama critic of the N.Y. Herald Tribune, and his playwright-authoress-wife Jean Kerr have come up with an uneven and disappointing libretto with only sporadic. flashes of the wit and satire which might be expected in this spoof of old silent pictures. The mere fact that the show's most hilarious episode (fairly early in the first act) is a slapdash, all-stops-out scene of the filming of an old Indian thriller is good for obvious laughs, but lacks subtlety and originality.

The story is about a Broadway actress and the egotistical producer-director who cajoles her to star in one of his flicker "epics." The picture maestro also works to prevent her intended marriage to a stuffy millionaire. He's also busy filmfamling his backers and planning for a really big screen opus.

The character, as conceived by the suthors and played by Barry

planning for a really big screen opus.

The character, as conceived by the authors and played by Barry Sullivan, is lacking in sympathy. He is supposed to be hard and scheming, but should have likable qualities underneath. Moreover, while non-singer musical leads are now an accepted element in contemporary musicals, Sullivan not only can't sing but doesn't even project a number talking it. Worse, he often hard to hear or understand.

only can't sing but doesn't even project a number talking it. Worse, he often hard to hear or understand.

More successful is Elaine Stritch in the femme lead. She portrays the role in shouting raucous vein, but her exuberance and vitality cannot be denied. Even an apparent cold doesn't dim her showmanship. Actually the show-stealer is little Pat Stanley as the second femme lead. Her eccentric dancing and droll style of comedy are irresistable. She has two smash numbers. Russell Nype is excellent as the star's fiance, and helps in doing things for the not-too-inspired Leroy Anderson score.

Nype and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and Miss Stritch click in a first act number called "Save a Kiss" and he and supplementation of the evening's best tunes. "The Pussy Foot." a dance number, Miss Stritch's "The Beast in You" and the novelty, "Who's Been Sitting in My Chair," are among the better offerings, but the evening is not notably musical.

Agnes deMille has staged the dances and although a couple are repetitious and over-lengthy, they'll probably remain as highlights of the evening. However the first act's finale, a pretentious and affuricane Dance" is one of the show's low sopts.

Peter Larkin's settings (New York and various location spots, circa 1914) are showy and generally attractive, and Castillo's costumes and Feder's lighting are effective.

Norman Malbaum is doubling as general manager for producer Jav

Howie

Boston, Sept. 2.

Playwrights' Co., James M. Slevin,
John Gerstad production of three-act
comedy by Phoebe Ephron. Staged by
John Gerstad; setting a dittering prediction of the stage of the sta Peggy Conkil
Leon Ame
Patricia Boswort
Patricia Boswort
Nicholas Prayo
Abby Lew
John D. Seymou
Maggle Grinde
Robert Pascha
Chuck Ainswort
Conward Fowke
Charles McDanic
Barbara Wille Joe Robinson
Sylvia
Victor
Martin
Joseph McNish
Announcer
Wendy
Professor
Bill Pfeiffer

"Howie," trying out prior to Broadway, is pleasant comedy, interesting, often intriguing, but short of rewarding. It gives a slap to tv quiz shows, having to its advantage a timely theme and a walloping acting job by Leon Ames as the father-in-law of an unemployed walking encyclopedia.

walking encyclopedia.

There are plenty of gags, including a no-longer-quite-timely reference to Presidential assistant Sherman Adams, but it's a sort of hodgepodge "Life With Father" mixed up with a hero out of "No Time for Sergeants" (or to go back a generation, "The Show-off") substituting brain feats for muscularones. There is little plot except a series of incidents centering around father-in-law's attempts to get son-in-law to move out and get a job. a job.

get son-in-law, to move out and get a job.

Howie gets on a tv quiz and disrupts the network by refusing to accept a wrong decision made by the quiz master and judges on the opponent's answer. Following a soul-baring by pop-in-law, that he was the same kind of odd-ball in his youth, Howie grits his teeth to go back on the quiz program, win \$96,000 and build his own house. There's some bright dialogue, but the comedy moves too slowly, and obviously needs faster pacing and considerable rewriting. One scene, with isolation booths and a broad satire of tv quiz shows, stands out.

Ames has a great romp as the

satire of tv quiz shows, stands out.

Ames has a great romp as the irascible father-in-law, making expert use of gestures, inflections, movements and facial twists. Peggy Conklin is excellent as his wife, who regards the difficult son-in-law with much the same affection as for an unruly and bolsterous puppy. She and Ames make the most of the brisk, topical dialogue sharing.

most of the brisk, topical dialogue sharing.

Albert Salmi plays Howie as a cheerful bumbler who's forte is telling every one else how to operate but whose mere presence disrupts everyday life. But his offenses seem too minor, his problems too hazy, and he's left dangling, so it's difficult to feel much sympathy for him.

Patricia Smith is properly new.

Patricia Smith is properly new-bridish and adoring as his spouse. Patricia Bosworth is eyefilling and competent as the date-conscious

sister.

In sum, Howie could have the making of a stronger comedy. In its present form, the show is only a picture frame for film or tv situash comedy, and on a legit stage looks like strawhat fare.

Two sets by Frederick Fox, one a living room, the other a tv studio with part of the living room in the background, are assets. Guy.

EYE PIC HOUSES FOR 'LADY' BOOKING IN HUB

CLADY BOUKING IN HUB

Boston, Sept. 9.

The management of "My Fair
Lady" is seeking a local house for
the national company of the musical, now in its 42d week at the
Shubert Theatre, Chicago. Although no closing date has been
set yet for the Loop run, it's understood that negotiations have been
underway with two Hub film theatres.

The picture houses are involved
because of their large seating capacities. One is the Metropolitan,
a 4,357-seater which occasionally
has had ballet and opera bookings,
while the other, the Memorial, is
a 3,000-seater.

Also being considered are two

low sopts.

Peter Larkin's settings (New York and various location spots, circa 1914) are showy and generally attractive, and Castillo's costumes and Feder's lighting are effective.

Waters.

Norman Maibaum is doubling as general manager for producer Jay fulfen and company manager for the off-Broadway production of "Comic Strip."

a 3,000-seater.

Also being considered are two regular legit houses, the 1,500-seat fool in the 1,717-seat Shuberts and the 1,717-seat Shuberts are effective.

Waters.

Waters.

Septime 1,900-seater, and considered are two regular legit houses, the 1,500-seater, and the 1,717-seat Shuberts and the 1,717-seat Shuberts are effective.

Waters.

Norman Maibaum is doubling as general manager for producer Jay fulfilled in the 1,717-seat Shuberts and the 1,717-seat Shuberts and Fulfilled in the 1,717-seat Shuberts are from the Shuberts by the Jujameru Corp. and renovated, presumably, with the idea of its getting the musical smash. Part of the refurbishing includes the installation of a \$100,000 air conditioning system.

New Dodie Smith Play To Tryout Pre-London

Edinburgh, Sept. 9.

A new play by Dodie Smith,
"These People, Those Books," is
set for the Lyceum Theatre here
next month Presented by Murray
Macdonald and John Stevens, it
will feature Diana Churchill, Elizabeth Allan, Jack Gwillim, John
Stride and Gladys Henson.

Stride and Gladys Henson.
Richard Mathews, formerly of
the Glasgow Citizens' Theatre, is
to stage, with decor by Anthony
Holland. Play will open Sept. 29
at Leeds, with subsequent dates
here and at Manchester, Liverpool,
etc., en route to London.

CHI'S LYRIC OPERA SETS 11-WORK CYCLE

Chicago, Sept. 9.

Lyric Opera here will have a 14-opera repertory and a seven-meek season this fall. Social open-ling (\$15 to \$25) on Friday Oct. 10 will present "Falstaff" with Renata Tehaldi, who is scheduled to sing at this season's Met Opera opener. "Madam Butterfiy", also with Tebaldi will be heard Monday and Wednesday following. In addition to the Friday evening series there'll be a non-subscription Saturday performance each week. Top is \$9.

Works this year include "Turandot", "Trovatore", "I Pagliacci", "Tristan and Isolde", "Traviata", "Barber of Seville", "Rigoletto" and "Aida."

Singers contracted: Eleanor Lyric Opera here will have a

and "Aida."

Singers contracted: Eleanor Steber, Eileen Farrell, Leonie Rysnek, Giulietta Simionato, Birgit Nilsson, Anna Moffo, Boris Christoff, Fernado Coreno, Tito Gobbi, Brian Sullivan, William Wilderman, Jussi Bjoerling, Karl Liebl, Cornel MacNeil.

Casting

BROADWAY

BROADWAY
Flower Drum Song: Keye Luke.
World of Suzie Wong: Stephen
Cheng, Paul Smith, Takaye Boran,
Vie Von Thom, Sirat, Mary Mon
Toil
Rashomon: Claire Bloom, Noel
Willman.
Drink to Me Only: Don Penny,
Mary Stanton, Robert Keith, Taylor Graves.
Whoop-Up: Danny Meehan, Paul
Ford, Sylvia Syms.

Whoop-Up: Danny Meenan, Fau Ford, Sylvia Syms.

Man in the Dog Suit: Cathleen Nesbitt, Roland Winters.
Once More With Feeling: Ralph Bunker, Rex Williams, Frank Mi-lan, Leon Belasco.
Girls in 509: Peggy Wood (re-placing Dorothy Gish), Fred Ste-wart.

placing Dorothy Gishi, Fred Stewart.

Patate: Gigi Perreau, Lee Bowman, Muriel Williams, George Turner, Nancy Wickwire.

Night Circus: John Pearce, John Harkins.

Disenchanted: Rosemary Harris (replacing Diane Cilento).

Make a Million: Don Wilson, Ralph Dunn, Conrad Janis, Rita Morley.

Marriage - Go - Round: Edmon Ryan.

Marriage - Go - Round: Edmon Ryan. Visit: Michael Sargent (pinch-hitting for James Mackaron). Far Away the Train-Birds Cry: Mildred Dunnock. Swim in the Sea: Kathleen Mur-

ray.
Cold Wind and the Warm: Sid-

Cold Wind and the Warm: Sidney Armus.

Coff-BROADWAY

Lulu: Harold Huber, Michael Mann, Marcel Hillaire, Lore Noto, Lou Antonio, Luke Askew, Patrick O'Neal.

Jackmife: Glenn Cannon, Rochelle Oliver, Martin Garner, William Thouriby.

Chaparral: Barbara Barrie, Ruth White, Anne Wedgeworth.

Salad Days: Barbara Franklin.
Guesis of the Nation: Gordon Oasheim (succeeding Cosmo Allegretti, who moved over to succeed Tom Clancy).

Threepenny Opera: Gerald Price (return).

Shows Abroad

The Elder Statesman

The Elder Statesman
Edinburgh, Aug. 26.
Henry Sherek presentation of three-act
comedy-drama by T. S. Ellot; Staged by
E. Martin Browne; decor, Hutchinson
Scott. At Lyceum Theatre, Edinburgh,
Aug. 25. '58; \$2.30 top,
Monica Claverton-Ferry. Anna Massey
Charles Hemington. Richard Gale
Charles Hemington. Rechard Geler
Lord Claverton. Paul Rogers
Frederico Gomez. William Squire
Mrs. Piggott. Dorothea Phillips
Mrs. Cargnill. Elleen Peel
Michael Claverton-Ferry. Alec McCowen

"The Elder Statesman" is not T. S. Eliot at his most brilliant. Despite a few glimmerings of Eliot wit and poetic phraseology, the play is largely mundane, and lapses into a poorish ending. Strong cast, crisp direction, excellent all-round acting, and well-lit sets are not enough to make it memorable or convincing.

Paul Rogers is often tedious in the central role of Lord Claverton, who has risen to high state position and is now in ill-health and about to retire to luxury of a super-convalescent home. As the sad-eyed British peer, the actor looks wornout and haggard, and draws the character tolerably well, but cannot make the character either interesting or convincing. Perhaps coincidentally he looks surprise.

is the sector looks worth out and haggard, and draws the character tolerably well, but cannot make the character either interesting or convincing. Perhaps coincidentally he looks surprisingly like the Prime Minister Harold Macmillan.

In the plot, one of skeletons in the elder statesman's cupboard, the aging hero gets sympathy and affection from his daughter, and 'is caught up by two unusual characters from his past. One is a cunning rascal who knew him in earlier days and shares secret of an auto accident in which he ran over an old man many years previously.

The other is an ex-musical comedy singer with whom he once had an affair, and who is now a wealthy widow of the world. These shadows from the past give the old man little of the peace he has been seeking in his final years, but he confesses his secrets to his daughter and prospective son-inaw, and is ready to die in peace. As the wide-eyed and not so innocent daughter, Anna Massey plays the role tenderly, but Richard Gale is slightly prim as a young attorney in love with her. William Squire makes a deliciously leering blackmailer, Eileen Peel scores as the former stage chirper, now a blowsy widow. Dorothea Phillips paces with suitable annoyance as a talkative hospital matron.

Eliot, using the Oedipus at Colonus source from Greek poet Sophocles, loads his work with a strong quota of melodrama. Love scenes are well done, an innovation for the playwright-poet.

The Hutchinson Scott settings of the peer's drawing-room in London, and a hospital terrace, are handsome and sunny. E. Martin Browne stages with pace and taste. The author took a curtain bow at the preem. The show itself is one of the feature events of the Edinburgh International Festival.

Major Barbara

London, Aug. 29.

Major Barbara

Major Barbara

London, Aug. 29.

English Stage Co. presentation of threeact comedy by Bernard Shaw; staged by
Bernard Shaw; staged by
Bernard Shaw; staged by
Bernard Shaw; staged by
Bernard Shaw; staged by
Plowright, Paul Dockmodier, Stars Joan
Royal Court Theatre, London, Aug. 28,
783; \$2,15 top;
Lady Undershaft Frances Rows
Stephen Undershaft Simon Carter
Stephen Undershaft Vance Birrel
Sarah Undershaft Vance Birrel
Sarah Undershaft Ooss Poweright
Adolphus Cusins Paul Daneman
Charles Lomax Philip Locke
Andrew Undershaft Alan Webb,
Snobby Frice Hilds Barry
Snobby Frice Hilds Barry
Snobby Frice Hilds Early
Jenny Hill Jacqueline Hilasey
Jenny Hill Valker Toke Townley
Bill Walker Alan Doble
Bilton Robert Gillesple

Lulu: Harold Huber, Michael Mann, Marcel Hillaire, Lore Noto, Lou Antonio, Luke Askew, Patrick O'Neal.

Jackinife: Glenn Cannon, Rochelle Oliver, Martin Garner, William Thouriby.

Chaparral: Barbara Barrie, Ruth White, Annè Wedgeworth.

Salad Days: Barbara Franklin.

Guests of the Nation: Gordon Oasheim (succeeding Cosmo Allegretti, who moved over to succeed Tom Clancy).

Threepenny Opera: Gerald Price (return).

Ulysses in Nighttown: Ellen Siegel (succeeded Eve Beck).

"Tis Pity She's a Whore: Martin Kosleck, Lisa Howard.

Guiden Six: Thayer David, Alvin Epstein, Leila Barry, John Ramondetta.

Playboy of the Western World. Carol Hebald (pinchhitting for Helena Carroll).

Ivanov: Jacqueline Brooks, Harlin Quist.

TOURING

Sunrise at Campobello: Michele Myers, Russell Collins, Lawrence Fletcher, Fran Carlon, Casey Allen, Callden Marsh.

Mann, Marcel Hillaire, Lore Noto Noto Robert Gliespie medical states of Shaw's Major Barbara, visual and thought was a tempt by the Royal Court, where the play was officed in 1928. The script has been translated by Basil Ashmore. The meller a museum piece despite a commeller a museum piece despite a meller a museum piece despite a commeller a museum piece despite a commeller a museum piece despite a commeller a museum piece despite a meller a museum piece despite summeller a museum piece a meller a museum piece substituted for

given by Frances Rowe as Lady Undershaft and Simon Carter as her pompous son. Paul Daneman's professor of Greek is a variable showing, but Alan Dobie and Alfred Lynch are wonderfully knowing as the two cockneys, helping to make the State of the Salvation Army shelter scene the best in the play. George Devine's direction does not miss a trick, and Motley has designed an effective set. Rich.

Weir of Hermiston

Weir of Hermiston

Edinburgh, Aug. 27.

Edinburgh International Festival presentation (in association with Scottish Committee of Arts Council of Great Britain, British Council, and Corporation of the Council of British Council, and Corporation of the Council of British Council, and Corporation of the Council of Council of British Council, and Council of British Council of Gib Elliott ...
Clem Elliott ...
McKillop
Prison Governor
Haxton
Jean Haxton ...
Ecky Walter
James Gibson
Callum Mill
Leonard Maguire
Christine Turnbull
Paul Young

Leonard Maguire sean Haxton ... Leonard Maguire sean Haxton ... Christine Turnbull Zets ... Paul Young Tom Fleming makes the major impact in this native drama, adapted by local scribe R. J. B. Sellar from the unfinished novel by Robert Louis Stevenson. Tall and towering, and gabbing in a Edinburgh flavored Scot accent, he gives a commanding performance as a stern unrelenting judge who sends men to the gallows, and then is confronted by the fact that his own son Archie is condemned to death for shooting a friend.

Fleming, gaunt and rugged in make-up, has many powerful speeches, and makes the most of them, although he tends to clip his speech, at times and is occasionally difficult to understand through too great accent on the Scot dialect. His final death scene is a standout.

Frank Wylie turns in a subtle-performance as the son who filtrs with a country maiden, then shoots his best friend for seducing her. He has many long passages and shows potential for the future.

Lennox Milne can also be faulted for being indistinct and too rapid in speech as the judge's house-keeper. The role suits her tightlipped style of Scot portrayals, and is well done.

William Simpson is good as a dark-haired rake, and three brothers are neatly cameo-ed by John Young, Gino Coia and Walter Carr. Pamela Bain, pretty brunette, has only to look appealing as the wronged maiden. In smaller bits, Callum Mill's portly prison governor and Leonard Maguire's matter-of-fact warder are commendable.

Prison scene in the third act is excellently set and lit. David

ble. Prison scene in the third act is excellently set and lit., David Sidey's settings of 18th-century Edinburgh fit the period admirably. Brian Carey has staged skilfully.

A Quiet Corner

Edinburgh, Sept. 5.
Rutherglen (Scotland) Theatre Ltd. presentation of three-act melodrama by Hermann Sudermann, translated by Bashmore, Staged by Charles Baptiste. At Epworth Hal, Edinburgh, Sept. 4, '58; 852, top.

Epworth Hal, Ednburgh, Sept. 3, 8, 1918.

Helens Wiedeman Christine Taylor Bluebeth Wiedeman Rymond O'Hara Dr. Orb. 1918.

Hugh Maguire George Wiedeman George Smith Rosa Ena Tod Baron Rochnitz Tony Giovanazz Baroness Rochnitz Christelle Simpson

This is the United Kingdom preem of a recently-discovered play by Hermann Sudermann, who died in 1928. The script has been translated by Basil Ashmore. The meller a museum piece despite a commendable attempt by the Rutherglen stock company to give it life in this presentation at the International Festival.

Sudermann was born in northeast Prussia, near the Lithuanian border, in 1857, and is best-known for his play "Magda," a minor classic in most of Europe a half-century or so ago. "A Quiet Corner" is one of the German dramatist's last works, and is set at turn of the century in a small converted school-house in a village in Bavaria during a hot summer season.

KERR 'RIGHTEST' N.Y. CRITIC

No Post-B'way Tour for 'Marriage'; | ATKINSON, WATTS | '57-'58 N.S.G. for Director Flourish; Gregory Plans Own Film Version THE RUNNERS-UP

Paul Gregory, whose production of "Marriage-Go-Round" is due for Broadway this fall will not send the play on a subsequent tour, but intends to film it himself and road. show the pic. Gregory plans what he believes will be the first "air-lift" tryout for the Leslie Stevens comedy, which opens Sept. 29 at the Alcazar, San Francisco, and will then be planed to Philly for more tune-up prior to New York.

more tune-up prior to New York.

The producer says he is unalterably offosed to "second companies," so he won't tour the Charles Boyer-Claudette Colbert starrerafter its Broadway run. He's skipping Los Angeles and Chicago during the preliminary trek, as he thinks they "mean nothing" as tryout stands.

"There is a trampagere

out stands.

"There is a tremendous market for good theatre throughout the country for both pictures and plays," says Gregory, "but you can't give these people second best. We spend as much money advertising a one-night stand as most motion pictures allot for a week's run. As a result we have groups, such as a Junior Chamber of Commerce in Waco, Texas, and a medical auxiliary in Reading, Pa., that write and ask us when we will send them a new attraction."

Gregory says his distribution

send them a new attraction."
Gregory says his distribution setup, based on roadshowing such productions as "The Caine Mutiny Court Martial," "John Brown's Body," and "The Rivalry," has created 384 situations throughout the country where he can depend on a gross of from \$4,000 to \$7,000 a night, plus 221 colleges good for \$3,000 to \$6,000 a night.
These audiences will just as read-(Continued on page 146)

Producers Buying Seats For Out-of-Town Press Following Shubert Ban

Following Shubert Ban The Shubert edict blocking outof-town critics from getting into
Broadway shows at Shubert theatres on the cuff is being sidestepped by the New York pressagents. The publicists, who wenton record at a recent meeting as
being vigorously opposed to the
Shubert policy, have agreed to provide the visiting scribes with house
seats and to charge the cost of the
tickets to the producers of the
shows involved.

However, because of the Shubert

shows involved. The Weever, because of the Shubert stand, which effects 18 of Broadway's 31 theatres, the hinterland reviewers will have to contact individual pressagents directly for the passes. In the past, they were able to get okays for as many shows as they wanted to see by contacting William Fields, pressagent for the Playwrights Co. Fields had been using his office as a central clearing house for the ticket requests from the out-of-towners.
Fields, however, has notified the

quests from the out-of-towners.
Fields, however, has notified the hinterland reviewers that because of the Shubert ban, he'll no longer be able to handle their requests and that in the future they'll have to contact the individual pressagents directly. It's expected that the clearing house service previously provided by Fields will eventually be taken over by the League of N.Y. Theatres.

Chas. Dorning Is London Rep. for J. C. Williamson

Sydney, Sept. 9.

Charles Dorning, former musical comedy star, has been appointed London manager for J. C. Williamson Ltd., the Australian legit firm. He is currently in Los Angeles and will stop in New York to see the Broadway shows before proceeding to London to line up shows and talent.

South-African born, Dorning spent most of his time as performer in London, He played in "Song of Norway" here eight years ago and later married American soprano Nina Cook.

St. Louis Muny Opera Racks High 654,000 Pull

St. Louis, Sept. 9.
Municipal Opera has rung down
the curtain on its 40th anniversary
season with an increase in attendseason with an increase in attendance over the 1957 season despite a month of bad weather and presentation of only 84 performances, as against 87 last year. Total attendance for this season was 654,-001, as compared with 637,050 in

The 1958 season brought a record high budget of \$1,000,000, which the boxoffice expects to meet handlly, with refund checks probably going to Muny Opera guarantors who advanced pledges at the beginning of the season.

Top attendance figure this year for a single week of performances, 82,666, was tallied by "Roberta," with Bob Hope in the starring role.

'Campobello' Has **Recouped Ante**

"Sunrise at Campobello" earned back the balance of its investment the first week in July and has thus far netted approximately \$40,000 on its Broadway run. That's based on an Aug. 2 accounting, plus subsequent estimated profit.

Pesnite the show's paydirt status.

sequent estimated profit.

Despite the show's paydirt status, only \$70,000 has been returned to the backers to date on their \$110,000 investment. The \$40,000 balance due and the estimated profit are being withheld by the Guild to cover bonds, sinking fund and production costs on the forthcoming touring edition of the Dore Schary play.

The read company is scheduled.

The road company is scheduled o get underway in October with Leif Erickson in the lead role. The Leif Erickson in the lead role. The Broadway production, with Ralph Bellamy starred, is currently in its 33d week at the Cort Theatre. As of the Aug. 2 audit, the drama had earned a net profit of \$10,338 on its New York run. In the five weeks since then, the production is figured to have earned another \$30,000.

DALLAS CIVIC OPERA FEST., OCT. 31-NOV. 8

Dallas, Sept. 9.

The Dallas Civic Opera Co., in its second season, will offer three operas in five performances in a festival week, Oct. 31-Nov. 8, at the State Fair Music Hall.

Maria Callas opens the season in a new production of Verdi's "La Traviata," Oct. 31 and Nov. 2. She will sing "Cherubinis "Medea" Nov. 6 and Nov. 8 for the first time in the U. S.

Teresa Berganza, new Spanish contralto, will make her American

in the U.S.
Teresa Berganza, new Spanish contraito, will make her American debut Nov. 4 in "I-Italiana in Algeri." This Rossini work, not heard in the U.S. since 1919, was revived here last year and is being repeated by request. Berganza will also sing "Neris" to. Callas' "Medea."
Casts will include Paolo Montarsolo, Gluseppe Taddel, Nicola Montit, Jon Vickers, Peter Binder, Judith Raskin and Mary MacKenzle. Stage director is Alexis Minotis, assisted by Franco Zeffirelli. Jean Rosenthal is production manager and lighting director.
Alberta Masiella will direct the Civic Opera Chorus and the Dallas Symphony Orchestra will be batoned by Nicola Rescigno, who conducted Maria Callas' five "Travlatas" in London in June for the 100th anni celebration of the Covent Garden Royal Opera House.

New civic-sponsored opera company here is underwritten by 50 local industrialists

Walter Kerr, of the N. Y. Herald Tribune, is the best of the seven first-string daily newspaper critics in New York as a barometer of a show's boxoffice chances. Brooks Atkinson, of the Times, and Richard Watts Jr., of the Post, are runners-up, not necessarily in that order.

That's the conclusion of the Post, are the conclusion of the Post, are runners-up and the conclusion of the post
runners-up, not necessarily in that order.

That's the conclusion reached by the head of a small legit investment syndicate, on the basis of an elaborate, various-categories analysis of "right" and "wrong" critical opinions for the 1957-58 Broadway season. The syndicate head prefers to remain anonymous (he hopes to become a producer some day, and fears possible reprisal from a poorly-rated critic), but he has circulated his findings among the investor members of his group.

All reviews were rated "right" or "wrong" according to whether or not they agreed with the box-office fate of the show—that is, whether it has recouped its investment. The "right" or "wrong" designations follow the form of the critics' boxscore formerly published annually by VARIETY.

However, this analysis goes con-

lished annually by VARIETY.

However, this analysis goes considerably further, tabulating the reviews in different classifications—such as whether the show was a straight play or musical and, in sub-categories, whether a hit or flop. The seven crities whose reviews were tabulated, besides Kerr, Atkinson and Watts, included Frank Aston, World-Telegram & Sun; John Chapman, Daily News; Robert Coleman, Mirror, and John McClain, Journal-American.

There were 51 shows covered in

There were 51 shows covered in (Continued on page 148)

Compromise Rates For Krim Bros. Operation Of New Ford Aud., Det.

Ut New Ford Aud., Det.

Detroit, Sept. 9.

A compromise rate schedule for rental of the new Ford Auditorium has reportedly been accepted by the City, a group of legit operators and Sol and Leonard Krim.

The legit operators complained when the Krim brothers, who seek to bring Broadway shows to the auditorium, sewed up a deal for the hall at rates ranging from \$300 to \$500 for matinees and \$400 to \$750 evenings. The theatre men complained this rate would be unfair competition because the Krim fair competition because the Krim brothers would not have to pay taxes on the City-owned audi-

taxes on the City-owned auditorium.

The new rates are a minimum matinee of \$350 and a night minimum of \$500 if ticket sales are less than 1,500. Each ticket over 1,000 would increase the rent by 25c for matinees and 30c for night shows. Under this, a full house would cost \$701 for matinees and \$1,027 for nights.

The proposed Krim contract, for a minimum of 40 performances a year, is being held in abeyance pending approval of the new rates by the Mayor and Common Council.

112 W. German Theatres Play 10-Month Seasons

There are currently 112 theatres operating in West Germany. That figure, released recently by the German Tourist Information Office in New York, covers a total of 113,179 seats in houses that play regular seasons of 10 months or more.

more.
Over 60% of the customers at Over 60% of the customers at these theatres are regular subscribers, while party patronage also comprises a large segment of the audience. Students, incidentally, are offered special seats at reduced prices. A recent audience survey, according to the Tourist office, indicated that 63% of the theatrecture prefer straight along office, indicated that 05% of the theatregoers prefer straight plays, 25% opera and 9½% operettas. There was no indication what the remaining 2½% prefer.

Don't Sell Method Short, Sez Kerr

Anonymous Sponsor For Catawba College Preem

The policy of presenting a new play annually at Catawba College, Salisbury, N. C., is being supported this semester by a grant from an unidentified source. The donation establishes a fund to enable the college's Drama and Speech Dept., headed by Professor B. M. Hobgood, to secure a new script for production during the 1958-59 term.

Besides the collegiate presenta-

Besides the collegiate presentation, the script selected is to be developed for television performance, while a subsequent off-Broadway production is also a possibility. The college performance is slated for a two-week period next April. The play's author is to retain all royalties accruing from the presentation and is also to be paid travel, housing and other expenses during pre-production consultations and rehearsals.

'Music Man' Pays First 210G Profit

"The Music Man," which "The Music Man," which has thus far netted approximately \$360,000 on its Broadway run, is distributing \$210,000 profit this week. It's the musical's first profit divvy and on the basis of the regular 50-50 split between the management and backers gives the latter a 35% return on their \$300,000 investment.

ment and backers gives the latter a 35% return on their \$300,000 investment.

The profit was previously retained by the management to finance the touring edition of the tuner, which opened three weeks ago at the Philharmonic Auditorium, Los Angeles. It has been playing to smash business there, and is scheduled to play San Francisco next, and then embark on a national tour.

As of an Aug, 2 accounting, the profit on the Broadway presentation, was \$267,258. Of that amount, \$134,767 represented production costs for the touring company. A tax reserve, bonds and sinking fund accounted for another \$87, 905, leaving a \$44,586 balance for additional national company costs. The New York company, starring Robert Preston, has been clearing around \$18,000 weekly on steady capacity business and is figured to have piled up another \$90,000 profit since the August statement. The Meredith Willson musical, produced by Kermit Bloomgarden and Herbert Greene (in association with Frank Productions, Inc.), is currently in its 39th week at the Majestic Theatre, N.Y.

JOHN OSBORNE BACKS OWN MUSICAL COMEDY

OWN MUSICAL COMEDY

London, Sept. 2.

John Osborne has written a musical comedy and will put up his own money for its production. He has been unable to find backers for the show. Even the English Stage Co., which has flourished on his plays and will stage his next three is not interested in Osborne's new venture. It previously presented his "Look Back in "Anger," "The Entertainer" and "Epitaph of George Dillon."

Neville Blond, chairman of the English Stage Co., said of the musical, "It is no good at all."
George Devine, the company's director, said they might be interested if Osborne would rewrite it. Osborne insists that the reason for the turn-down of the show, which is a comedy of manners with music

osucrue misists that the reason for the turn-down of the show, which is a comedy of manners with music by Christopher Whelan, is that the Royal Court Theatre is too small to stage it.

Singer Mabel Mercer will launch a series of "Monday Nights at Nine" at the Cherry Lane Theatre, N. Y., next Oct. 6.

On the question of the contribution of the director to last season's Broadway shows, as well as on the place of The Method, the New York critics have a characteristically wide range of attitudes. That's annual questionnaire on the Broadway season. way season.

way season.

One of the queries to the firststringers noted a seeming dearth
of director-trademark show during
the season, plus a number of hits
staged by newcomers, and wondered if their was any significance.
"I don't see any particular significance," answered Walter Kerr, of
the Herald Tribune. "We seem to
be going through a mellow, reminiscent, nostalgic period of playwriting (everything seems to be
happening in nooks and corners of
1913) and this may account for the
lack of bold directorial accent.
"Take Elia Kazan directing

lack of bold directorial accent.

"Take Elia Kazan directing
The Dark at the Top of the Stairs,"
for instance. He's got to hold himself down to do the play, and it's
obviously a struggle," the HeraldTrib aisle-sitter went on. "Perhaps ditto for Joshua Logan and
'Blue Denim.' Too much emphasis,
too much personal signature and
you've knocked the porcelain off
the shelf. It must be hard for
these people to half-erase themselves, and I'm not really eager
to see them do it.

"The influx of television direc-

to see them do it.

"The influx of television directors is obviously a healthy thing. They may, paradoxically, face almost the opposite problem—the absence of a personal signature. Once you've done 60 or 100 television shows of all kinds you've probably become a highly skilled craftsman without a noticeable thumb-print. I don't mind a bold flourish so long as the play is (Continued on page 148)

Who Cares About Raps At Critics? Not Oracles: Claim Attacks Backfire

Were the relatively few and rather quickly forgotton public attacks on the New York drama critics last season an indication that the theatre is growing up or growing old? The critics themselves, who generally incline to take an interest in the subject of critics and their attackers were

selves, who generally incline to take an Interest in the subject of critics and their attackers, were apparently little concerned by such incidents last season.

Except for the Dorothy Kilgallen-Dick Kollmar radio attack on Times critic Brooks Atkinson last winter and the "incompetent drunk" accusation that playwight Paddy Chayefsky was reported (and denied) to have made during a lecture at Harvard, there was a dearth of critic-baiting, it was noted in one of the queries of VARIETY's annual poll of the New York first-stringers on various aspects of the Broadway season.

Is the theatre becoming soft? Would a sort of criticism-of-the-critics series of articles serve a useful purpose? The first question drew a varlety of replies, but most of the alsie-sitters ignored the second.

On the subject of attacks on criticis, Atkinson observed, "From where I sit, the battle seems to be as hot as ever." Richard Cooke, of the Wail Street Journal, figured, "The critics this time happened to rub things the right way, hitting (Continued on, page 148)

Friends Raise Coin For

Friends Raise Coin For Richard Woolley Drama

London, Sept. 9.
Friends of author Richard Woolley have raised \$2,800 towards the production costs of his first play, "No Love Lost." The drama's about race discrimination in South Africa. Cleo Laine, Negro vocalist-actress, will play the lead. The show will have an immediate try-out at Cardiff.
Woolley, part and the show the should be should b

Woolley, part-owner of a garage, has enlisted fellow-directors, a local doctor, builder and inn-keeper among his angels.

Dance Reviews

Ballets: U.S.A.

Leland Hayward presentation of four lets beforeme Robbins. Features Inches Peatures Mithers, Beryl Towbin, Joan Van den. Tom Abbott, Bob Bakanic, Genevin, John Jones, John Mandia, James White, Toddelender, Choreography, Robbins, multiple and production supervisor, Jean senthal;

Rosenthal;
"3 x 3"; music, Georges Auric; decor
and lighting, Jean Rosenthal; costumes,
Irene Sharaff; oboe, William Criss; bassoon, Loren Glickman; clarinet, Emery

Irene Sharan; obce. Wilman Criss, barson. Loren Glickman; clarinet, Emery Boon. Loren Glickman; clarinet, Emery Brill, Export, op. Jazz"; music, Robert Prince; decor, Ben Shahn; costumes, Shahn and Florence Klotz.
"Afternoon of a Faun"; music, Claude Debussy; decor and lighting, Jean Rosenthal; costumes, Irene Sharafi; Pithe Concert": music, Frederic Chopin; corclestration. San Frederic Chopin; corclestration. San Jazze Jenes Sharafi; plants, Belty Waldberg.

at Albin Theatre, N.Y., Sept. 4, '58; 36.00 top.

Any lingering doubt about the size of the Jerome Robbins chore-ographer and stage director talent are thoroughly dispelled by his "Ballets: U.S.A." This is the dance program that set ballet Europe on its ear this last summer when produced at Spoleto, Italy, and subsequently at the Brussels World's Fair.

Broadway and film producer I.

Fair.

Broadway and film producer Leland Hayward has had the good judgment to import "Ballets: U.S.A" back to its native heath, opening it at the Alvin Theatre, N.Y., or one of those advertised "limited runs" that ought to achieve hit status.

The company was found and

achieve hit status.

The company was formed specifically for the summer '58 overseas assignment, yet Robbins has quickly molded it into an homogenous unit. Numbering 16 dancers, with Todd Bolender as an added feature, the corps has a purpose and esprit that usually comes only after long association. Not only do they superbly fulfill Robins' exacting demands, they work with a youthful excitement synonymous with theatrical freshness.

The program is primarily a round

mous with theatrical freshness.

The program is primarily a round robin of Robbins. A locally familiar piece is "Afternoon of a Faum," which has also been part of the N.Y. City Ballet's repertoire. The narcissistic pas de deux to Deussy's almost too familiar music is deneed by Wilma Curley and Jav Norman. Both acquit themselves well enough, but may feel with the audience that in a program of otherwise such vibrant scope, this interlude is merely a marking of time.

The opening number "3x3," sub-

with the audience that in a program of otherwise such vibrant scope, this interlude is merely a marking of time.

The opening number "3x3," subtitled aptly enough, "A Curtainraiser," is a delightful improvisation to the now whimsical, now plaintive, accompaniment of a wind trio. With outsize top-hats, sitting on high stepladders, oboist William Criss, bassoonist Loren Glickman and clarinetist Emery Davis solemnly play the Georges Auriemusie while three girls and three boys, each carrying an orange stool, caper joyously. The work's very artlessness is its trimuph.

"N.Y. Export, op. Jazz" is second on the bill and unquestionably the highlight. A spontaneous creation to Robert Prince's "Jazz Concert," it is a happy synthesis of modern jozz movement in terms of a group of young urban Americans. Before Ben Shahn's vivid decor of now a roottop, now a handball court, now a sea of television antennas, the company dances a five-part ballet that is a marvel of invention, a vital creation that virtually crystellizes its era. It features two pas dedux' that are finely danced by Patricia Dunn and Jay Norman, and Wilma Curley and John Jones, but here, as elsewhere, it is primarily the Robbins' mind and the company's total execution that provides maximum impact.

The festivities close with a refurbished satire, "The Concert," in which, to Hershy Kay's orchestration of Chopin music, music-goers and music lovers are pinned as precisely to the wall as are but erflies, which in one etude the company emulates. It is good spoofing and an amiable finale to an eventful program.

Since the fine "3x3" and the brilliant "N.Y. Export" are the first two ballets, the evening inevitably seems afterwards to run devitably seems afterwards to run eventful program.

Robbins has come home to roost, self and to American ballet.

T. S. Eliot's "Family Reunion" will open at the Phoenix Theatre, N. Y., next October 20 as the first in a series of plays by Nobel Prize winners. The presentations will be directed by Stuart Vaughan.

N.Y. City Ballet

N.Y. City Ballet Co. revival of four-slette to the properties of the con-Sectch Symphony. "Square Dance," Scrick Symphony. "Square Dance," Stars and Stripes," Features Paticla Fide Melissa Hayden, Allegra Kent, icholas Magallanes, Roy Toblas, Jacques Amboise, Barbare, Walczak, Carolys-Amboise, Barbare, Walczak, Carolys-chert Living, Hugo Fiorato: ballet mis-ress, Janet Reed; asst. ballat mistress, Jan Kai, At City Center Theatre, N.Y., ept. 2, '56; \$3.80 top.

Chauvinism is regarded as a suspect emotion, but it looks as if in September '58 the American dance world might take obvious and pardonable pride in its own achievements.

In the two most recent Septem In the two most recent Septembers, there have been visitations from the Royal Danish Ballet in "56 and the British Royal Ballet in "57. This year, however, September is American dance month, with the New York City Ballet Company, Jerome Robbins "Ballet: U.S.A." and the American Ballet Theatre all arriving locally within the space of two weeks.

the space of two weeks.

For the opening of its 10th anny year at the City Center, the N.Y. City Ballet has served up a sprightly potpourri of old and relatively new pieces from its repertoire that had first-night dance addicts enthusiastically clapping almost before the moment to be applauded had begun. There was fresh evidence that in a relatively short period as ballet developments go, this has become a first-rate dance company.

The program of the Gould-Rob-

The program of the Gould-Robins "Interplay," Mendelssohn-Balanchine "Scotch Symphony," Corelli-Vivaldi-Balanchine "Square Dance" and Kay-Sousa-Balanchine "Stars and Stripes" that opened the current Center stand was ¿calculated to please, "Interplay," now a callow 13 years old, is still spontaneously, brilliantly fresh in design, and is deffly executed by the octet, with special kudos for fulfilment of its supple rhythmics being earned by Allegra Kent, Roy Tobias and Arthur Mitchell.

The company's nod to classicism,

bias and Arthur Mitchell.

The company's nod to classicism, "Scotch Symphony," while proficiently danced by Melissa Hayden, Andre Eglevsky, Barbara Walczak and the corps, seems somewhat more measured than the balance of the program, and may be handicapped by a somewhat perfunctory performance from the pit. However, the latter is hardly the fault of the enterprising conductor, Robert Irving, who was here last year with the Royal Ballet, but rather of some phlegmatic members of Local 802 who just happen to be at the City Center rather than somewhere else. "Square Dance" and "Stars and

than somewhere else.

"Square Dance" and "Stars and Stripes." both of which were premiered last season, are highlights. The frolicking "Square Dance" called with good humor if not unerring accuracy, by zippy Elisha C. Keeler, is a fascinating showpiece. Patricia Wilde and Nicholas Magallanes use themselves to excellent advantage, with Miss Wilde revealing a personal flavor, bravura and dynamic attack that certainly may be expected to carry her further.

"Stars and Stripes," a Sousa

whalle attack that tertainly may be expected to carry her further.

"Stars and Stripes," a Sousa symphony, is lush. Full of verve, zest and insouciance, with saucy costumes by Karinska, ivid scenery by David Hays, and racily conducted by Hugo Fiorato, it is essentially a heyday for the corps de ballet which has itself a romp. The fourth "campaign" or section consists of a flashy pas de deux by Miss Hayden and Jacques d'Amboise that is a tympanic 4th of July climax.

The N. Y. City Ballet Co. in its 10 years at the City Center has become a local and national asset. These dancers may not be "royal," but they are certainly all-American.

Set Philly House Mgrs.

Set Philly House Mgrs.

Philadelphia, Sept. 9.
Ethelyn Thrasher, assistant to general manager Samuel Handelsman at the Playhouse in the Park, has been named manager of the New Locust, which is being operated this season by William Goldman. Murray Weisberg, former manager of the Shubert-operated Walnut, has been named manager of the same firm's Forrest, succeeding Charles Strakosch, who has moved to New York.

Thomas Strain, veteran Shubert employe, succeeds Weisberg at the Walnut. Harry Mulhern will be back as manager of the Shubert, which is now run by Sam Schwartz for a Minneapolis syndicate, and Joseph Carlin, returns to that post at Goldman's Erlanger.

Wolfe Kaufman In U.S. For Old Vic's U.S. Tour

Wolfe Kaufman, Paris rep for Sol Hurok, got back to the U. S. a day after the impresario last week, and started pronto for San Francisco in preparation of the Old Vic. Co.'s American tour. It opens in Frisco Sept. 14 at the Curran and will travel some 26 weeks in "Hamilet," "Henry V" and "Twelith Night."

Kaufman's management of the tour is a sixmonth fill-in. He returns to his Paris base next winter.

ATPAM Mulling National Strike Against League

A nationwide theatre strike is being threatened by the Assn. of Theatrical Pressagents & Managers. The situation stems from the union's dissatisfaction with the League of N.Y. Theatre's proposals for a new basic contract with the association.

association.

The ATPAM membership will decide at a special membership meeting in New York tomorrow (Thurs.) what action the union should take in relation to the League proposals. The membership can (1) agree to accept the pact offered by the League (2) vôte in favor of continuing negotiations or (3) authorize the union's board of governors to call a strike.

strike.

ATPAM has been negotiating with the League since July 22 for a new pact to replace the three-year agreement that expired Aug. 31. The union is also negotiating with the Shuberts for a new contract to replace the one-year agreement that expired the same date. The Shuberts have been negotiating separate contracts since J. J. Shubert resigned from the League in 1954.

However, it now appears likely that the Shuberts may rejoin the League. That's indicated by John Shubert's attendance at the Shubert's attendance at the League-ATPAM negotiations as an observer. It's also understood he's been sitting in on other League negotiations.

As a result of the one-year constant at the contract at the league of the constant at the league of t

tract negotiated last year with the Shuberts, ATPAM now has a more favorable arrangement with the Shuberts than with the League. The Shubert pact provided better vacation terms than called for in the tion terms than called for in the League agreement and also pro-vided that beginning Labor Day of this year the minimum salary for all house managers out-of-town would be the same as that paid in New York.

New York.
Last year's Shubert-ATPAM contract also raised the house managers scale 5% (except in Boston and Chicago) to the \$165.38 level of the union's contract with the League. In Boston and Chicago the League. In Boston and Chicago the hike was 10% to \$153.07 and in accordance with the terms of the pact, the scale in those cities has now been raised to \$165.38. The Boston and Chicago scale under the terms of the recently-ended League-ATPAM pact calls for a \$146.11 minimum.

"Marriage"

Continued from page 145

ily accept a picture as a live presentation, the producer claims, and this is what he plans to do with "Marriage-Go-Round," perhaps using his own special projection facilities. Gregory, whose most recent pic production was "The Naked and the Dead," with Raoul Walsh for Warner Bros., said that his nationwide contacts can be used to line up a 15-week four with a guaranteed gross of between \$500,000-\$750,000.

Gregory is also planning other

\$500,000-\$750,000.
Gregory is also planning other pic production besides 'Marriage-Go-Round," with Walsh through their Gregwal Productions. But this time, he says, it won't be for a major studio. He says there is no trouble financing such a venture with "enormous amounts of money available both inside this country and outside".

and outside."

He and Walsh plan to go to India early next year to scout locations for a possible film.

Inside Stuff—Legit

Brown's, a new intimate restaurant in Manhattan's East 60s, is owned by talent agent Gloria Safler and 62 backers, including but not limited to many of her show bix clients. The venture is set up as a corporation, with \$50,000 capital, in units of \$100 to \$10,000. Prospective profits will be divided 50-50 between Miss Safler and the investors, among whom are costume designer Irene Sharaff, actresses Arlene Francis, Geraldine Fitzgerald and Faye Emerson, actor Edward Mulhare, singer Lena Horne, comic Henry Morgan, author Robert Paul Smith and film and tv producers Sam Spiegel, Cecil Parker, William Dozier, Ralph Levy and legit producer Saint Subber.

The name for the establishment was suggested by Miss Sharaff, as a way of achieving distinction from the various French and Italian-named spots in the neighborhood.

"Old Chelsea," reported in last week's issue as due for revival in Glasgow, was originally produced in London in 1943 by the late Richard Tauber, who also wrote it and was the star. A reader, M. C. Kuner, of New York, also notes that the show's outstanding song, "My Heart and I," was recorded by Tauber for Parlophone and distributed in the U.S.

Stock Reviews

Jada

Jada
Abingdon, Va., Aug. 31.
Robert Poterfield production of threeact comedy by Faul S. Nathan: staged by
Lyle Dye Jr.; settings. Para S. Nathan: staged by
Lyle Dye Jr.; settings. Para Merca Larged
Tondon Marcie Bubert, At Barler Theatre, Abingdon, Va., Aug. 25, '38.
Jada Carolyn Condono
Jada Carolyn Condono
Berk Marke Marche Manning
Derck Hare Marche Marche
Harold Hobbs Graham Jarvis
All Mitch Ryan
Japanese Aleg Murph
Mrs. Sloat Perry Blackwel
Mrs. Sloat Perry Blackwel
Lawar Parish
Ethel Walta Chandler
Bix Alec Murphy
Bix Alec Murphy
Bix Alec Murphy

"Jada" is a light and amusing "Jada" is a light and amusing stance for what Howard Lindsay calls the raw meat and straight gin standards of today's Broadway, but is acceptable fare for the Barter Theatre and should be a natural for the amateur market.

The Paul S. Nathan play involves an invalid adolescent girl with a vivid imagination and zest for life. The slight story is how she gains the love and interest of her neglectful widowed father through her friendship with a United Nations representative from Iran.

The author has created believ-

United Nations representative from Iran.

The author has created believable and likable characters, with plausible situations and diverting, occasionally poignant dialog. The play has been tastefully produced by the Barter Theatre, with an assist from the deft staging of Lyle Dye Jr.

There are skillful performances by Carolyn Condron as the young heroine, Marcie Hubert as a sophisticated aunt, Mitch Ryan as the Iranian diplomat (except for an unsuitable slouching walk), Graham Jarvis as a successful and lonely business man and Martha Manning as a gay (and conventionally written) socialite. Marg.

Josette

Hollywood, Aug. 29.

Richard Yale Plowman presentation of Plowman-Melner production (Samuel B. 1988). The production of Plowman-Melner production (Samuel B. 1988). The production of the Plow of the Plo

Elora Drake
Constance Simons
Robert Paquin
Hal K. Dawson
Don Spruance
Chuck Niles
Joslane Marbais
David Kramer
Stephen Brantley

"Josette," a comedy with music, is concerned with the problems of a French war bride and her American husband when she comes to live with his family in Iowa. As a hands-across-the-sea story it gives international relations only a rap on the knuckles, and as theatrical entertainment if assays equally low.

The two-act show by Jack Reed and S. J. Byrne, with music and lyrics by Frances Hall, will be a brief tenant at the Ivar Theatre. It was apparently intended primarily as an American showcase for the French singer-actress Josiane Marbais, but it lacks invention and sufficient professional standards to display whatever charm and talent Miss Marbais may possess. Richard Yale Plowman and Samuel B. Melner produced and Reed directed.

There is little plot to the Reed Byrne script except a series of incidents more or less connected with the refusal of the Iowa relatives to accept Miss Marbais a former Parisian cafe singer. The idea that today's worldly Iowan natives would be outraged at associating with a foreign artist is basically unbelievable. Even less comprehensible is the determination of the husband to have Miss Marbais become, as he puts it, "a

plain, honest-to-God American housewife."

The eight or 10 songs by Miss Hall are at least pleasant and more interesting and entertaining than the dialog. But they lack precision or placement, and fail to

precision of placetand, register.

Miss Marbais, said to be a protege of Edith Piaf, is in the tradition of the Parisian singer, plaintive voice, expressive facial and body movement. Perhaps, under other circumstances, she would be more impressive. Nobody in the cast has much chance against the material and its staging. Those who achieve moments, more or less on their own, include Hal K. Dawson, Kay Riehl, Constance Simons, Elora Drake, Don Spruance and Stephen Brantley.

ATS Offers Direct Mail As a Low-Cost Service To Broadway Producers

A move is underway to central-e direct mailings to potential A move is underway to centralize direct mailings to potential Broadway theatregoers in the New York Metropolitan area. The nonprofit American Theatre Society has notified Broadway producers that it has compiled a master list of over 25,000 known theatregoers in that area and is equipped to handle mailings at minimum cost.

handle mailings at minimum cost.

In a letter from Warren Caro,
ATS executive director, it was explained that the organization feels
that the direct mailing service
would be a logical extension of its
services in the areas of subscription and circularization. An accompanying brochure points out that
all the producer has to do is supply the heralds and that ATS
would provide the names and take
care of all handling.

ATS, in establishing the master

care of all handling.

ATS, in establishing the master list, has made its compilation on IBM cards, which provide for machine addressing of mail. The cards will also record what each person attended (drama, comedy, musical), how many times and the total coin spent. The ticket order card is also an IBM card, pre-punched for machine handling. machine handling.

When the ticket order cards are

When the ticket order cards are collated with the master cards all undeliverable mail will be eliminated. Those on the master list registering a low response will be segregated, thus restricting the list to active theatregoers. The number of responses and the resultant boxoffice gross will also be machine tabulated.

'Carousel' Sets Record: Saving Honolulu Season

Road NSG; 'Goldlocks' 42G (7), Phil.; 'Lady' 57G, Chi; 'Howie' 5G (7) in Hub; Jones 15½G, L.A.; 'Fire' \$10,700, Wash.

The road was generally dreary last week. Of three shows that started tryout tours, two registered feebly at the b.o., while business for the other was good. The only sellouts were "Auntle Mame" (Eve Arden) and "Music Man," both in Los Angeles. Receipts were downbeat for most of the other holdover offerings.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated Twith show classification indicates tryout and RS indicates road show.

tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Howie, Wilbur (C-T) (1st wk) (\$4.95 - \$4.40; 1.241; \$32,699). Opened Sept. 2, drew two raves (Hughes, Herald; Sullivan, American) and four pans (Durgin, Globe; Maloney, Traveler; Melvin, Monitor; Norton, Record); almost \$5,000 for first seven performances. Exits next Saturday night (13) for for first seven performances. Exits next Saturday night (13) for Broadway.

CHICAGO

Auntie Mame, Erlanger (C-RS)
(1st wk) (\$6.60-\$5.50; 1.333; \$45.187)
(Constance Bennett). Opened Sept.
2, drew two raves (Dettmer, American; Bradley, Daily, News) and two negatives (Raven, Tribune; Syse, Sun-Times); nearly \$29,500 for first six performances, goes on Theatre Guild-American Theatre Society subscription this week. In for Indefinite run.

My Fair Lady, Shubert (MC-RS) (44th wk) (\$7; 2,100; \$72,979). Over \$57,000. Previous week, slightly underquoted at \$70,000.

Auntie Mame, Biltmore (C-RS)

4th wk) (\$5.50-\$4.40; 1,636; \$51-600) (Eve Arden). Nearly \$51,600.
Previous week, same. Continues through Oct. 4, then plays Frisco.

Mask and Gown, Hartford (R-RS)
(1st wk) (\$4.95-\$4.40; 1,024; \$28,-900) (T. C. Jones). Opened Monday (1) to five favorable notices (Greene, Examiner; Hartford, Mirror News; Jackson, Herald-Express; Redelings, Cilizen-News; Scheuer, Times); almost \$15,500. Continues Times); almost \$15,500. Continues through Sept. 20, then moves to

Chicago.

Musie Man, Philharmonic Aud.
(MC-RS) (3d wk) (\$6.40-\$5.90; 2,670; \$75,500). Nearly \$75,700 on CLO subscription. Previous week, \$75,500. Continues through Sent 27 500. Continues through Sept. then plays Dallas from Oct 4-19.

PHILADELPHIA
Auntie Mame, Locust (C-RS) (1st wk) (\$5-\$4.50; 1,418; \$35,000) (Sylvia Sidney). Opened Sept. 1, drew three brushoff notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin). Grossed almost \$19,000. Exits next Saturday (13) to resume tour.

Exits next Saturday (13) to resume tour.

Goldilocks, Erlanger (MC-T) (1st wk) (\$6; 1,884; \$58,000) (Barry Sultivan, Elaine Stritch). Opened Sept. 2, drew one so-so notice (Schier, Bulletin) and two pans (Gaghan, News; Murdock, Inquirer); almost \$42,000 for first seven performances on Theatre Guild-American Theatre Society subscription. Plays through Sept. 20, then continues tryout in Boston.

SAN FRANCISCO
At the Grand, Curran (MD-T)
(4th wk) (\$6.40-\$5.50; 1,758; \$58,000 (Paul Muni). About \$52,000 on CLO subscription. Previous week), overquoted, was about \$53,500. Folds next Saturday (13), but is announced to be revised and reopened.

WASHINGTON
Handful of Fire, National (D-T)
(1st wk) (\$5.50,\$4.95; 1,677; \$41,
000). Opened Sept. 1 to generally
unfavorable notices; almost \$10,
700 for first eight performances.
Exits next Saturday (13) to continue tryout in Philly.

"Things to Remember," a musical based on the early life of Hans Christian Anderson, is planned for Broadway production next January by C. Scott Gongwer, Lisa Fillman and Maude Franchot. The book and lyrics are by Clyde North and the score was composed by Adam Carroll.

The musical version of "June and the Paycock" will be called "Daarlin' Man."

Is Extending Operation

Framingham, Mass., Sept. 9.
Carousel Theatre, 3,000-seat local musical tent which debuted here this season, has installed a Glass-Heat heating system, believed to be the first such in a canvastop showcase.

vastop showcase.

Producer Charles Caruso says the the new heating system will keep the tent at a comfortable 70 degrees when the temperature outside drops to 40. Carousel is continuing musicals through Sept. 30 in competition with Boston legit theatres.

Shows Abroad

Continued from page 144

A Quiet Corner

Smith ably portrays the tolerant husband.

Smith any portrays the outcame, thusband.

Among the support performances, Christine Taylor shows promise with a sensitive portrayal of the blind daughter, a difficult role. The Charles Baptiste staging makes the most of the slowish pace, and the setting of a Bavarian living-room by Peter Wilson is authentically drab and severe, if somewhat cluttered.

"Quiet Corner" looms as a dead loss at the b.o., although it may have artistic and prestige value.

Gord.

Edward the Second

T. Baxter Somerville presentation (of the condition of th

Robertson: decor. Disley Jones. At Lyric Opera House, Hammersmith. London, Aug. 25, '88; \$1.75 top.

The incongruity of Britain's censorship law is again demonstrated by this production. Christopher Marlowe's historical drama has homosexuality as an integral story element, but because it was written before the censorship system was established it can be shown to the public commercially. "Edward the Second" shows the weak English king neglecting government and antagonizing a powerful group of noblemen because of the favors he shows to Gaveston. a commoner youth. Civil war breaks out, Gaveston is murdered and in revenge, Edward wages new wars, urged on by his new favorite, Hugh Spenser. Queen Isabella deserts the king and becomes the mistress of his chief rival, then fiees to France and sides with her husband's foes. It ends with general murder and mayhem all round. This is a lusty, colorful play, full of wild poetry, and it is given the works by the Marlowe Society, celebrating its 50th anni. This organization, drawn largely from Cambridge Univ. undergraduates, has a tradition whereby its cast remains anonymous. Otherwise, there would be personal notices for the actors who play the King, Queen Isabella, the professional assassinator and Mortimer, chief traitor. Sweepingly produced by Tony Richardson, though sparsely staged, if could well stand up to a limited run in the West End.

SCHEDULED N.Y. OPENINGS

Heatres Set)
BROADWAY
Howie, 46h St. 9-17-59.
Swim in Sas. Lyceum (600-58).
Swim in Sas. Lyceum (600-58).
Touch of the Poet, Hayes (102-58).
Drink to Mes Only, 54th St. (102-58).
Solidilecks, Luni-Fontame (102-9-58).
Suris Wong, Broadmurst (10-13-58).
Make a Million, Playhouse (10-13-58).
Make a Million, Playhouse (10-13-58).
Make a Million, Playhouse (10-12-58).
Pleasure of His Co., Longacre (10-22-58).
Man in Dog Suft, Coronet (10-30-58).
Cray October, Alvin (wk. 11-3-58).
Man in Dog Suft, Coronet (10-30-58).
Flume de ma Tante, Royale (wk. 11-3-58).
George Dillon, Golden (10-16-58).
Flume de ma Tante, Royale (wk. 11-3-58).
Flume de ma Tante, Royale (wk. 11-3-58).
Flume de Warm, Morosco (12-4-58).
Old Wind & Warm, Morosco (12-4-58).
Old Wind & Warm, Morosco (12-4-58).
Old Wind & Warm, Morosco (12-4-58).
Flume de March (12-18-58).
Redhead, 46th St. (2-5-59).

Whoop-Up, Shubert (22-18-58).
Redhead, 46th St. (28-58).
OFF-BROADWAY

Egg and 13 an Hus (3-10-58).
Beacher, 13 an Hus (3-10-58).
Beacher, 14 an Hus (3-10-58).
Beacher, 15 an Hus (3-10-58).
Beacher, 16 an Hus, Orpheum (9-23-58).
Heloise, Gate (9-24-58).
Lut, 4th St. (9-23-58).
Deathwarth, 16 (9-23-58).
Deathwarth, 16 (9-23-58).
Deathwarth, 16 (9-23-58).
Golden Six, 16 (17-58).
Golden Six, 16 (17-58).
Said Days, 15 arbiton-12 an Hus (13-18-58).
Cock Abosollo Cock 16 (11-18-58).
Man Who Never Died, 2an Hus (11-19-58).

Form British Group To Save Menaced Theatres

Save menaced ineatres
London, Sept. 9.
Because of the number of
theatres which have gone dark recently, an organisation called the
Council for Theatre Preservation
has been formed in London. Its
job will be to ensure that proposals
concerning the future of any
theatre are considered by a body
able to give an informed opinion.
The CTP council members include Donald Wolfit, J. D. Priestley,
Hugh Casson, Bronson Albery,
John Betjeman, Lord Silkin,
George Devine and Osbert Lancaster.

Lotsa B'way Plays Set For Rome This Season: Also Plenty in Paris

Also Plenty in Paris

Rome, Sept. 2.

Plays of U. S. offgin appear likely to dominate the local legit scene again this season. Such current Broadway entries as "Two for the Seesaw," "Look Homeward, Angel" and "Dark at the Top of the Stairs" are scheduled for production here during the 1958-59 semester. Also slated is the Albert Camus adaptation of William Faulkner's "Requiem for a Num," while Eugene O'Neill's "A Touch of the Poet" is a possibility.

"Seesaw" is skedded for production by the company headed by Anna Proclemer and Girogio Albertazzi. The same unit will also present "Requiem for a Num" (which is scheduled to preem on Broadway this season—Ed.) "Angel" is on the production sked of the Lilla Brignone-Salvo Randone company, while "Stairs" is due for presentation by the Dullo-Guarnieri-Falk troupe.

A production of "Poet" (which also preems this fall on Beoadway—Ed.) is planned by the Eva Magni-Renzo Ricci company. Last season a profusion of American-originated plays was highlighted by "A View from the Bridge" and "Diary of Anne Frank."

Lars Schmidt Plans

Lars Schmidt Plans
Paris, Sept. 2.
Swedish producer Lars Schmidt
is planning to present four U.S.originated plays here during the
new season. His sked includes two
current Broadway entries, "Two
for the Seesaw" and "Look Homeward, Angel." Also contemplated
is William Saroyan's "The Time of
Your Life," which it's believed, has
never been done here, and Reginald Rose's "Twelve Angry Men."
"Men." first presented in the

"Men," first presented in the U.S. on television, was subsequently made into a film. However, it's ly made into a film. However, it's never been done as a Broadway play. Besides the American product, Schmidt is also planning a production of Jean Genet's "Le Balcon." One of his future projects, two or three years from now, is a French version of "My Fair Lady," with Jean Marais and Colette Renard as stars.

Schmidt, who's engaged to Ingrid Bergman, has clicked here in recent seasons with productions of "Cat on a Hot Tin Roof," "Tea and Sympathy," in which Miss. Bergman starred, and "Diary of Anne Frank" and "Britannicus."

Touring Shows

(Sept. 8-21)

At the Grand (tryout) (Paul Muni)—
Curran, S.F. (8-13, closes) (Reviewed in VARIETY, July 9, '58)

Auntle Mame (Eve Arden)—Biltmore, LA. (8-20)

VALUE Mame (Eve Arden)

Auntile Mame (Constance Bennett)

Auntile Mame (Constance Bennett)

Frianger, Chi (continues indefinitely),

Auntile Mame (Sylvia Sidney)—Locust,

Philly (6.15) (overas, Charlotte, N.C., (15-16);

Philly (6.15) (overas, Charlotte, N.C., (15-16);

Richmold (19-20).

Administration of the control of the

(9-13); National, Wash. (15-20).

Goldilocks (tryout)—Erlanger, Philly (Spandful) of Fire (tryout)—National, Wash. (6-13); Locus, Philly (15-20) **Reviewed in VARIETY, Sept. 3, '53).

Hewis (tryout)—Wilbur, Boston (3-13).

Mask and Gown CT. C. Jones)—Hart Music Mas. (2d Co.)—Shubert, Chi (continues indefinitely): (15-20).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely): (15-20).

In Common of the Profit (15-20).

Romanoff and Julief—Royal Alexandra, New Haven (17-20).

Swim in the Section of the Post (tryout) (Faller).

Tauch, of the Post (tryout) (Faller).

Tauch, of the Post (tryout) (Helen Hayes, Betty Field, Eric Portman, Kim Stanley)—Shubert, New Haven (6-13); Colonial, Boston (15-20).

World of Surie Weng (tryout)—Shubert, Boston (11-20).

Post-Labor Day Lull Belts Bway; 'Jamaica' 38G, 'Say' 30G, 'Angel' 23G, 'Campobello' \$32,100, 'Seesaw' \$27,200

Empire, Portsmouth, Eng., To Become Supermarket

To Become Supermarket
London, Sept. 9.
Another British provincial theatre has been lost to the inroads of commerce. The Empire, in Portsmouth, shuttered Aug. 30 and will be turned into a supermarket. The price was \$133,000.

W. F. Coles, managing director and chief shareholder of the theatre company, reweals that the house was not losing money. "But," he explains, "faced with falling profits, the competition of tv and a lack of suitable touring shows, we felt unable to refuse this attractive offer."

Barns Sag, More Close; 'Capt.' 18G, Wallingford; 'Sept. Tide' 13½G, Philly

It was rough going last week for the stock operations that continued past the normal Labor Day closing. Receipts dropped substantially at practically all the spots.

Estimates for Last Week

Estimates for Last Week
Parenthetical designations for
stock are the same as for the road,
except that (TS) indicates Touring Show and (LP) indicates Local
Production. Engagements are for
single week unions otherwise noted.

Tents

PHILADELPHIA
Playhouse in the Park (\$3; 1,436; \$26,000). September Tide (D-TS) (Ann Harding, Gig Young), season finale, over '013.500. Previous week: Hole in the Head (Hal March), \$15,800.

WALLINGFORD, CONN.
Oakdale Musical Theatre (\$4.80;
2,150; \$47,000). Oh Captain (MC-LP) (Denise Darcel), about \$18,000.
Previous week: Burlesque (Dan Dailey), \$31.000. Current: Fanny.

Large Hardtops

STRATFORD, CONN.
Shakespeare Festival (55; 1,453; 45,000). Hamlet - Midsummer Night's Dream-Winter's Tale (Rep. LP) (12th wk), over \$36,500. Previous week: same repertory, \$42,700. Current: same, season finale.

STRATFORD, ONT.
Shakespeare Festival (\$5; 2,196; \$61,912). Henry IV-Much Ado About Nothing-Winter's Tale (Rep-LP) (11th wk), over \$40,900. Previous week: same repertory, \$57,000. Current: same, season finale.

SMALLER HARDTOPS

SMALLER HARDTOPS
CHICAGO
Drury Lane Theatre (\$3.50; 485; \$9,800. Affairs of State (C-LP) (1st wk) (Constance Moore, Connie Lembke), about \$3.300. Previous week: Oh Men, Oh Women, \$7,900. Current: Affairs of State.
Hinsdale Summer Theatre (\$3.50; 333; \$15,000). Waltz of the Toreadors (CD-TS) (2d wk) (Claude Dauphin), season finale, about \$5,000. Previous week: same show, \$4,800.

MILLBUEN, N. J.

Paper Mill Playhouse (\$3.90; 972; \$18,500). Separate Tables (D-TS) (4th wk) (Basil Rathbone, Geraldine Page), about \$8,000 for seven performances. Previous week: same show, \$13.500. Current: Student Prince.

NEW HOPE, PA.

Bucks County Playfrouse (\$2.50;
432; \$7,818. Frenzy of Peace and
Quiet (C-T-LP) (2d wk), about
\$5,000. Previous week; same show,
\$7,300. Drew five favorable local
reviews (Philly Bulletin and Inquirer, Trenton Times and New
Hope Gazette and News). Current
Children's Hour.

SKOWHEGAN, ME. Lakewood Theatre (\$2.50; 1,087). Cat on a Hot Tin Roof (D-TS) (Diana Barrymore), season final, \$8,024, house record for a closing

The perennial post-Labor Day dive slugged Broadway last week. Business tumbled for all but the two steady sellouts, "Music Man" and "My Fair Lady," The situation is expected to improve this week.

is expected to improve this week.

There were only 13 shows on tap
last week, with the same number
current. Of these, two are skedded
to take off for the road, one next
Saturday (13) and other the following Saturday (20). The first of
the new season's entries is scheduled to preem next Wednesday (17).

used to preem next weenesday (11).

Estimates for Last Week
Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera)

Other parenthetic designations Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights) number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Balls Are Ringing Shuhart (MC)

t.e., exclusive of fares.

Bells Are Ringing, Shubert (MC) (90th wk; 716 p) (\$8.05; 1,453; \$58,-101) (Judy Holliday). Almost \$43,900. Previous week, \$53,300.

Dark At the Top of the Stairs, Music Box (D) (40th wk; 316 p) \$5.75-\$6.90; 1,010; \$33,000). Over \$21,100. Previous week, \$23,100.

\$21,100. Previous week, \$23,100. Jamaica, Imperial (MC) (39th wk; 308 p) (\$8.35; 1,427; \$63 000) (Lena Horne, Ricardo Montalban). Al-most \$38,000. Previous week, \$44,-200.

200.

Look Back in Anger, Golden (D)
(49th wk; 391 p) (\$5.75; 800; \$25,152). Over \$13,500 on twofers.
Previous week, \$14,500 on twofers.
Exits Sept. 20, to tour.

Look Homeward, Angel, Barrymore (D) (41st wk; 324 p) (\$6.90;
1,076; \$40,716) (Miriam Hopkins).
Almost \$23,000. Previous week,
\$25,500.

Music Man, Majestic (MC) (38th

\$25,500.

Music Man, Majestic (MC) (38th wk; 300 p) (\$8.05; 1,626; \$63,658) (Robert Preston). Another \$69 400.

My Fair Lady, Hellinger (MC) (130th wk; 1,035 p) (\$3.05; 1,551; \$68,210). Steady at \$69,400.

Romanoff and Juliet, Plymouth (C) (48th wk; 380 p) (\$5.75-36.25; 1,062; \$36,625). Nearly \$16.760 on twofers. Previous week, \$18 300 on twofers. Exits next \$2^{\circ} urday (13), to tour.

Say. Darling. ANTA (MD) (23d

Say, Darling, ANTA (MD) (23d wk; 180 p) (\$7.50; 1.185; \$50.400) (David Wayne). A most \$30.000. Previous week, \$33,000.

Previous week, \$33,000.

Sunrise at Campobello, Cort (D) (32d wk; 252 p) (\$6.90; 1.155; \$37,500) (Ralph Bellamy). On r \$32,100. Previous week, \$36,800.

Two for the Seesaw, Booth (CD) (34th wk; 258 p) (\$6.90; 780; \$31,700) (Dana Andrews). Almost \$27,200. Previous week, \$29,100.

200. Previous week, \$29,100.
Visit, Morosco (D) (12th wk; 93
p) (\$6,90; 946; \$37,500) (Alfred
Lunt, Lynn Fontanne). Over
\$24,300. Previous week, \$26,670).
West Side Story, Winter Garden
(MD) (50th wk; 396 p) (88,05; 1,404;
\$63,203). Almost \$45,900. Previous week, \$49,900.

Off-Broadway Shows

Blood Wedding, Actors Play-house (3-31-58). Boy Friend, Cherry Lane (1,25-

Boy Friend, Cherry Lance 3, 58).
Chaparral, Sheridan Sq. (9-9-58).
Children of Darkness, Circle in the Square (2-28-58).
Comic Strip, Barbizon Plaza

(5-14-58). Barbizon Piaza (5-14-58). Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58)

Playboy of the Western World, ara (5-8-58). Tara (5-8-58). Threepenny Opera, deLys (9-20-

55).
Ulysses, Rooftop (6-5-58).
Waiting for Godot, York (8-5-58); closes next Saturday (13).

The Eaves Costume Co. has es-Cat on a Hot Tin Roof (D-TS)

(Diana Barrymore), season final, \$3,024, house record for a closing week.

WESTPORT, CONN.

Country Playhouse (\$4.40; 761; \$17,500). Sweet and Sour (D-T-TS) (Melvyn Douglas), estimated \$16-00. Previous week: Third Best Sport (Celeste Holm), \$17,000. Current; season finale, Holiday For Lovers.

The Eaves Costume Co. has established two annual legit awards, to be presented with the cooperation of and in accociation with the Assn. One award of a \$1,000 will \$17,500. Sweet and Sour (D-T-TS) on the university, college or community theatre level and the other vidual or group functioning in the first control of the contr

Susan Oliver Can't Hide Her Age

LEGITIMATE

FDR's Congratulatory Letter to Her Father Dates Her: Actress Also Has 'Not Candidate' Statement

Susan Oliver must be just about the only actress in the world who had a congratulatory letter from Franklin D. Roosevelt before she was born. The communication was not sent to her, but to her late father. George Gercke, at that time the Albany correspondent for the old N.Y. World and a friend of the

Mis. I. worin and a friend of the then Governor.

Miss Oliver, now the femme lead of "Look Back in Anger," treasures the congratulatory letter and other of the late President's letters and papers left by her father. These include the pencilled notes, in FDR's handwriting, of an intended statement declining to be a candidate for the Democratic Presidential nomination. That was apparently written in the spring of 1932, and was actually issued only a short time before Roosevelt received the nomination that led to his election for the first of four terms as President.

The congratulatory letter, on the

terms as President.

The congratulatory letter, on the stationery of the Executive Mansion at Albany, was sent to Gercke and his wife in Paris, where the newspaper man was staying at the time. Roosevelt, having learned of the impending birth, wrote to express his pleasure and good wishes. Shortly afterward, while FDR was in Paris on vacation, he wrote the nomination-disclaiming statement and gave the original copy to Gercke.

Gercke.

Miss Oliver, whose real name is Charlotte Gercke, was born in New York the following spring ("I'll never be able to conceal my age," she says). After the sale and absorption of the World with the N.Y. Telegram, Gercke was with the St. Lawrence River Power Commission, then became a film writer-director for Louis de Rochmont and Pare Lorenz and finally represented the State Dept. in the Far East. He died early this year. Miss Oliver is a fifth generation

Far East. He died early this year.
Miss Oliver is a fifth generation
trouper, her mother having acted
at Hedgerow Theatre, at Moylan,
Pa., under the name Ruth Hale
Oliver. In the same company was
Sol Jacobson, now a Broadway
pressagent, who for a time early
this summer was doing publicity
for "Look Back in Anger" and, of
course the new actress Oliver.

this summer was doing publicity for "Look Back in Anger" and, of course, the new actress Oliver.

The actress' mother never pursued a stage career, but became a freelance writer, and now specializes on astrology subjects for magazines. But the Oliver family is closely identified with Hedgerow Theatre, having provided the rentree land and old grist mill site and later deeding the property to the project founded and directed for many years by Jasper Deeter.

Susan Oliver's great grandfather.

ior many years by Jasper Deeter.
Susan Oliver's great grandfather,
James Scott, was a wellknown
British actor and her grandmother,
Margaret Oliver, was a playwright
(they still get royalties for amateur
performances of her plays) and
amateur actress. Her grandfather,
L. Stauffer Oliver. the President amateur actress. Her grantiaties, L. Stauffer Oliver, the President Judge of the Court of Common Pleas, in Philadelphia, several years ago was offered the Demo-cratic nomination for Mayor of the

city.

The Democrats were figured cinch winners that year, so the nomination was regarded as tantamount to election. Judge Oliver, declined the bid, however, largely because of his age (he's nearly, 80); and Richardson Dilworth, who was nominated, was subsequently elected. Oliver is about to resign his judgeship, but plans to return to private law practice rather than retire.

Miss Oliver, incidentally, is not going on tour with "Anger," so she will withdraw from the cast

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Legit Bits

"Caligula and Three Other Plays," by Albert Camus (the others are "The Misunderstanding," "Stage of Siege" and "The Just Assassins", will be published Sept. 15 by Knopf.

"Stage of Siege" and "The Just Assassins"), will be published Sept. 15 by Knopf.

Paddy Chayefsky returned last Friday (5) from Europe with the completed screenplay of his legit-from-tw hit, "Middle of the Night." While abroad he attended the London premiere of his film original, "The Goddess."

Alexander R. Barron, legit company manager, and his wife, Joan De Keyser, of the Theatre Guild subscription department were due back yesterday (Tues.) from a brief Bermuda vacation.

Ed Parkinson will be advance pressagent and Ed Perper company manager for S. Hurok for the U.S. Canadian tour of Her Majesty's Grenadier Guards Regimental Band and Massed Pipers and Highland Dancers of the Scots Guard.

Jason Robards Sr., who will make his legit return in a featured role in "The Disenchanted," starring Jason Robards Jr., weekended recently at Stratford, Ont., where his son is appearing in the Shakespeare Festival.

Robert Weiner, who will make his Broadway producer debut as co-presenter with Emmett Rogers of "Tall Story," returned last Friday (6) from a week's no-telephone cruise to Nassau.

"Three Plays," by Gabriel Marcel ("A Man of God." "Ariadne" and

cruise to Nassau.

"Three Plays," by Gabriel Marcel
("A Man of God," "Ariadne" and
"The Funeral Pyre"), will be published Sept. 18 by Hill & Wang.
"The English Dramatic Critics,"
1660-1932, edited by James Agate,
will be issued the same firm Sept.
19.

The Playwrights Co. office will be moved shortly before Oct. 1 from its Broadway location to the Squibb Bldg., where it will be under the same roof with the realty operations of its principal member, Roger L. Stevens.

"Scandal and Parade," a study of French dramatist Jean Cocteau by Neal Oxenhandler, is on the fall publication list of the Rutgers Uni. Press. On the same list is "Eugene O'Neill and the Tragic Tension," by Doris V. Frank.

Producer Richard Myers will

publication list of the Rutgers Unityress. On the same list is "Eugene O'Neill and the Tragic Tension," by Doris V. Frank.

Producer Richard Myers will compose the music for Lawrence Holofcener's book and lytics for "It's a Wonderful Life," a musical version of the Frank Capra film, in which James Stewart starred. No producer is set, for the stage edition.

Fred Sadoff, American actor-director, who's been working as an assistant director at Stratford on Avon, England, returns to New York tomorrow (Thurs.).

Robert Ganshaw is pressagenting the David Clive and Robert Herrmann projected Broadway production of Victor Wolfson's "A Father Once Removed"

Hartney Aril::ir and Nat Stevens have postponed their projected Broadway production of "The Legend of Lizzie" from Oct. 6 to next November or December.

Choreographer John Heawood will cryate the dances and handle the estaging for "Demi-Dozen" a two-act nitery revue slated to open Oct. 2 at Julius Monk's Upstairs at Downstairs, N. Y.

Ugo Betti's "The Burnt Flower Bed," which was presented in English at the Arts Theatre, London, is slated for off-Broadway production and Arthur Shaw, with Lion directing.

Robert Mulligan will stage "Lauretter," which Alan Paluka plans to present on Broadway next January.

"Back to Back" will be the overall title for David Susskind and Albert Selden's projected Broadway production of "The Dock Brief."

Allan Buckhantz and Mitchell May 3d are planning a Broadway production of "The Happy Town," a musical by Buckhantz, Harry Haldane and Gordon Duffy, Buckhantz, at v director, will double as stager.

To Build New Outdoor Theatre at Ashland, Ore.

Theatre at Ashland, Ore.
Ashland, Ore., Sept. 9.
A longrange fund drive is being launched locally to rebuild the Oregon Shakespearean Festival Theatre here. The initial aim of the campaign is to raise sufficient funds to put in a new stage before rehearsals for next season's outdoor program get underway.

The State Fire Marshall has declared that the condition of the wooden stage, built in 1947, is a danger to the actors and staff. In recent years there has also been frequent water damage to costumes and lighting stored in the structure.

Directors

= Continued from page 145 =

right for it (and vice versa). You don't miss Peter Brook's contribution to "The Visit"—it's all over the stage."

Brooks Atkinson, of the Times, cited notable director contributions in "The Visit." "The Rope Dancers," "Mary Stuart," "The Chairs" and "The Lesson," "Endgame," "The Firstborn" and "Blue Demin." Ethel Colby, of the Journal of Commerce, replied, "Those new directors on Broadway are actually old hands via their television affiliations, and nowhere else are their demands more inclusive." Jack Gaver, of the United Press International, commented, "I'm always happy to see a play which is expertly staged yet not pushed out of focus by some director's determination that the public shall recognize, no matter what, that it was directed by John Doe, or whomever."

Asked whatever became of The Method, the critics had a wide variety of reactions. Said Emory Lewis, of Cue mag, "It's still here and it's maturing." Robert Coleman, of the Mirror, recalled, "As the late Laurette Taylor once told me, The Method boys are girls leave their best performances in the dressing rooms." Henry Hewes, of the Saturday Review, answered, "There is more use of Method but less talk about it."

"The most genuine manifestations of The Method," declared Atkinson, "are and always will be a vital part of the theatre." In contrast, asserted Frank Aston, of the WorldTelegram & Sun, "The Method met the fate deserved by all diseases," And Kerr predicted, "We'll be hearing from The Method again next season. There are always pauses in creative work, and I wouldn't sell it short."

"There has always been too much balderdash in public print on the subject of The Method," wrote Thomas Dash, of Women's Wear Daily, "Actually, the great actors of the past and present have unconsciously employed the techniques of The Method. The difference is that they did not have to take lessons at a school and in a formal way. They just practiced The Method by instinct or intuition."

Gaver remarked, "The Method is still around. The trouble is that too much was m

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Ah, Qualis Folie, Wint. Gard. (6-28-58). Any Other Folie, Windham's (12-18-5). Boy Freind, Wyndham's (12-18-5). Boy Growing Up, Globe (9-28-58). Breath of Spring, Duke York's (3-36-58). Breath of Spring, Duke York's (3-36-58). Bruhaha Aldreyd, (6-27-58). Expresse Bonge, Saville (4-23-36). Expresse Bonge, Saville (4-23-36). Five Finger Exercise, Comedy (7-16-58). Five Finger Factor (4-28-38). Firm Lab Douce, Lyric (7-17-38). Mousetrap, Ambassadors (11-25-52). Mousetrap, Ambassadors (11-25-52). Mousetrap, Ambassadors (11-25-52). Mousetrap, Ambassadors (11-25-52). Speaking of Murder, St. Mart. (6-4-58). Party, New (5-28-58). Speaking of Murder, St. Mart. (6-4-58). Speaking of Murder, St. Mart. (6-4-58). Where's Charley, Palace (2-20-58). You Can Have Body, Vir. Pal. (6-2-58). *iransferred ULED OPENINGS re's Charley, re's Can Have Body, Vic.
Can Have Body, Vic.
Scheduled OPENINGS
SCHEDULED OPENINGS
He Mame, Adelphi (9-10-58),
(9-16-58). **Irans/erreu.

Aunthe Chebe. Adolphi (9.10.62).

Talk of Town, Elipp. (9.11.53).

Garden District, Arts (9.16.58).

Mary Stuart, Old Vic (9.17.58).

Mary Stuart, Old Vic (9.17.58).

Long Day's Journey, Globe (9.24.58).

Edge Taltesman, Campbridg (9.25.58).

Shadow Edge Chebe.

CLOSED LAST WEEK

Merry Widow, Coliseum (7.31.58).

Trial Mary Dugan, Savoy (7.2.58).

Kerr 'Rightest' Critic

Continued from the analysis, including 41 straight plays (10 hits and 51 flops) and 10 musicals (four hits and six flops). On that basis, the hit average was 40% for musicals against 24.4% for straight plays.

Following are the syndicate heads: tabulations, explanatory notes and comments to his investor members:

members:
The following are the tabulations, explanatory notes and the syndicate head's comments. (In the case of Critical Toughness tabulations, the figures indicate percentage of avorable reviews, while in the Critical Accuracy tabulations the figures refer to percentage of "right" opinions, in terms of box-office fate of the show):

Critical Toughness

All Shows

Public verdict at b.o	27.4
Kerr	30 .0
Atkinson	34.7
Watts	44.0
Chapman	46.0
Coleman	46.9
McClain	48.0
Aston	. 58.0

Note: Aston also had the most non-opinion reviews, 10% followed by Kerr and McClain, 8% each.

Straight Plays Public verdict at h.o. ... 24.4

Kerr	27.5
Atkinson	35.0
Watts	40.0
Chapman	42.0
Coleman	43.6
McClain	45.0
Aston	60.0
Musicals	
,	
Public verdict at b.o	40.0
Atkinson	33.0*
Kerr	40.0
Aston	50.0
Chapman	60.0
Coleman	60 .0
McClain	60.0
Tilladda	60.0
Watts	60.0

Note: Atkinson covered only nine musicals, not reviewing "Simply Heavenly" on Broadway.

Heavenly" on Broadway.

As preyiously reported by VARIETY, the public verdict at the box office was tougher than any of the critics. More to the point is whether the public liked the same shows as the critics praised. To determine that, the following tabulations may be useful. An indeterminate factor is, of course, how much the circulation of the critic's paper and his influence with his readers may affect the public verreaders may affect the public ver-dict at the b.o.

Critical Accuracy

All Shows

 Kerr
 80.0

 Atkinson
 77.5

 Watts
 74.0

walls	(4.U
Coleman	65.3
Chapman	62.0
McClain	60.0
Aston	42.0
, All Hits	10
Watts	92.9
Kerr	78.5
Atkinson	71.4
Chapman	71.4
Coleman	71.4
	71.4
Aston	
	04.3
All Flops	
Atkinson	80.5
Kerr	80.5
Watts	66.6
Coleman	62.8
Chapman	58.4
McClain	
	55.6
	33.3
Bratas Trita	

Note: Hits are easier to pick than flops, the tabulations indicate. A possible explanation may be that since the public verdict at the boxoffice is the toughest estimate, DOZUMEN IS the toughest estimate, the hits must be exceptional shows. In other words, a show must be an unmistakable click to draw the public, and if it's that good even the critics can recognize it.

All Musicals

All Musicals
Atkinson 80.0
Coleman 80.0
Kerr 80.0
McClain 80.0
Watts 50.0
Chapman 30.0
Musical Hits
Coleman
McClain
Watts100.0
Atkinson 75.0
Kerr 75.0
Aston 50.0
Chapman 50.0

Atkinson 83.0
Kerr 83.0
Coleman 66.0
McClain 66.0
Watts 66.0
Aston 50.0
Chapman 17.0
Chapman
Kerr 80.0
Kerr 80.0 Atkinson 76.9
Watts 72.5
Chapman 70.0
Coleman 61.5
McClain 55.0
Aston 40.0
Straight Play Hifs
Watts 90.0 Chapman 80.0
Kerr 80.0
Aston 70.0
Atkinson 70.0
Coleman 60.0
McClain 60.0
Straight Play Flops
Kerr 80.0
Atkinson 79.3
Chapman 66.6
Watts 66.6
Coleman 62.0
McClain 53.4
Aston
Note: As a barometer of likely
exoffice verdict, the consensus of
err, Atkinson and Watts was over
1% accurate. Kerr and Atkinson
ere the most consistent, aver-
ging 75-80% on all types of shows,
cluding hits and flops.
Kerr and Atkinson disagreed on

Kerr and Atkinson disagreed on 24% of the season's shows. In those cases Kerr was right seven-to-five. In several instances, it appears, critics batted under 50%. In such cases it would have been better for the critic and his readers to have tossed a coin.

better for the critic and his readers to have tossed a coin.
For the purposes of these tabulations, the hits were figured to include "Jamaica," "Say, Darling," "Surrise at Campobello", and "The Visit," and the flops included "Blue Denim," "Oh Captain," "Time Remembered" and, "Who Was That Lady I Saw You With?"

Raps at Critics Continued from page 145

the popular taste pretty well. Next year it may be different." Emory Lewis, of Cue mag, believes, "Critics should be attacked as well

Lewis, of Cue mag, believes, "Critics should be attacked as well as praised. The worst enemy of the theatre and theatre criticism is indifference."

Opined Robert Coleman, of the Mirror, "The fact that critics are no longer singled out as whipping boys indicates that the theatre is growing up." And Henry Hewes, of the Saturday Review, wrote, "Most producers have undergone bysychoanalysis and realize that attacking the critics is a sympton of their own insecurities."

"Isn't two blasts enough for one season," wondered Walter Kerr, of the Herald Tribune, "what do you want, stonings? By the way—and this may come to mind only in relation to Brooks Atkinson — has anyone ever noticed that these things always tend to backfire, in the light of eternity? That is to say, in the long run and as you look back to one and another famous outburst, it always seems to be the blaster and not the blaste who has been intemperate and a bit funny besides.

"This isn't because they were right in the first place, but because

are so sound, or because the critics are so sound, or because they were right in the first place, but because scoldings are so quickly associated with injured vanity, and injured vanity is quick to turn into comedy. I see no reason why critics ed?. I see no reason why critics shouldn't be criticized. Neither do the people who write me letters."

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No Dough in Fests

= Continued from page 2

this figure in 1958. Revenue comes this figure in 1930. Revenue collections from competitive screenings in main fest hall, in the outdoor Arena, and from out-of-competition showings.

Festival Palace seats 1,285, while Arena now guarantees 1,856 seats via the new plastic cover which rolls out at first sign of rain. Of the

rolls out at first sign of rain. Of the Venice gets a fixed sum of \$15.000 per year from the government, to which at least another \$132,000 is likewise granted by the country from the special "cultural fund" set up to promote such affairs. The City of Venice only contributes about \$1,500 per year to the pic fest, but supports Art and Theatre events entirely. Known that if and when the festival goes over the above limits, coin can "make" money in the form of \$40,000 has events entirely. Known that if and when the festival goes over the above limits, coin can "make" money in the form of \$40,000 has its importance, it's pointed out here, in showing that every effort economy is being made, and that the burden is not a total one. (Largest rebate, in the long run, of course, comes from tourist traffic lured by the event.) Festival Palace's 1,285 seats, 250 go to press, 250 to producers, directors and distributors. Delegations take care of another 80-90 per evening, while actors and Vips run to some 70-80 each show. With 250 subscription books for the whole fest also sold (mostly to hotel porters, and this is where the ticket black mart starts), only about 100 per day are left for sale to public.

Arena handles the overflow of

about 100 per day are left for safe to public.

Arena handles the overflow of free-list demands, and also take care of the general public, which here has generous supply of tickets available.

Bidding

Continued from page 3

distributor, competitive bidding means a one-two-three kind of austroutor, competitive bidding means a one-two-three kind of opening that allows no advance campaign. For the exhibitor, it can mean big losses if he errs in the potential of the film involved. Some houses have virtually gone broke trying to bid pix away from the competition.

Advistment

broke trying to bid pix away from the competition.

"Adjustment"

Under the bidding rules, the distributor cannot make an adjustment. It is claimed by many in both exhibition and distribution that such adjustments are definitely made, particularly where a big circuit goes out on a limb and loses. It's claimed, too, that the distributors, where there is bidding have tended to "guide" the bids so that the picture involved ends up in the theatre where the distributor wants it to be.

On the other hand, some of distribution's executives say privately that the product-splitting device has put the exhibitor into the driver's seat. Companies are being committed and their product "carved up" by the theatres in advance. "If we acted in this fashion, we'd be hauled up on charges of 'collusion' so fast, it wouldn't be funny," said one distribution exec candidly, adding, "and we couldn't argue our way out, either."

There are charges by distribution that in some areas exhibs have

out, either."

There are charges by distribution that in some areas exhibs have gotten together and have refused to bid on certain pictures, forcing the distributor to go out and try to negotiate a deal under impossible circumstances.

Indie Cracks Whip

There is one for gitt in the coun-

Indie Cracks Whip
There is one key city in the country where the independent has such a hold on the majors that he virtually gets the pick of the crop from everyone, and the opposition doesn't stand a chance of getting film unless the indie has okayed it.

But in the majorite of ease it's film unless the indie has okayed it. But, in the majority of cases, it's the big chains that carry the weight. "The distributors are in awe of the circuits," was one comment in N. Y. last week. "They're afraid of their power, and afraid of legal threats. The big boys can do no wrong in this business."

business."

Though there is general agreement that competitive bidding is one of the worst features of the decree ("one more victory like that and we'll all go down the drain" was one crack), it has been circumvented as much as possible via exhibitor actions and "understandings." In some spots, philadelphia and Miami being two examples, the indies got sore and forced the territory open to bids. In several interest, small houses have outbid should not be undersold. He has

larger runs for important pictures, which may mean a lot of money to the distributor, but also can mean the wrong kind of showcasing for a given attraction.

Ties That Bind

Both distribution and exhibition execs are convinced that the selling end of the business is engaged in some strange practices, with personal distributor-exhibitor ties still mainaining their hold and emerging the strange of the self-tranger of the stranger of the self-tranger of the s ing as factors in booking and buy

"If the government ever really looked into this mess, the whole thing would blow sky.high," said a well-placed and well-informed dis well-placed and well-informed dis-tribution exec last week. "But in a sense it's the goverenment's fault in the first place to allow such im-possible conditions to be set up. Maybe some houses have gotten product as a result, but I doubt that it's been worth it. All it has unat it's been worth it. All it has done is to put the exhibitors in position to crack the whip, playing the part of the 'good guys' in the eyes of Washington."

Exhibitors generally deny that splits work to the detriment of disspins work to the detriment or dis-tributors, though one tentatively admitted that "perhaps it's be bet-ter if the distributors themselves divided up the product. But since they won't, we have to do it." There isn't an exhibitor who hasn't There isn't an exhibitor who hasn't heard of another fellow getting an adjustment from a distributor on an over-bid that soured. However, no exhibitor will (or can) admit being party to such an act, which in fact implies that the lower bidder was awarded a film.

Rembusch

Continued from page 3

offer "10 C's" for playing in Wabash until seven months after the bash until seven months after the bow of the Indianapolis engagement on an exclusive basis, Rembusch said he introduced the "pay what you choose" policy to determine what admission price is correct for "an old, big picture . . ." He said he had protected the experiment by pledging and giving all receipts to charity. Rembusch said the greatest number of admissions paid \$1, a factor he believes proves that the Wabash admission should have been \$1 instead of the \$1.50 demanded by Paramount. Paramount.

On Antitrust Suits

On Antitrust Suits
Rembusch also disputed Phillips' contention that an exhibitor has little to lose in instituting treble damage antitrust suits. The Indiana theatreowner emphasized that, on the contrary, the opposite was true. He pointed out that exhibitors filing suits "can expect to be subjected to the worst kind of reprisals in dealing for current film with the film company defendants." In addition, he noted that the court actions were too expensive for small exhibitors who have one attorney while the film companies show up with a battery of high-priced legal talent and "an experienced and highly organized auditing firm, Sargoy & Stein."
Rembusch declared that "little exhibitors' must look to the Dept. of Justice for protection, but he

exhibitors" must look to the Dept. of Justice for protection, but he noted that the "protection has not been forthcoming in the last six years."

MPEA Envisions

Continued from page 5

of exchange, 12-to-7 or otherwise. Nevertheless, the end result is expected to be such a ratio.

The Russians have already looked at a number of American pix, reportedly about 30, and asked to have additional ones shipped to

pix, reportedly about 30, and asked to have additional ones shipped to Moscow for a private government screening before Johnston and Shelton arrive, Although the list of American films submitted has not been made public, two of which are known to be of particular interest to the Russians are "Oklahoma!" and "The Bridge on the River Kwai."

While the rental on U.S. films is small—and the Russians will consider no deal except a flat rental—there looms the possibility that once the films get in a great demand will build up for more. The foot-in-the-door with 12 Yank motion pictures could potentially result in a major new foreign market for Hollywood, as some see it.

seen a number of them and has visited three Russian studios, one of which, he says, has more and better equipment than anything in Hollywood.

"From the standpoints of technical excellence and talent, Russian pictures are comparable to ours," Johnston said. "They are good movies, that is all there is to it."

The major shortcoming is the interference of the Red government in what can and can't be made. But under any agreement, U.S. companies would select which Russian films are to be bought for consumption. Prescuence could be easily American ganda films jected.

Russia claims to have 58,000 cinemas, but actually has only about 8,000 continuously-showing houses, Shelton said.

Green-Newman

Continued from page 3

felt that a realistic operation can

felt that a realistic operation can be evolved.
It's pointed out that the studio is geared for assembly line production, a type of operation no longer necessary in today's motion picture market. It's argued that it's wasteful to maintain such large expensive facilities for a production program of some 24 pictures, half of which may be made on location off the lot. It's stressed that the plan is not aimed at Vogel. Green and Newman, according to Wall plan is not aimed at Vogel. Green and Newman, according to Wall Streeters, want Vogel to remain and run the new Loew's Inc.

Streeters, want vogel to remain and run the new Loew's Inc.

Opponents of the Green-Newman plan are charging that the two directors are bent on liquidating the company. First, say the opponents, they'll spin off the production-distribution company and then they'll start working on other divisions. However, Wall Streeters close to Green and Newman maintain they're not liquidators, but are, on the contrary, builders. They point to their record in revitalizing Philadelphia & Reading, a coal company which has diversified in other fields, and to their efforts in building up Grand Union. Coincidental with the rise in Loew's stock last week, Philadelphia & Reading and Grand Union also showed substantial increases, P&R jumping 616 for a new high of \$2566 and Corned Union grand union up \$1500 for the product of th jumping 61% for a new high of 535% and Grand Union going up

Unit Reviews

Continued from page 142 =

ing couple; Roger Ray, who intersperses xylophone music with compedy; the Pompoff, Thery Co., who play a variety of instruments, and the Valenos, an adagio dancing team. The windup, before Hornbeck's stunts and the fireworks, brings out the entire troupe in "My Fair Lady" melange. Rees.

ate Nite Revue

Late Nite Revue
(PALLADIUM, EDINBURGH)
Edinburgh, Sept. 2.
An alarming feature of the current International Festival junketings here is that the number of late-night unit shows is increasing in number, but that their quality is going down. A few years ago unofficial vaude and light-entertainment units threw up bright, witty and unexpected talent, and Festivalites thronged to them after early-evening feastings on ballet, opera and drama. Now the late-night fodder is n.s.g. in such layouts as this.

Len Mitelle, formerly associated

outs as this.

Len Mitelle, formerly associated with shows at the Windmill Theatre, London, devises and stages this unentertaining offering, billed as "The Late Nite Revue," and staged 10:45 each night following vaude show at the downtown Palladium.

tiems are largely near-nude bits by third-rate chorines and a smal addition of male talent, and follow each other with monotonous each other with the with t each other with monotonous same-ness. Jackie Rochelle does an average-quality Lady Godiva bit in "Bare Back Rider." John Griffin, who introduces various scenas, badly mishandles a "Painted La-dies" sketch through inept narra-tion. Ken Fraser pads out a com-edy offering of completely unfunny material, and is lucky not to be heckled off the stage by interrupt-ing outfronters.

Entire layout is a tasteless third-Entire layout is a tasteness unu-quality revue which it is an out-rage to feature at an International Festival, no matter on how unoffi-cial a basis. For the record, most of music and lyrics are by Philip C. Whitley and Cyril Manning, and choreography is by Robin Winbow. Gord.

Literati

Toronto Globe's O'seas Edition
Toronto Globe & Mail will be
first Canadian newspaper with an
overseas edition. Oct. 7 it will start
a weekly tabloid edition, prepared
in Toronto and printed by the
Times of London, for circulation
throughout Great Britain and Euron via newsstands and airmail via newsstands

Owned by R. Howard Webster, Montreal financier, largest Cana-dian a.m. is published by Oakley Dalgleish and strongly supports recognition of Red China.

Pyke Johnson's New Post
Pyke Johnson Jr., longtime publicity manager for Doubleday under Louise Thomas, director of
public relations, has been named
editor-in-chief of Anchor Books,
the paperback subsid of Doubleday. Prior thereto he was an editor and p.r. for Farrar, Straus.
With his wife Lucy Black Johnson, he edited "Cartoon Treasury" for Doubleday and both are
frequent contributors to national
mags.

Still Another
It's a field day for books about hucksters and suburbia—Holt's upcoming "The Insider," by James Kelly, combines both backgrounds. Kelly should know. He's veep of Ellington & Co., Madison Ave. ad agency, and resides in Westport, Conn.

Bantam's Shulman Quartet

Bantam's Shulman Quartet
Bantam Books nas bought reprint rights to four more Max
Shulman novels. They are "The
Many Loves of Dobie Gillis," "The
Feather Merchants," "Sleep "Til
Noon" and "Barefoot Boy With
Cheek." It currently has "Rally
Round the Flag, Boys" which is
also being made into a film by
20th-Fox for fall release.
Bantam, working with 20th on
the "Read the Book — See the
Movie!" promotion for "Rally
Round the Flag, Boys," has sold
nearly 1,000,000 copies since the
paperback went on sale two months
ago. "Rally" is reportedly the fastest-selling paperback in the country, a position dropped by "Peyton
Place" the day the Shulman book
went on sale.

"Hot' Lyons
Columnist Leonard Lyons writes prolifically, so does his wife, Sylvia, but neither has had such a rush of agency interest as their young-est (fourth) son, Jeffrey, as result of a guest-column he did for Art Buchwald in the N.Y. Herald Tribune (Paris edition) on "A 13-Year-Old Looks At A Bullfight."
His parents are considerably impressed by the official letter from Richard Gilston, of the MCA literary department (N.Y.), reforwarded from Paris, proposing a book deal on bulls and bullfighters, as seen in juvenile perspective.

Joe Dever's '3 Priests'

Joe Dever's '3 Priests'
Joe Dever, former p.r. secretary
to Most Rev. Bernard J. Sheil, Chicago, is the author of a forthcoming book to be published by Doubleday. "Three Priests." Dever,
38, a political press agent in Boston, is a distant relative of the late
Massachusetts Gov. Paul A. Dever.
"Three Priests" is Dever's third
novel, his earlier books were "No
Lasting Home" and "A Certain
widow."

The book is a selection of the
Catholic Digest Book Club for November and is now being read by
Ralph Bellamy for possible stage
and film production. "Three
Priests" suggest the life of the
wk. Catholic liberal bishop from
the Chicago area. The book is
packed with a large amount of Chicago action with one of the main
characters resembling Bishop
Shiel.

faithful to Antonita Bronchalo, known to Spanish films as the actress, Lupe Sino.

Climax to this account are the actual pix of Manolete's death. Yet one line of text serves as a better summary. It is a quote from one of Manolete's femme admirers, accused of loving him only because he was the world's top matador: "But of course! A raan is what he does and how he does it—and why he does it."

U. of Cal's 'Film Quarterly'
U of California Press has published a new mag tabbed Film Quarterly, described as a "critical journal of film comment." Initial edition, now on stands, includes articles on Buster Keaton, San Francisco Film Festival, "Dragnet" and Femme Fatale of the Films.

Ernest Callenbach is editor of new publication which include reviews of recent films and appear on first of September, December, March and June.

World's Bobbs-Merrill?

World Publishing, the Cleveland house, which is engaged in an expansion program, reportedly has been dickering to take over Bobbs-Merrill. Latter has a college textbook catalog which is widely appealing now.

Houses like Macmillan, Prentice-Hall, Holt and others with schoolroom books are benefiting from the Korean War population growth. Publishers with classroom textbook catalogs have been enjoying bull profit years of late.

CHATTER

National Magabook Corp. authorized to conduct a publishing business in N. Y. Ditto Selected Cases Pub. Corp. (Westchester County (Parish Guide Inc., in Lynbrook, L.I.

The Galland

brook, L.I.

The Galloway News, South of Scotland weekly sheet, celebrated its 100 years' anni by publishing a 42-page centenary supplement. Sheet was founded in 1858 at the Kirkcudbrightshire Advertiser & Galloway News. First issue was printed on a hand-press.

Robert W. Copelan, 63-year-old manager editor of the Cincinnati Times-Star (sold last month to the Cincinnati Post), named chief of the information and education section of the Ohio State Dept. of Natural Resources. He had been with the Times-Star since 1924.

Charles E. Glover named assist-

Charles E. Glover named assistant managing editor of Dayton Daily News, which he joined in 1951.

Comics Kid Quizzes

Continued from page 1

County whose staff is looking into the ominous charges of program fixing and blackmail.

Adding to "Dotto's" troubles

Adding to 'Dotto's' troubles was the appearance last Friday (5) at the D.A.'s office of a young Gotham housewife who said she got help in winning \$900 on the program last May. Asked if she received specific answers to questions, the contestant replied: "Anyone would have been an idiot not to have been able to give the answers."

answers."

To date, 30 individuals, contestants as well as production staff members of "Dotto," have been interrogated by Hogan's assistants. Assistant District Attorney Melvin Stein also talked with several new figures in the "21" case regarding Herbert Stempel's charges that he was given answers to questions and told to take a "dive" when Charles Van Doren was scheduled to appear the first time. Jack Barry and Dan Enright, producers of "21," denied the charges and said Stempel tried to blackmail them.

The prosecutor's office also was

The Death of Manolete'

"The Death of Manolete'

"The Death of Manolete'

"Barnaby Conrad (Houghton, Miffilin; \$5), is fifth among bullifighting books by San Francisco's former matador-diplomat-pianist turned artist, author and Barbary Coast bistro-operator.

In pix and text this tome covers the deaths of the great matador Manuel Rodriguez (Known as Manolete) and the bull that killed him at Linares, Spain, in 1947. Conrad explains that all the photos used were not taken on the fatal day; but they supplement the actions that did occur then.

Writer does an excellent job tracing the career and personal life of sad-eyed Manolete, who became, by the age of 30, when he was killed, a national idol and an international legend. Loved by many women as well as by most of his countrymen, matador remained:

"21" denied the charges and said Stempel tried to blackmail them.

The prosecutor's refice also was id to be looking at kines of "21" and "Dotto" and had asked the roducers of "21" to bring their business records downtown.

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The prosecutor's r

CHATTER

The newlywed Mike Wear (Variety) honeymooning in Mexi-

Gloria Salcido (Salve & Gloria), former terp team, recuping in Co-lumbus Hospital after serious sur-

Plan afoot for a juvenile intercity ballgame, under the "Pop" Warner Conference auspices, in honor of Manie Sacks.

Manie Sacks.

Redecorated Hotel Astor ballroom preems with a \$25-a-head ball
Sept. 30 for benefit of the N.Y.
Herald Tribune Fresh Air Fund.
Robert L. Montgomery, with
Jules Alberti's Endorsements Inc.
upped to senior veepee. He joined
the outfit last January after a longtime tenure in the picture business,
chiefly with Paramount; he was
also onetime prez of AMPA (Associated Motion Picture Advertisers').

chiefly with Paramount; ne was also onetime prez of AMPA (Associated Motion Picture Advertisers).

Tommy Sarnoff, west coast veepee of NBC, back to his Hollywood base following a European trip with his wife, in company of his parent, the David Sarnoffs. Meantime the general had gone in for a periodic physical checkup following his extended foreign sojourn but is now back at his desk. Informál Lambs Club soiree at Teddy's Restaurant, on 1 ow er Broadway, for a nostalgic evening strictly by invitation later this month. On the dais will be William Gaxton, Frank Fay, Bert Lahr, Smith & Dale, Victor Moore, Bert Wheeler, Helen Menken, Eddie Dowling, Loring Smith and others.

The cafe society set were out en masse Saturday night (6) at the posh Hotel Pierre cocktalery hosted by Betty and Jimmie (Hotel Ambassador, Chi) Hart, in honor of their becoming a lady and knight of the Order of the Holy Sepulchre of Jerusalem that morning at a mass at St. Patrick's Cathedral.

Doris and Jules C. Stein's daughter, Jean Stein, engaged to William J. vanden Heuvel, with the N.Y. Law firm of Javits, Moore & Trubin, chairman of the exec committee former aide to General William J. Donovan, then U.S. Ambassador to Thailand, and former special assistant counsel to Gov. Harriman of N.Y. A December wedding is planned.

Miami Beach

HARLIII DCAUI

By Lary Solloway
(1755 Calais Dr.; Union 5 5389)
Jerry Lester back home after
playing cafe circuit.
Deauville reopening Casanova
Room this week, after 10-day shutdown.
Tony Martin will premiere the
Diplomat's new nitery, Christmas
week.

Diplomat's new nitery, Carisumas week.

Bert Oshins departed GAC office here to go on his own; has Pete Peterson, ex-Vagabonds, set for tour with new trio.

Eden Roc shuttered Cafe Pompeii for refurbishing, with shows shifted to Harry's American Bar under direction of Jackie Heller. Former talent manager Mike Spector, now operating chain of music shops have elected veep of American Society of Record Dealers.

American Society of Record Dealers.

Hollywood Beach Hotel's entertainment director Milt Ross dickering Emmett Kelly and slew of Ringling Bros. acts for big year-end circus show to be staged outdoors.

Chrysler Corp. presented its new cars sans video or other show birames. but staged big show for the assembled automotive editors. Paul Grey headed up matters, third such Chrysler shindig he's played.

Gold Coast Agency and Selma Marlowe Harris Indie hookeries having a field day now that even the bigger inns are on one-nighters or modest-budget ploicy; they handle most of the local acts.

Paris

By Gene Moskowitz
(28 rue Huchette, Odeon 4944)
Gina Davis in for a long stay.
Aztec Ballet of Javier de Leon
into the Theatre des Champs
Elysees.

Arter Ballet of Savier de Leon Into the Theatre des Champs Elysees. First new legister of season opens with Jean Canolle's "Lady Godiva" at Theatre Edouard VII. Irwin Shaw's novel, "Lucy Crown," opens in legit adaptation at Theatre de Paris. Jean-Pierre Aumont adapted and Edwige Feuillere stars.

Marie Versini quitting Comedie-Francaise to do commercial legiter later this season. It's a re-staging of Jean Giraudoux's "Tessa" with Michel Aulcair.

of Jean Giraudoux's "Tessa" with Michel Aulcair. Juliette Greco and O. W. Fischer to star in "Whirlpool" which Lewis Micstone directs in West Germany next month. It is based or "The Loreici," book by Lawrence Bach-

(M-G) being sluffed off in hinter-lands, but the Parisian highbrow weekly, Arts, reviewing it and pegging it one of the best films of the year and something that should be shown in Paris.

Flock of French film personages

Flock of French film personages now waxing songs, among them Danielle Darrieux, Martine Carol, Jean Claude Pascal, Marisa Pavan, Jean-Pierre Aumont, Dany Robin, Georges Marchal, Magali Noel, Maria Schell and Francoise Chris-tophe.

Maria Schell and Francoise Christophe.

The late Satcha Guitry's last film script "Au Voleur" (Stop Thief) will be made by Francois Gir. This is second pic project to be termed Guitry's last screenplay; other, "La Vie A Deux" (A Life For Two), has already been finished.

'Hopalong Kans'

Continued from page. 1

some time singing and banjo play-ing, lies the border between the two sections. Here it might be posble that the cowboys drive in autos and the gangsters go by foot. But that is not so typical; it happens only in order to change condi-tions."

The women occupy a much broader section of life in America and are more self-confident than European women, he explains, be-cause they have won the war-

European women, he explains, because they have won the warthat is, the war for independence against the men of their land.

But he objects violently to the way women are treated in films. "From all that I have seen, in America there is very much lovemaking going on. Therefore it follows that America is a land of boundless boxing of ears. Now it would be quite the same to me if the boys should get slapped once in a while. But everything in me revolts when such a thing occurs to the girls."

He explains that in Europe men

He explains that in Europe men train the girls to make them be-have and don't have to beat them. He adds, "The consumption of

He adds, "I munitions in America is munitions in America is high. Mostly the gangsters shoot, in the Wild West as well as in the east. They shoot from every buttonhole— and always at the unfortunate rich. The case is often tangled because there are also rich folks whose revolvers are hanging very

whose revolvers are hanging very loose. They are gangsters who have made something of themselves.
"But of course," he continues sarcastically, "all this is different from our land, where the rich are so honest and have such tactful ways."

But, he concludes, if he had to But, he concludes, if he had to live in America and could choose his profession, as a result of seeing all those films, he'd prefer to be a sheriff. Reasons are that, he explains, he has a high sense of right, and according to the films, the sheriffs almost always survive and that's more than happens to most of the other folks in the American movies.

'Naughtiest Theatre'

Continued from page 1

female soloist. In either case, the woman quickly ends up in a costume of nothing but her skin.
Where the man and woman dance team performs, there is a good deal of brazen pawing, and sometimes this stops just short of conversation (see Webster's Dictionary). Previously Shanghai sometimes this stops just short of conversation (see Webster's Dic-tionary). Previously, Shanghai shows rarely went beyond ob-scene gestures and remarks. Customers sitting ringside get something extra. The women squat down in front of them, pat them and then flee their clutching

hands.
For the extra admission Annds.

For the extra admission now charged, the Shanghai is able to provide foreign as well as local talent. American and Mexican girls have been among recent performers. They proved conclusively that women are pretty much the same the world over.

After the live show, the Shanghai still provides movies, but as an added fillip now includes some in color. These are generaly poorly filmed, locally made. In some the home of a well-known Havana sculptor is recognizable.

A few blocks from the Shanghai is the Paris theatre, reportedly under the same Argentinean management as the Shanghai. This also screens (black and white) pornographic movies, but does not have live shows. Admission: \$1 and up.

With the winter tourist season.

up.
With the winter tourist se Gene Kelly's "The Happy Road" theatres will probably boom.

London

(COvent Garden 0135-6-7) British Lion reopening its rebuilt hepperton Studios on Sept. 23.
Ann Todd took over from Claire loom in "Duel Of Angels" at the lobe

Backstage party for Elizabeth Seal, star of "Irma La Douce," on her 24th birthday.

her 24th birthoay.

Charles Stapley subbing for Rex
Harrison in "My Fair Lady," while
Harrison is on vacation.

Anglo-Amalgamated upped Bill
Saunders to southern supervisor.

A. E. Bailey takes over London

Paddy Chayevsky flew in to join other stars at funeral of Bonar Colleano, who died recently in a car crash.

Lord Mancroft, Sir John Hunt, and comedian Ted Ray honor guests at first fall luncheon of Variety Club.

Hildegarde Neff here on a 24-hour trip to discuss her next pic, "Subway In The Sky," with Sydney and Muriel Box.

Australian zither girl, Shirley Abiçair, left for her home town, Sydney, her first visit in six years. She'll do tv engagements.

Sydney, her first visit in six years. She'll do tv engagements.

Dorchester Hotel stepped in and signed Tonia Lee for cabaret. She's chirper who took over for sick Julie Andrews in "My Fair Lady." Variety Club of Great Britain backing a gala show of "Auntie Mame" at the Adelphi for benefit of London Federation of Boy's Clubs.

Erskine Caldwell in for preem of his "God's Little Acre," (UA) at London Pavillon. Producer Anthony mann and star Tina Louise also due.

Actress Dulcie Gray scribed "Love a La Carte," under pen name of Alan Chester, because she thinks crix don't take seriously plays written by actresses.

Actor John McCallum left for Australia and job as an exec for Wilyilamson group. His wife, Gooie Withers, fulfilling her last acting chore at Stratford-on-Avon, before joining him. joining him.

Minneapolis

Winneapolis

By Les Rees
(2123 Fremont ave. So.; FR 7-2609)
Horseshoe Players Arena theatre
offering "Laura."
Ted Heath's British band inked
for Prom Ballroom.
Red Foley show to play St. Paul
Auditorium one-nighter.
Singer Denise Lor continuing at
Hotel Radisson Flane Room.
Rowan & Martin open at Hotel
Radisson Flane Room Sept. 18.
Soprano Roberta Peters opens
University Artists' series Oct. 9.
Theatre Guild subscription drive
for 5,000 subscribers extended one
Week.

week.
Gaslight Players at Stagecoach
Inn presenting period melodrama
"Billy The Kid."
Dick Scobey's San Francisco
baud back at Lakeview club for
return engagement.
Old Log summer theatre concluding 19th season with "All For
Mary," now running in London,
but not presented before in U.S.

Madrid

Madrid

By Hank Werba

(Grai Sanyurjo 24: Tel: 3448.65)

"John Paul Jones" unit in from two months of Mediterranean coast exteriors at Sevilla Studios. Britain's Pimlico Films unit winding background shots for tele pilot, "William Tell," in Spain's eastern Pyrenees.

Warwick Films back for third location stint in Spain in as many years with Victor Matutre starrer, "The Bandite" (Col).

Alfredo Timermans, Secretary General of information ministry's Direccion General de Cine y Teatro, was awarded Order of Civil Merit.

"Fifty Years Of Spanish Life,"

Merit.

"Fifty Years Of Spanish Life," newsreel montage assembled and edited by Madrid film critic Carlos Fernandez Cuenca, will have four narrators.

Victoria de los Angeles and Yehudi Menuhin in solo concerts at Santander Music Festival. Antonio and ballet troupe also appeared in Falla's "Three Cornered Hat."

Recent II S contains

"Music Of Yesteryear." cently terminated with Paquita Rico.

with Paquita Rico.

Abbe Lane back before Madrid cameras in "Sailors, Keep Your Eyes Off The Dames," a Hesperiasbatelo coproduction. Giorgio Simonelli directs; Maŭrizio Arena

Sindicato del Espectaculo talent Sindicato del Espectaculo talent agents voted a new exec board headed by Vicente Prieto and Manuel de la Rosa (cinema), Fernando Collado and Luis Hurtado (legit), Felipe Fenansuar, Francisco Bernudez and Jose Luis Pascal (circus and variety).

cus and variety).

Future legit openings include:
Alfonso Paso's original comedy
"Verdict for A Cad" with Fernando Granada and Pastora Pena,
Teatro, Maria Guerrero staging of
"Teahouse Of The August Moon,"
and Ruiz Iriarte's version of "Taming Of The Shrew" with Fernan
Gomez and Anadia Gade.

Capital Circuit

Continued from page 2 "My brother-în-law has been un-der ice for years!"

Washington's Saints & Sinners goes hi-si a second time for a "fall gal"—hostess Gwen Cafritz is it Oct. 13.

A couple of years ago it was Perle Mesta, who got considerably fewer laughs out of her dramatized life's story than the audience did.

It's not that Ted Ayers is afraid to handle money. But experience has proved him too careless in front of the hierarchy of the Democratic and Republican Parties to be trusted with a coin.

For the third straight election year, Ayers, producer of CBS' "Face the Nation," has lined up the chairman of the two big political parties for guest appearances on successive weeks.

on successive weeks.

Starting with the 1954 election, Ayers invited the two men to lunch and announced the only fair way to determine who appeared first on "Face" was to flip a coin. Ayers flipped, the coin dropped under the table—and all three crawled on their hands and knees to learn that "heads" had won. In 1956, the identical thing happened.

In 1958, Ayers made it luncheon for four, taking along another Ted —Ted Koop, chief of CBS news and public affairs here—to do the coin-flipping. Koop caught the half dollar in his hand.

Republican National Chairman Meade Alcorn will do his facing Oct. 26; Democratic National Chairman Paul Butler, Nov. 2.

The Case of Carla

Carla is not necessarily over-sexed. But she's very affectionate toward people,

toward people.

This little burro who's playing "Handful of Fire" is also playing havoc with her stage entrances.

She doesn't think she's a donkey at all. She thinks she's a lap dog—and unless she can sit in the lap, or sningele un to each of the long

at all. She thinks she's a lap dog —and unless she can sit in the lap, or snuggle up to each of the long line of performers who are sitting offstage, she won't go on, according to her keeper, Elizabeth Lumm of Animal Talent Scouts. During rehearsals, she developed a crush on Roddy McDowall and followed him all over the theatre.

Caria lives in her personal Volkswagen bus in the alley behind the National Theatre during her Washington stay. Her permanent home is a big brownstone on W. 18th St. where she lives happily with Victoria the Kangaroo; Lindy Lee, a baby llama; Steverino the greyhound; and a group of Lil' Abner's basset hounds now away on tour.

The school-opening gag to account

The school-opening gag is around town about the teacher asking a pupil about the English channel, "Never heard of it," responded the kid. "It's not on my tv set."

To the disappointment of many

Yenuch Menunin in soio concerts at Santander Music Festival, Antitonio and ballet troupe also appeared in Falla's "Three Cornered I Hat."

Recent U.S. entries at San Sebastian film fest, "Vertigo" (Par) and "Vikings" (UA) are now extraquota, tax-free imports at a saving to each company of 1,000,000 pesetas (\$20,000).

Madrid scribe Lopez Rubio, who has already adapted "Death Of A Salesman" and "Requiem For A Nun" for local legit, now preepping "View From The Bridge" as additional entry.

Juan Orduna's next musical will star Gustavo Rojo, Virgilio tax Rayburn with the suggestion that a pool be included—and stocked with bass.

Rayburn still said no.

Hollywood

Diane Varsi divorced. Anne Baxter en route to Hawaii holiday.

Taina Elg planed to native Fin-land for brief visit.

Blake McVeigh joined Helen Ferguson pubrelations firm. Peggy Lee recovered from month's bout with mononucleosis.

Tony Regan, 30 years in Paramount casting dept., turned actor. Frank Sinatra named California chairman of Boys' Town of Italy.

Martin Manulis checked into 20th-Fox as exec tv production

nead. Katina Paxinou, finished "The Miracle," returns to Greeçe in six weeks.

Carroll Baker and husband Jack Garfein house-hunting, to remain

Don Boutyette appointed pub director of Rowland V. Lee Productions.

Harry Marx top award winner of Variety Club's ninth annual golf

of Variety Club's ninth annual golt tournament.
Ralph Hodges upped from staff director to film operations director of KTLA.
Mildred and Gordon Gordon to Washington, D.C., to research their "War Against Crime" script.
Frank Liberman and Bert Fink will handle publicity for Edward Small's "Solomon and Sheba."
Mrs. Ida Mayer Cummings named "woman of the year" by Crestview lodge and chapter of B'nai B'rith.

Crestview lodge and chapter of B'nai B'rith.

Lenser David Dans hospitalized with torn back ligaments. sustained while filming Desilu's "U.S. Marshall" segment.

Richard Carlson will take to road in late September for three-week bally tour of Ziv's vidseries, "Mackenzie's Raiders."

Lee Van Cleef forced out of "The Castaway," current episode of "G.E. Theatre," due to auto accident injuries.

Hal Wallis withdrew his protest against Mirisch Co.'s registration with MPAA of "Gunfight At Dodge City," originally made because of his own "Gunfight at the O.K. Corral."

George Van Valkenburg ankled post of KCOP education-public affairs director to take over full-time producing-writing assignment on station's "Adventure Tomorrow" vidshow.

Chicago

Chicago

(Dalaware 7-4934)

Planist Norm Wallace has shifted to Le Bistro, new intimery on Rush St.

Singer Bet E. (formerly Betty)
Martin signed with Coral Records, her first sides due this month.

Constance Moore, here in "Affairs Of State" at Drury Lane, was robbed of about \$5,000 in jewelry at her motel.

Jack Kirsch reelected prez Milinois Allied TOA for another three-year term, with Sam C.

Meyers as viceprez and Ben Banowitz, secretary-treasurer.

Meyers as viceprez and Ben Banowitz, secretary-treasurer.
Introduced for a bow at Bob Hope's recent testimonial dinner were agent Charles Hogan, who first booked Hope in Chicago in 1928; Troxie Halper, wife of Chea Paree major domo, who was one of Hope's first dancing partners; and John F. Royal, v.p. of NBC, who first booked the comic in Cleveland in early 20's on Keith-Orpheum circuit.

Berlin

Berlin's Eighth Cultural Festival will run from Sept. 21 to Oct. 7. CCC's "Czardas King" (Emmerich Kalman Story) nearing completion.

Antonio and his Spanish Ballet will perform at Titania Palast durling the Cultural Festival.

There are currently six pix in the making in West Berlin, as against three in East Berlin.

Constantin's "Green Devils Of Monte Cassino" Germany's feature film entry at San Sebastian Film Festival.

"Her 106th Birthday" is new CCCC nic which has Margarete

film entry at San Sebastian Film Festival.

"Her 106th Birthday" is new CCC pic which has. Margarete Haagen in the lead. Guenther Lueders directs.

O. W. Fischer, Heinz Ruehmann, Eva Bartok and Martin Held will have the leads in Gloria's remake of Vicki Baum's "Grand Hofel." Geza von Radvanyl will direct.

U. S. pix currently playing local G.I. circuit (five houses) include "Run Silent, Run Deep" (UA), "Johnny Trouble" (WB), "Fort Dobbs" (WB), "Fort Dobbs" (WB), "Big Beat" (U), and "High Hell" (Par).

The Reds have ordered confiscation of any tv set found showing telecasts from the West. A restaurant owner was caught showing

relecasts from the West. A restaurant owner was caught showing West Berlin videoshows and was found guilty by the Communists' Supreme Court.

OBITUARIES

DON McELWAINE

Don McElwaine, 59, vet film publicist, died suddenly of a heart attack in Hollywood Sept. 1.

Launching his career with the Irdiana Daily Times in his native Indianapolis, he worked on such papers as Times-Herald, Lorain, O., Cleveland Press and N.Y. Tribune, and entered film biz as assistant editor of Mutual Film Corp.'s "The Screen Telegram."

Becoming editor, when newsreel moved to N.Y. from Chicago, Mc-Eiwaine later turned to advertising with Robertson-Cole and was in exploitation dept. of First National before joining Fox Film Corp. as ad manager. After-producing a program of Buck Jones westerns, he was appointed publicity director of Pathe Studios, Hollywood. From 1931 until a month before his death he was associated with Metro publicity department in an executive post for long periods of time, sandwiching in a year with Andrew Stone-Productions as associate producer.

Surviving are three sons, Robert,

scalate producer.
Surviving are three sons, Robert, pub director for Dena Productions; Den Jr., in Metro casting dept.; and Guy, Metro publicist.

LULU GLASER
Lulu Glaser, 84, a musicomedy star at the turn of the century died Scpt. 5 in Weston, Conn., after a long illness.
She came to New York from Pittsburgh in 1891. Six weeks after her arrival, she joined the cast of "The Lion Tamer," as an extra. One night she was called upon to sing the femme lead when the star Marie Jansen became ill.
Her starring roles include "The Girl and the Kaiser," "Dolly Varden," "Lola From Berlin" and "The Chocolate Soldier." She retired from the stage in 1917.

GAYNE WHITMAN

GAYNE WHITMAN
Gayne Whitman, 68, vet actor, died of a heart attack in Hollywood Aug. 31. Starting with old Morosco Theatre stock company in L.A., he became a matinee idol in the late teens and early '20s, and was radio's original "Chandu, the Magician." He was also under contract to Warner Bros. at one time.

Petruson 1041 and 1947 he em-

me. Between 1941 and 1947 he em eed DuPont's "Cavalcade o Geed DuPont's "Cavalcade of America," and recently wrote and narrated shorts for Union Pacific in addition to roles in tv. Widow, two daughters and two

JAMES WESLEY
James Wesley, 89, the original
"wizard" in the Broadway production of "The Wizard of Oz," died
Sept. 1 in Benedictine Hospital,
Kingston, N.Y., after a brief illness. Born in Scotland, he came
to the United States in 1888 after
appearing throughout the British
Isles.

Jales.

Deceased played the "wizard" for a year in the Montgomery & Stone presentation at the Majestic Theatre, New York. He also portrayed "Jiggs" in the original road production of "Bringing Up Fater." Wesley had been in show business for about 70 years.

J. KEVAN McDOWALL
J. Kevan McDowall, 67, secretary of the Scottish Theatrical &
Variety Artistes' Benevolent Fund, died here Sept. 2 after lengthy illness. He was a leading figure in organization of the recent Royal Variety Performance, attended by Queen Elizabeth and the Duke of Edinburgh, at the Alhambra, Glasgow.

An expert on writings of the An expert on writings of the Scot poet Robert Burns, he was president of the Burns Federation, and also a close friend of the late Scot minstrel, Sir Harry Lauder, and of Will Fyffe, late Scot and of comedian.

ROSE ELLEN MEIKLEJOHN

ROSE ELLEN MEIKLEJOHN
Rose Ellen (Rosie) Meiklejohn,
w.k. theatre landlady, and adopted
daughter of Alfred Miles Holmes,
show promoter, died recently at.
Sheffield, Eng. She was the widow
of Robert Samuel Meiklejohn, ontime stage manager at the Palladium Theatre, London.
She was well-known to hundreds
of vaude performers who played
the Empire Theatre, Sheffield.

FREDA ROSS

Mrs. Freda Ross, 79, concert pianist who gave recitals throughout the world, and once an accompanist to Payloya, died Sept. 4 in New York. She was the widow of the late Shakespearean actor, Douglas W. Ross.

Surviving are her sons, singer Lanny Ross and actor Winston Ross.

HOMER A. DEANE

Homer A. Deane, 77, onetime vaude and circus performer, died Aug. 28 in Hayward, Wis. His career started at 17 when he joined a circus as a calliope player and bandsman. From 1900 to 1927, he was a member of the Greene, McHenry & Deane song-and-dance act which toured this country and Europe.

Two brothers and a sister survive.

LARRY STERLING

LARKY STERLING
Larry Sterling, 23, film actor,
died Aug. 25 at Clear Lake, Cal.,
in a water skiing accident. Actor
had played a minor role in "The
Naked and the Dead" and was under contract to producer Paul
Gregory.

Gregory.
Survived by wife and six-month-old daughter.

WILLIAM G. HANLON
William G. Hanlon, 44, publicity
supervisor of Young & Rubicam's
Chi office, died Sept. 4 in New
Haven, Conn., while vacationing
with his family. Hanlon was with
the agency since 1949. Earlier, he
was on the editorial staff of the
Rockford (III). Morning Star.
Wife, son and parents survive.

ADDISON MILLER

ADDISON MILLER
Addison Miller, formerly manager of the English Theatre, Indianapolis, and the Hartman, Columbus, died Sept. 6 at Columbus. His daughter, Broadway pressagent Marian (Mrs. John) Byram,

LOREN MOORE
Loren Moore, 53, v.p. and international art director of Grant Advertising in Chi, died Aug. 31 in Lake Forest, Ill. Moore had worked for the ad agency 18 years.
Wife, mother, daughter and son survive.

survive.

AARON FURST

Aaron Furst, 49, sales manager for Boosey & Hawkes, music publishers, died at Maimonides Hospital, Brooklyn, N. Y., Sept. 3.

Mother, brother and sister sur-

Mrs. Caterina (Orocchi) Bruno, member of a well known business family whose holdings include the Empire theatre, died at her home in Manchester, N.H., Aug. 24. She was a native of Carpeneto, Italy, and had resided in Manchester for 63 years

Hazel Rogers Thompson, 55, vet Paramount makeup artist, died Aug. 27 in Hollywood. She was known for her work with Vivien Leigh in "Gone With the Wind" and Cecil B. DeMille's "10 Com-mandments."

William J. Mulvihill, 64, long-time member of Chi Motion Pic-ture Operators Union, died Aug. 31 in Chicago after a long illness. He had last worked for Balaban & Katz chairs nabe Senate Theatre. Wife and a sister survive.

Harry B. Farlow, 69, electrical engineer at Warner Bros. Studios for past 36 years, died of heart attack in Hollywood Sept 2. Sur-vived by widow, son, daughter, brother and sister.

Herbert Furreg, 61, for many years director of the Linz (Upper Austria) City Theatre, died on Aug. 27. He was also longtime director of the Vienna Raimund Operetta

Lady Beecham, 50, wife of Brit-ish conductor Sir Thomas Beecham, died Sept. 2 in Buenos Aires. A concert pianist, she was known professionally as Betty Humby.

Mother, 84, of M. Spencer Leve, ox-West Coast Theatres Southern California division manager, died in Los Angeles Sept. 4.

Father, 75, of director Bruce Humberstone died in Hollywood Sept. 2.

ing off the acts that were developed in the pre-teevee era, and this medium has never been able to produce enough to take care of its own needs. The upbeat in the search by networks is in recognition of this fact.

tion of this fact.

Garry Moore, for example, a long time ago started the policy of showcasing new faces on his ayem show. For example, after several airings of George Gobel, Moore publicly urged CBS excest to sign him. However, NBC made the deal. He also showcased Ford & Hines, who went over tremendously on who went over tremendously on the Jack Paar show a couple of weeks ago.

weeks ago.

It's well-known today that the
Paar show, because of its advantageous time-slot is the strongest showcasing for variety acts.

It's becoming increasingly important since its audience constitutes
a lot of producers in position to
buy acts. buy acts.

The Ed Sullivan and Steve Allen shows are similarly regarded as important showcasers, even though both are also users of established

The important item on the agenda, however, is the increasing awareness of the industry for agenda, however, is the increasing awareness of the industry for the need of developing new acts. It's true that several media are neglectful of their own potential in starting off new acts. For example, many have long feit that the networks could have utilized more summer shows for the exposure of new talent instead of devoting much of the time to reruns. Even niteries which needs new faces desperately stick to the same names year in and out. same names year in and out.

However, the trend seems to be veering in a new direction. Cafes, networks, legit and most of the important media seems to be hop of the ing to be able to create some citement with new faces.

Showbiz Classes

Continued from page 2 universities for some time. It is

only fitting, therefore, that this fact be recognized.

New York University, for examnew York University, for exam-ple, provides unparalled courses on these subjects under the lead-ership of Prof. Walter J. Deren-berg. His classes and seminars are available to undergraduates to available to undergraduates to graduate students, and to students from foreign countries.

At Harvard University, Prof. Benjamin Kaplan has taught the Benjamin Kaplan has taught the law relating to the entertainment industry for a number of years. At Cornell University, Prof. Harry G. Henn is giving excellent coirses on copyright law and kindred subjects. At Yale, the subject is being taught by Prof. Ralph S. Brown Jr. Entertainment industry law is being taught under able leadership at the University of California, Berkeley, at the University of Southern California, and elsewhere. where.

We all welcome Prof. Shapiro's project whether or not it is unique or different. It will be sufficient to have his course equal in scope, con-tent and excellence to those which are available at the various universities mentioned.

John Schulman.

Wald Wants Out

Continued from page 1 =

pictures in two years, have 12 pix lined up for next year, with most of the scripts finished. However, if 20th refuses request for contract release, I will just go along and make two pictures a year called for contractually for the next two years. I paid all pre-sell advertising campaign expenses on 'Peyton Place,' 'Long Hot Summer,' 'Love and War,' 'Best of Everything,' They say it's not their policy to advertise this way, but I believe in pre-sell. Economically, the deal just doesn't work out for me. I offered to put it up to arbitration but they refused."

(In N. Y., homeoffice execs ac-

New Acts Hunt

Continued from page 141

offices are frequently working overtime in an attempt to unearth suitable new acts.

One of the reasons for the upbeat of activity in this direction is the decimation of spots in which live talent can develop.

It's a wellknown fact that television, particularly, has been lively the spots in the decimation of spots in which live talent can develop.

One of the reasons for the upbeat of activity in this direction is the decimation of spots in which live talent can develop.

It's a wellknown fact that television, particularly, has been livelenced but they refused."

(In N. Y., homeoffice exects acknowledged that there had been negotiations with Wald, but said his beefs weren't justified. They also have a substantial to the provision with Wald, but said his beefs weren't justified. They also have a substantial to the provision with Wald, but said his beefs weren't justified. They also have a substantial to the provision with Wald, but said his beefs weren't justified. They are the provision with Wald, but said his beefs weren't justified. They been a substantial to the provision with Wald, but said his beefs weren't justified. They have been with wald, but said his beefs weren't justified. They been also have a substantial to have a substantial his beefs weren't justified. They have been a substantial his beefs weren't justified. They have a substantial his beefs w

Did Col Pay Curley 25G?

but the check was actually made out to a James E. Sullivan, identified only as Curley's agent. His whereabouts went unrevealed. Atty. Cancian did not know Sullivan. Columbia officials in the court room didn't know him, and Curley's attorney called on Columbia officials to produce him.

In his suit for an injunction, Curley alleges that the film, based on the novel by Edwin O'Connor, former Boston Post writer, is in effect a purported portrayal of himself and his political career and that its public showing would be fell and unwarranted invasion of 'his character did not portary Curley' Surface and the central when the care and that its public showing would be will cancian insisted the central while Cancian in while Ca

fied only as Curley's agent. His whereabouts went unrevealed. Atty. Cancian did not know Sullivan. Columbia officials in the court room didn't know him, and Curley's attorney called on Columbia officials to produce him.

In his suit for an injunction, Curley alleges that the film, based on the novel by Edwin O'Connor, former Boston Post writer, is in effect a purported portrayal of him self and his political career and that its public showing would be an unwarranted invasion of his privacy. He also alleges that some of the scenes and characterizations are defamatory and libelous and of the scenes and characterizations are defamatory and libelous and that showing the film will cause him "humiliation and mental suffering." Curley, who is 84, was not in court. His attorney said his health would not permit the court

health would not possible appearance.
Curley's signature on his petition sceking the injunction was shown to Judge McCarthy by counsel, who asked the judge to compare the signature with the one on the release. Judge McCarthy the release. Judge McCarthy studied the two signatures briefly, but made no comment. He then suggested to Curley's counsel that he obtain a devosition from Cur-ley, dealing with the release.

Regulation with the release.

Reundabout Payment
Columbia attorney Cancian explained to the court that the payment of the money to Curiey was done in a roundabout way at the suggestion of Sullivan. For the release from Curley, Cancian said that Columbia made out a check in the amount of \$25,000 to Sullivan as Curley's agent. Cancian said that on the records of Columbia, it was made to appear that the money was paid for 2,500 feet of 16m. film.

Yeslev in his argument to Judge McCarthy said the film, now completed, actually portrays James M. Curley as mayor of Boston seeking re-election. Yesley said: "Frank Skeffin-ton is the principal character in the book and it is common Roundabout Payment

re-election. Yesley said: "Frank Skeffin-ton is the principal character in the book and it is common knowledge that Skeffington and James Michael Curley are one and the same. The book and the film portray Curley as a crook, a scoundrel and a rogue, one who even used the Church to his own advantage." the Curley counsel said. He pointed out that he wanted to make it clear that Curley does not seek monetary damages, but merely wants to stop showing of the film permanently.

The Columbia attorney told the court that his company has already expended \$2.500,000 on the film, skedded for local showings in mid-October, described as the height of the politico season. Cancian refused to agree that Skefington was Curley, but produced press clippings which showed that Curley was cuite pleased that Oconnor's book portrayed his life.

To Arrange Preview

Judge McCarthy commented that he had never read either "The

Judge McCarthy commented that he had never read either "The Last Hurrah" or Curley's own book, "Td Do It Again," but said he would like to see a preview of the Columbia film.

the Columbia film.

Paul N. Lazarus, Columbia veep, said he would arrange for a special showing in about 10 days.

Judge McCarthy said that if he finds the Curley release is authentic but will disprace the courter. finds the Curley release is authentic, he will dismiss the court proceedings. "The burden is on you," he warned Curley's counsel. The check for \$25,000 and the purported release by Curley were marked up as exhibits by the judge who indicated he might call a handwriting expert to compare the signatures in dispute.

The judge asked the Columbia attorney why the company paid the \$25,000 to a Curley rep. if the picture did not concern Curley. Cancian answered that when a big film company spends millons on a

Cancian answered that when a big film company spends millons on a picture, it has to figure all the angles, so that it is protected.

Atty. Yesley told the court he has a letter from a Joseph Paul of Boston telling of an interview Donald Crisp, vet Hollywood character actor, gave while in Maine. He said Crisp told the interviewer he was to portray Cardinal O'Connell in a story depicting the life of Curley.

Atty. Cancian stated he dd not agree there had been such an

agree there had been such an interview, and he did not agree that it was Curley's life in the is actress picture, or that Crisp was merely an actor.

While Cancian insisted the centual character did not portary Curley as mayor of Boston, Yesley said Boston was unmistakably the film's focal point.

The disputed release, entered by Columbia, was dated Mach 26, 1956, and typewritien, bearing a signature, "James Michael Curley."
Also introduced was a canceled check for \$25,000 payable to one "James E. Sullivan."
Yesley agreed to ask a deposi-

James E. Sullivan."
Yesley agreed to ask a deposition from Curley concerning his denial that he had signed any release or received any money, and Judge McCarthy continued the case to yesterday (Mon.), when Yesley promised to have the deposition in court.

MARRIAGES

Mrs. Irene Marie Kannengies-ser to Millard Price Wear, New York, Sept. 6. That's the square handle of Mike Wear (Wear) of

handle of Mike Wear (Wear) of VARIETY.

Betsy Holland to Richard Gehman, Aug. 30, New York. Bride is an actress; groom is feature editor at Cosmopolitan and freelance writer.

Moriello, di Souven, to Stable.

at Cosmopolitan and freelance writer.

Mariella di Sarzana to Stephen Boyd, London, Aug. 30. Boyd is a film actor; bride is an Italian film exec.

Sarah Vaughan to Cly de Atkins, Chicago, Sept. 4. Bride is the jazz singer; groom is a Chi taxicab fleet owner.

Marion Roberts to Joe Sheward, Norristown, Pa., Aug. 23, Bride is

Heet owner.

Marion Roberts to Joe Sheward,
Norristown, Pa., Aug. 23. Bride is
WIP record librarien; he is salesman at station.

Dawn Greenhalgh to Ted Follows, Stratford, Ont., Scpt. 4. Both
are actors with Stratford Shekespeare Festival.

Jeff Donnell to John Bricker,
Van Nuys, Cal., Sept. 1. Bride's an
actress; groom an advertising exec.

Diane Jergens to Peter Lrown,
Las Vegas, Sept. 5. Both are
thesps.

Sandra Hinton to Frank D, Harrison, St. Albans, L.I., Sept. 7.
Bride is a dancer.

Deedy Irw'n to Michael Pollock,
New York, Sept. 7. She is a singer;
he's artistic administrator of the
N.Y. City Opera Co.

Jean Scherg to Francois Moreuil,
Marshalltown, Iowa, Sept. 5. She
is a film actress, he's a French
attorney.

BIRTHS

BIRTHS

Mr. and Mrs. Bob Chandler, son, Encino, Cal., Sept. 3. Father is a Variety staffer stationed in Holly-

wood.

Mr. and Mrs. Cesare Danova, son, Santa Monica, Cal., Sept. 1. Mother is former actress Pamela Mathews, now a dialog coach; father's an actor.

Mr. and Mrs. Meyer Mishkin, son, Hollywood, Aug. 29. Father's an agent.

Mr. and Mrs. Frank Kavanaugh, son, Sept. 1, Chicago. Father is assistant program manager of WBKB, the ABC-TV o&o, in that city.

assistant program manager of WBKB, the ABC-TV o&o, in that city.

Mr. and Mrs. Joe Rvan, son, Queens. N. Y., Sept. 2. Father is NBC business publicity manager.

Mr. and Mrs. Eddie Hazell, daughter, New York, Aug. 25. Father is a guitarist.

Mr. and Mrs. Bill Kobin, son, Washington, Aug. 27. Father is CBS News Washington producer.

Mr. and Mrs. Hal Graham, son, Hollywood, Aug. 28. Father is program exec with CBS-TV.

Mr. and Mrs. Tex Williams, daughter, Santa Monica, Sept. 4. Father is tv-recording star.

Mr. and Mrs. Erik van Arco, son, Munich, Germany, Aug. 15.

Mother is songstress Caterina Valente.

Mr. and Mrs. Al Bruno, daughter, Los Angeles, Sept. 3. Father is booker for Fox-West Coast The-

is booker for Fox-West Coast The-atres, L.A. Mrs. Don Cook, daugh-ter, Sept. 3, Santa Monica, Calif, Father is an executive producer at KNXT, Los Angeles. Mr. and Mrs. Robert Sterling, son, Burbank, Cal.. Sept. 4. Mother is actress Anne Jeffreys; father's an actor.

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88 PAGES

H'WOOD NIX ON 'LITTLE ROCK'

U.S. Hotel on Ave. of the Americas, Toots' \$1½ Mil. Will Buy Out His Pards

By ABEL GREEN

A United States Hotel on the Avenue of the Americas—at 51-52 Streets—a patriotic flavor with a United Nations ring—is said to be William Zeckendorf's plan for that large parcel of realty he just acquired in a \$25,000,000 package deal from the Equitable Life Assurance Co. Latter, in turn, acquired the giant effice building at 120 Broadway from Zeckendorf's firm, Webb & Knapp. Part of the midtown Manhattan deal is the famed Toots Shor Restaurant at 51 West 51 St., long a holdout, which he finally sold for \$1,500,000—"all in one check signed by the Chase Bank," says he.

It is generally believed that the

Bank," says he.

It is generally believed that the realty operator is laying a firm foundation for the expansion and growth of the Zeckendorf Hotels Corp., headed by his son, Bill Jr., with an eye to possibly rivaling the Hilton chain.

Hilton chain.

His operations as an innkeeper in the last year or two points to that. In addition to the Hotels Astor and Manhattan (ne Lincoln) the recent acquisitions of the Hotels Commodore, Drake and Chatham gives Zeckendorf 4.992 rooms in these five key Gotham hotels.

A deal for the Hotel Taft has been virtually signed, and Zecken-dorf also is reported dickering for (Continued on page 11)

Post-'48s 'Sure' For TV: Reade **Blames Exhibs**

Partly because of the lack of exhibitor unity, the film companies will end up selling their post 48 pictures to television. That is the opinion expressed in N. Y. last week by Walter Reade Jr., circuit operator, who spoke with considerable bitterness.

"It's all a matter of timing and economics," he said. "We exhibitors could have prevented the sale of the old films, and we could still prevent the new libraries going to to, but it's impractical. There just is no unity."

is no unity."

Reade was among the exhibitors who, when the first companies started to sell off, attempted to stem the tide by refusing to book films from distributors who had dealings with tv. He got no support in that. More recently, he proposed a scheme under which the film companies would license their post 48s to a central company which would sell to tv but would withhold the top product.

(Continued on page 22)

London. Sept. 16.
What was good enough for the visiting Moscow Art Theatre last spring is apparently ditto for the Old Vic. That is the point of a new policy announced for the Old Vic's new season opening tomorrow night (Wed.) with a revival of Schiller's "Mary Stuart."
The new rule forbids the seating of latecomers until after the first

The new rule forblos the seating of latecomers until after the first scene or act. The edict also applies to intermissions. It's an innovation for the Old Vic, but was adopted for the Russian troupe's appearance last season at the Sadler's Wells Theatre, could be supported to the same of the s

"Late arrival spoils your own enjoyment and that of others," the Old Vic announcement read.

State Dept. Bars S.F. Actor From Brussels Fair

San Francisco. Sept. 16.
The State Dept. has banned a member of the San Francisco Actor's Workshop from participating, in the production of "Waiting for Godot," scheduled to start a run at the Brussels Fair today (Tues.) The company's stage manager. James Kershaw, who works as a truck driver ordinarily, was the object of the ban.
Herbert Blau, the repertory

object of the ban.

Herbert Blau, the repertory group's co-director, called the Federal action against Kershaw "illegal and humiliating." He assumed the State Dépt, objection was "political," though he pointed out that no reason for the ban was ever given, in writing or orally.

In Washington, a State Dept. spokesman said, "It is true that the Department felt that it would be inadvisable for one member of the

(Continued on page 80)

Elvis' \$200,000 1-Pic Fox Deal Against 50% of Net

Hollywood, Sept. 16.
Elvis Presley, though still in the Army, has been signed to a new it one-picture deal by 20th-Fox production chief Buddy Adler. Pact. it's understood, calls for the singler to receive \$200,000 in salary against 50% of the pic's profits. He would make the film upon his release from the Army next year.

Presley, additionally, still has six more pix to do for Hal Wallis.

PART OF 'HEAT'

By GENE ARNEEL

Uld Vic Won't Hollywood wants no part of Dixie's segregation situation so far as thematic material for a picture as thematic material for a picture is concerned. The policy is strictly hands-off, and this despite the fact that many a producer, in past, has shown a natural bent for turning out subjects in tune with the national headlines. Miscegenation, homosexuality, drug addiction, etc., have been the subjects of various recent films. It appeared that Hollywood refused to be frightened by any controversial situation. Yet, there's the disinclination to take on the idea of "equal status" for the Negro despite the national, nay, worldwide, attention which this is being given, in terms of Little Rock's segregation problem. (There has been, of course, some

Rock's segregation problem.

(There has been, of course, some show of concern with the racial issue, such as the release of "The Defiant Ones." But nothing so 'Tactual' as the Till case. Several other films, highlighting frictions in Negro-white relationships, are planned.)

The racial issues in the south are too tough to handle—considering the likely reprisals. This was reported by David Diamond, independent producer, who related he went to various studios with a script concerning current events south of Mason & Dixon and he was turned down flatly.

Diamond, who's partnered with (Continued on page 14)

Stars' \$5,000,000 For Six Par Pix

Talent costs for six productions slated to roll at Paramount in the next two months will hit a record \$5,000,000, reflecting the emphasis the Marathon St. lot is putting on

55,000,000, reflecting the emphasis the Marathon St. lot is putting on star power.

Among the top names scheduled to step before Paramount cameras in the next 60 days are Carroll Baker, Marlon Brando, Clark Gable, Danny Kaye, Jerry Lewis, Sophia Loren and Robert Taylor.

First of the six pix to roll is Frank Freeman Jr.'s "The Hangman," starring Taylor, Fess Parker and Tina Louise, directed by Michael Curtiz. It starts Sept, 22 with a screenplay by Dudley Nichols and W. R. Burnett from the Luke Short story.

Danny Kaye, Louis Armstrong, Barbara Bel Geddes and Harry Guardino star in "The Five Pennies," rolling next month, written, directed and produced by Melville Shavelson and Jack Rose.

Frank P. Rosenberg is producing "Guns Up!" Marlon Brando starrer with Karl Malden, being direct
(Continued on page 18)

STUDIOS WANT NO | Elections Vital to TV-Radio In Screening D.C.'s 'New Faces of '59'

Was Rudolf Friml Fair? He Walked Out on 'Lady'

He Walked Uut on Lady
San Francisco Sept. 16.
Rudolf Friml registered a minority opinion on "My Fair Lady" last
weekend: the veteran composer
said he walked out on the London
production of the musical.
The '3-year-old Friml, who wrote
"The Vagabond King" and 25 other
musicals. commented about the G
B. Shaw-Alan Lerner-Frederick
Loewe tuner, "Nobody sings. It is
a play with music, and the music
doesn't amount to much. I couldn't
stand it. I had to leave. There are
no beautiful arias or duets, as in
the days when Victor Herbert and
I were writing."

Paar to Quit Even If NBC-TV Agrees To Late Nite Trim

Jack Paar has no intention of continuing beyond next July as host of NBC-TV's "Tonight," re-gardless of the concessions the netgardless of the concessions the network ultimately might make. A spokesman for Paar said that the comedian made up his mind to quit the latenight program when the second year of his "Tonight" contract ends whether the network finds a way or not to lessen his time output.

Paar spokesman added that there is the possibility the web and Paar will agree on a tv program at another hour, "perhaps in prime time, once a week." Statement was made in Paar's behalf two days after the word circulated that the

after the word circulated that the comedian was holding out for a decrease in his on-the-air time and that if he didn't get it he wouldn't

(Continued on page 87)

Mary Martin Hot Stuff On the Igloo Circuit

On the Igloo Circuit

Nome, Sept. 16.

Deflected from a remote Army
base in this northwest area because of the weather. Mary Martin,
on a USO tour, bounced into her
first cafe date Saturday (13)
(since her 1939 Rainbow Room
outing) at one of Nome's two
nightspots overlooking the international dateline and Siberia.
Fogged in here en route to
Kotezbue, the star asked the local
Armed Forces Radio Service unit
to beam her program to the northmost base. As a result, the Bering Sea Club, only room with a
piano in tune, grabbed an unex(Continued on page 14)

Washington, Sept. 16.
The Senate and House Commerce Committees — vitally important to radio and television beportant to radio and television oc-cause they originate all broadcast-ing legislation—will be playing "New Faces of 1959" when Con-gress goes back into session next January.

This fall's Congressional elections will deliver the final verdict on how many members of those two committees bite the dust.

But already, five members of the House Commerce Committee and one member of the Senate Commerce Committee are certain not to return to the Capital as legislators next January.

The recent Maine election—earliest in the nation for the last time this year—cost two members of those committees their jobs.

Defeated in Maine were Sen.

of those committees their jobs.

Defeated in Maine were Sen.
Frederick G. Payne, member of
the Senate committee, and Rep.
Robert Hale, senior member of the
House committee, as well as its
FCC-investigating Harris Subcommittee. Both Payne and Hale are
Republicans in the country's newest pro-Democratic state.

The Harris Subcommittee, which went back into business this week, but with a probe of the Securities and Exchange Commission rather than FCC, has four GOP losses

among its five GOP members.

Three of these are not seeking reelection: Charles A. Wolverton

(Continued on page 16)

Oren Harris To Train D.C. Guns On Quiz Shows

Washington, Sept. 16. Washington, Sept. 16.
Quiz show scandals indicate
need for Federal laws to guarantee keeping television and radio
shows on the up and up, with provisions for punishing offenders,
Rep. Oren Harris (D.-Ark), Capi-Rep. Oren Harris (D.-Ark), Capital video investigator, told Variety

Harris, who heads the House Commerce Committee, the FCC Investigating Subcommittee and the Communications Subcommitthe Communications Subcommittee, said he may want to go into the need for fresh Federal legislation after New York District Attorney Frank Hogan completes his quiz show investigation.

He is watching Hogan developments closely, he said. None of the three Congressional groups he heads—each with power and jurisdiction to probe quizzes—is planning an investigation now.

"We'll see what happens in (Continued on page 82)

(Continued on page 62)

Cruise No Longer Sells 'Nitery Tour'; S.S. Nassau's Goodbye To Goombay

Nassau, Sept. 16.
Too many passengers complained about the quality of the performances and hence the Incres Line, pioneering postwar pleasure ship service to Nassau, no longer sells American tourists "a night club tour" of the islands. This goodbye tour of the islands. This gooddye to goombay entertainment, at least as regards official responsibility for quality, tells much of the "talent" problem at this British Crown colony outpost of the Caribbean Calypso Circuit.

But there is more than a failure of talent to meet the minimal and good-natured standards of the and good-natured standards of the tourists on the S.S. Nassau's week; "Golden Cruise." The best of the native Bahamian acts migrate to Europe or America and Nassau has to import too turns from New York. That the hotel rooms, in particular, badly need acceptable-grade entertainers to keep the guests coming is evident. Bear in mind that the outlying beach hotels are a \$2-\$3 taxi ride, one way, from downtown Nassau. At the present time (the

from downtown Nassau.

Nassau, at the present time (the impression based on a third visit within five years), is dominated and ruled by its Bay Street merchants and a great deal of shrewd and modern sales promotion and advertising is expended to get tourists into the stores. There is little comparable effort to improve the allure of the cafes. Though Dirty Dick's and Blackbeard's start dispensing gooombay at noon and operate continuously, neither has yet airconditioned and sticking around any length of time, even in summer tourist garb, can get pretty sticky.

even in summer tourist garb, can get pretty sticky.

In the instance of the S.S. Nassau the cruise ship provides the invidious comparison, its sea-going revues via the James J. Grady office of Manhattan, averaging pretty professional. Last week the two comedy 'headliners aboard ship, Rod Rodgers and Lee Davis, were, respectively, enroute to and returning from the Emerald Beach Hotel.

Dancer Constance Reed, Frenchy (Continued on page 77)

Yank Actor Strips For 1st British Nudist Pic

London, Sept. 16. The first British nudist picture is being made hère at the "Spielplatz Nudist Colony," about 15-miles out of central London. It is being co-produced by Nat Miller, being co-produced by Nat Miller, Orb International topper, and Max Rosenberg on a 50-50 distribution deal which takes in the States. Picture features American actor Carl Conway, Anita Love, Katy Cashfield and Dennis Carnell. It is

being lensed in Eastmancolor and Videoscope and is expected to have a New York preeming at the end of the year.

LAURENCE OLIVIER FINALLY GOES TV

London, Sept. 16.
Commercial television has broken down Sir Laurence Olivier's resistance to the medium and he has agreed to appear in Ibsen's "John Gabriel Borkman" in the fall for Associated TeleVision. Olivier has previoulsy turned down all tv play offers on the grounds that they offer insufficient time for rehearsal. for rehearsal.

for rehearsal.

He is also considering doing the narration for a four-part series based on the life of Sir Winston Churchill, which is being promoted by Harry Alan Towers. Should Olivier accept it will depend on the success of the Ibsen play whether he will be seen on the screen or merely act as off-screen voice.

Lee Grant, Lou Solomon Plead Fifth on Past Tie As Testimony Is Bared

As lestimony is Bared

Washington, Sept. 16.

Two show biz personalities—Lee
Grant, legit-tv actress, and Louis
Solomon, film-tv writer—disclaimed
current membership in the Communist Party but fell back on the
Fifth Amendment when the past
was mentioned in closed-door testimony before the House Un-American Activities Committee given previously but made public Sat. (13).
The testimony, not previously released by the committee, was given
by Miss Grant April 1, 1957, and
by Solomon on May 8 of this year.
Miss Grant testified in Washington;
Solomon in New York.
In quizzing Miss Grant, the com-

In quizzing Miss Grant, the committee seemed especially interested in the tv show "Danger." After the committee's staff director, Richard Arens, asked her who engaged her for her performances, she declined to answer, pleading her rights under the Fifth Amendment.

to answer, pleading her rights tunder the Fifth Amendment.

"Do you honestly feel, Miss Grant, that if you told this committee truthfully," Arens asked, "while you are under oath, who engaged you for your performances in the production 'Danger,' you would be supplying information which might be used against you in a criminal proceeding?"

"I don't want to take the chance. It might, "she replied.

She plead the familiar Fifth when asked if she had been connected with the organizations Stage for Action and People's Songs.

She would not say—taking the Fifth instead—whether she was a Communist Parfy member at any time, one year ago or "at any time since you were served with your subpoena" to testify before the committee.

Miss Grant was at the time of the committee,
Miss Grant was at the time of
(Continued on page 24)

☐ One Year

Two Years—\$28.00

☐ Two Years

☐ Three Years

Aug. Best Month 3d Year For Pix

For the third year in a row, the highwater mark in film attendance was registered in the third week in August. According to statistics compiled by Sindlinger & Co., business analysts, attendance for the seven-day period ended Aug. 23 totaled almost 71,000,000.

However, the total was 4.8% below the attendance figure for the comparable week in August a year ago, also the peak attendance period of 1957.

The Sindlinger figures disclose a steady decline since 1956, although the drop from 1957 to 1958 was not as sharp as the one from 1956 to 1957. In 1956, according to the Sindlinger figure, the third week in August showed attendance at 84,554,000. In 1957, it dropped to 74,492,000 for the third frame in August, a decline of 11.9% as compared with the 4.8% slide from 1957 to 1958.

Irish May Lift Ban On 'Devil' Novel; Cagney Pic Version Before Cameras

Version Before Cameras

Dublin, Sept. 16.

Irish ban on the Rearden Connor novel "Shake Hands with the Devil," on which Michael Anderson's screen version starring James Cagney is based, may be lifted. Ban was imposed some time after novel's publication (it is now out of print) for one of the statutory reasons for banning here. It was alleged to contain matter which censors regarded as "indecent or obscene," probably official exception was taken to the prostitute in story.

At time of ban there was no right of appeal. New legislation now provides for submissions by author or publisher to Appeals Board which generally takes a more liberal view. Mike Kaplan, who is here with Cagney and company, has been pushing the issue and it is probable that plans for appeal will be made. This would clear the way for a "Book of the Film" edition later.

Whether book ban is lifted or not will have no affect on eventual censorship of film for release here. Film censor operates independently of censorship of publications. Lensing started on locations in Dublin last week. Studio work is on the Glass-Seltzer production based at Ardmore Studios, Bray, near here.

Capital Circuit By LIZ & LES CARPENTER:

Washington, Sept. 16.
Hurricane Fifi had hardly started to blow when local Loew's publicity agent Jack Foxe had the U.S. Weather Bureau on the phone: "How about naming the next one Gigi!"
"Nope," said the Federal office; she was already dubbed Gerda in advance.

A bureau official told Variety that the agency has been dodging show business press agents since

show business press agents since the practice of naming hurricanes for femmes started. When "Fanny" was a Broadway

for femmes started.

When "Fanny" was a Broadway hit, Fanny was proposed.

And, he said, there have been letters plugging Zsa Zsa to designate an Atlantic storm.

"That name," he said, "is too closely associated with a single individual. We choose names which are not connected with specific persons."

The Z hurricane will be Zorna.

Take it from one of Ike's

BBC's Coward Festival London, Sept. 16. A two weeks festival of plays by Noel Coward is planned by BBC on radio starting on Sept. 29 with a Val Gielgud production of "The Vortex." The play will star Fay Compton, Denys Blakelock and David Spencer. The other plays to be presented are "Brief Encounter," "The Queen Was In The Parlor," "The Queen Was In The Parlor," "The Astonished Heart," and "The Marquise." MUTILATION' OF HIS PIX STIRS CHAPLIN'S IRE London, Sept. 16. Charles Chaplin has arrived in Rritain to take legal action Held in Strong Vise By 'No Raid' Rule

London, Sept. 16.

Charles Chaplin has arrived in Britain to take legal action to prevent the alleged illegal exhibition of three of his old films which he insists have been mutilated. Pictures involved are "The Kid," "The Pilgrim" and "Shoulder Arms." They are duped prints and are so hacked about, Chaplin claims, that they reflect on him as an artist.

an artist.

Chaplin stated that he has already taken similar action in France, Belgium, Holland and Italy and that by the time he is finished it will have cost him about \$100,000 in legal fees. In Britain the rights of his pix are held by the Roy Export Company, in which Chaplin holds an interest.

Brubeck Quartet Only A Trio in Iraq Because Desmond Is Half-Jewish

San Francisco, Sept. 16.

A letter in the August issue of Britain's Jazz Monthly suggests that the U.S. State Department agreed to bar the Jewish member of the Dave Brubeck Quartet from Iraq last spring, but alto saxist Paul Desmond, ne Breitenfeld, denies that the State Department was responsible.

enies that the State Departmer vas responsible.

"I recently heard a most curious story about the Dave Brubeck Quartet tour of the Middle East which I pass on without any possibility from my end of obtaining definite information.

"A business acquaintance of mine has just returned from a capital city in the Middle East and mentioned to me that he had seen and heard the Dave Brubeck Trio. I corrected him about the size of the group. Oh no,' he replied, the saxophone player is Jewish and was dropped from the part of the tour.' He claimed to have heard this from an American official. He is not particularly interested in jazz but was quite definite about his statement. If this should be correct it shows a most lamentable aspect of these tours, for it can be assumed that the State Department must have had a hand in the arrangements for the Brubeck group in such hand in the arrangements for the Brubeck group in such unlikely areas for jazz con-

"If the report be true, and the person who told me is not given to exaggeration, partic-ularly in a field where he

(Continued on page 20)

The "no raiding" rule practiced by the film companies when it comes to hiring junior executives is widely considered a deterrent to the development of new exec talent on the administrative level.

Quite a few of the young men, some of whom have been in the same jobs for years, would like to switch to better positions in other companies. However, the intercompany communication system, which is in the nature of an unwritten law, prevents them from taking jobs even if they open up.

The only clear exception is in

The only clear exception is in the advertising-publicity field, where people have moved around.

where people have moved around. The no-raiding law works this way: Company X has a job open. A man at company Y hears about it and feels he's well qualified to take it. He goes over and applies for it. Company Y agrees he's the right man, but calls up his boss at company X. The boss, who probably is quite happy with his emplyee, discourages the idea. For one, he argues, I need the boy. For another, what would happen if we all did that? Company Y, not wanting to start a feud, agrees it would be better to take a man from the outside. from the outside.

The result of this rather rigid system is that a number of very capable "juniors" are stuck in their jobs in an industry in which men traditionally have failed to train new talent or to delegate responsibility.

"They always talk about 'promoting from within the ranks'," complained one young exec last week, "Once in a while you actually see it happen, but in this business the bosses stay on forever, doing less and less and expecting the men

(Continued on page 87)

Convalescent Edith Piaf May Fill U.S. Dates Soon

Paris, Sept. 16. Edith Piaf is rallying after he accident last week, and may be able to fulfill her U.S. dates next month. One of the top international singing stars, she was to have opened at the Waldorf Astoria, N.Y., this month.

toria, N.Y., this month.

This was Miss Plaf's third auto accident. She suffered grave head injuries, but no fracture, plus severe facial and bodily bruises. However, her recovery is rapid and she will start receiving visitors this week.

Marguerite Piazza Subs
The Waldorf SOS'd Marguerite
Piazza as sub for the premiere
tomorrow (Thurs.) night for the
\$\$5-a-head benefit for the French
Hospital, New York. Management
understands Miss Piaf will be out
of circulation for five or six weeks
at least and is reshuffling its booking schedule accordingly.

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, ABEL GREEN, Editor

Volume 212 INDEX New Acts

Chatter 86
-Film Reviews 6 Night Club Reviews Obituaries 87 Pictures Inside Music 68 Radio
Record Reviews
Television
Television Reviews
Tollvision
TV Films
Vaudeville Radio Inside Pictures 12 Inside Radio-TV 64 TV Films ... 29
Vaudeville ... 73
Wall Street ... 24

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KID AS CINEMA STEPCHILD

Reade's 'Reintegration or Chaos'; Raps Myers, Exhibs and Johnston

tinue until and unless there's re-integration in the industry, Walter Reade Jr., head of the Walter Reade circuit in N. J. and a board member of Theatre Owners of America, said in Gotham last week.

member of Theatre Owners of America, said in Gotham last week. He added that a reversal of the Government's decree was "very difficult" but would gradually come about via a recasting of corporate identities. As an example he pointed to the entry of various circuits into production.

Reade blasted Allied's Abram F. Myers' "White Paper," charging laxity in the enforcement of the decree to the antifrust division of the Justice Dept., stating that it was "most harmful to the entire industry. How can we go to the Justice Dept. and ask for a reversal of the decree when exhibitors are throwing around these reckless accusations?" he asked. "It's amazing how one man can louse us up with the Government. Even if the Justice Dept. were inclined to modify its position, and possibly to help us get new legislation that would allow integration, they'd never dare do it now."

Reade said he was frankly disllusioned with his colleagues in exhibition and that this was part of the reason why he had so drastical-

Reade said he was frankly disillusioned with his colleagues in exhibition and that this was part of the reason why he had so drastically reduced his activities in TOA of which he was once president and to which he gave a lot of his time. He said that no one today really spoke for the industry, least of all Motion Picture Assn. of America president Eric Johnston.

"When the MPAA member companies were also exhibitors, Johnston spoke for the industry. But today he is doing so by assumption only. I am sometimes quite resentful of his pronouncements in the name of the 'industry'. Actually, he is only speaking for the producer-distributors."

Mentioning the business-building campaign and its problems, Reade said the issues weren't as simple as they had been presented, i.e., that thie exhibitors just wouldn't come through with the necessary funds. "If this had been planned as a promotional drive just to spark theatre attendance it would have been one thing. But the minute other people got into it, it seemed doomed."

East Germany's DEFA Discovers a Flaw In Communist Ointment

East Germany's DEFA studios went on a talent hunt in East Berlin last month and, quite innocently, proved that East German youth hasn't yet accepted the state-decreed values of a Communist society.

It all started when an ad ap-

It all started when an ad appeared in several of the East Berlin dailles. It disclosed that DEFA was looking for a young, pretty and gay girl, age 16 to 2d, to appear in a diverting film called "Confusion of Love." It was an unusual procedure for the East zone, and some 800 girls showed up on the appointed day, eager to be "discovered."

As told in the West-German

pointed day, eager to be "discovered."

As told in the West-German weekly, Der Spiegel, the East German press smelled a story and reporters came to interview the contenders. They came away foaming at the mouth and appalled at the lack of political orientation among the youths. The writer for the Times" got a hold of a pretty redhead outside the studio doors. "One has to take some risks to succeed," the girl declared. Commented the paper: "And this young woman is by no means alone with her concept of individual enterorise which sounds odd in the halls destined to serve the purposes of the socialist film."

The reporter for "Young World"

alist film."

The reporter for "Young World"
disovered that the ambitious young ladies who showed up via the ad were looking primarily for high salaries, a quiet life, fame and an exciting experience. At least, said (Continued on page 15) 11

Spyros P. Skouras, president of 20th-Fox, has acquired 12,800 shares of the corporation's com-

mon stock via exercise of an option given him and other execs in an incentive plan.

Skouras now holds 22,800 shares.

Skouras Ups 20th Shares

Balaban's Closer **Production Role**

Barney Balaban, president of Paramount, is taking upon himself a more immediate role in produc-Chief exec is on the Coast tion. Chief exec is on the Coast:
this week, again, for additional onthe-spot activity in the ways of
picture-making in collaboration
with studio chief Y. Frank Freeman and other execs.
Balaban recently noted he's
spending more time on the lot
than ever before. It means greater
integration of the west and the
east, he added.
It also means, it appears, that

PIX NEGLECTING 'FUTURE FANS'?

By FRED HIFT

Film Industry's studied unconcern with the development of the child audience is beginning to worry some exhibitors, though few of them are prepared to do something about it.

There is an awareness that the child of today is the adult patron of tomorrow, but the film biz tends to abdicate to tw when it comes to courting the under-10 audience which at one time acquired the

courting the under-10 audience which, at one time, acquired the "movie habit" almost from the mo-ment it could talk and comprehend

The urgency of the situation, and the depth of its neglect, is highlighted by recent statistics given out by Arno H. Johnson, v.p. and senior economist of the J. Walter Thompson agency in N. Y., in a speech before the Ebasco Client Companies' sales and p.r. workshop. Johnston pointed out that, in 1959, the number of children under five eight exec is on the Coast eek, again, for additional onto activity in the ways of 75%.

Rhoden Follows Ricketson's Exit From NT; John Bertero the New Prez

Big Circus' to AA?

Hollywood, Sept. 16.

Hollywood, Sept. 16.
Irwin Allen's upcoming production, "The Big Circus," originally planned as a Columbia release, may wind up at Allied Artists.
Allen is currently in negotiation with AA regarding moving the property to that company. Producer is also negotiating for Rhonda Fleming and Victor Mature for the leads.

Rise in Loew's Stock Tied To **Chariot Races**

While the "inside" maneuvering at Loew's is credited with a good 75%.

By comparison, persons reaching the ages between 10 and 19 will be up only 22%, between 20 and 39, 9%, between 40 and 59, 34%, and 60 and over, 65%. The total population increase will be 34%, hitting 177,800,000 next year against 132,500,000 in 1940.

"I feel both distribution and exclusive for the still-uncompleted production of "Ben Hur." Whether such reasoning is valid or not is "I feel both distribution and exclusive for the still-uncompleted production of "Ben Hur." Whether such reasoning is valid or not is "I feel both distribution and exclusive for the corporation's stock rise on the New York Stock Exchange, some sources in the Wall Street duction of "Ben Hur." Whether such reasoning is valid or not is "I feel both distribution and exclusive for the corporation's stock rise on the New York Stock Exchange, some sources in the Wall Street duction of "Ben Hur." Whether such reasoning is valid or not is uncompleted production of "Ben Hur."

Hollywood, Sept. 16. John Bertero, vicepresident and chief counsel of National Theatres Inc., is expected to be named president of the giant circuit at a president of the giant circuit at a special board meeting called for Wednesday (16), succeeding Elmer C. Rhoden. Intra-company policy differences are said to be at the base of Rhoden's exit. Latter, longtime president of the subsidiary Fox-Midwest circuit, had succeeded the late Charles P. Skouras as prexy of NT. of NT.

minwest circuit, had succeeded the late Charles P. Skouras as prexy of NT.

Specifically, the B. Gerald Cantor (Cantor, Fitzgerald & Co.) interests (almost 200,000 shares) are a reported cause for the executive clash. While hush-hush, the differences reported process in "Windjammer," a widescreen, neo-Cinerama technique. This also had been widely touted as being "donted" by Warner Bros. for future film production; among the projected WB titles mentioned was "The Miracle." This never came to pass.

As with Ricketson's resignation there is much secrecy as to the exact whyfore of Rhoden's bowout. The costly renovations and other investments attendant to converting the local Grauman's Chinese and the Roxy, N. Y., both flagship deluxers, into reduced-capacity, two-a-day showings at "hard ticket" prices, undoubtedly figure in the shakeup.

Ricketson's contract was until 1960 and Rhoden, who offered to resign last year because of seniority, was influenced to remain on another year until May 31, 1959. His exit is ahead of schedule.

Cantor personally owns 115,000 shares of NT and controls over 50,000 more. Rhoden's holdings are 88,325 shares; Ricketson owns 30,042 shares.

Ricketson 28 Years With Co.

30,042 shares.

30,042 snares.

Ricketson 29 Years With Co.
Frank H. (Rick) Ricketson Jr.,
veepee in charge of theatre operations for National Theatres, resigned over the weekend, effective

(Continued on page 16)

Sime

Founder of Variety and Daily Variety MAY 19, 1873 — SEPT. 22, 1933

production has become a tougher problem, particuarly in terms of production has become a tougher problem, particuarly in terms of casting (at the right kind of prices for star material), selection of story material and the pressing need to keep overhead at a realis-tic lovel

In past Balaban was on the telephone daily with Freeman discussing the blow-by-blow activities in production. Now he apparently feels he must be on the scene to get the up-front feel of what's going on and, in association with Freeman, come to the quick decisions that are required.

PAR DOUBLES PRINTS ON HI-FLYING 'BLOB

Paramount this week is backing up its pintsized (money-wise) science fiction entry, "The Blob," with added vigor as a result of surprising experience on the Coast surprising Coast.

Coast.

Playing 15 theatres in the Los Angeles area, "Blob" raked in more revenue than "Rock-A-Bye Baby," company's own Jerry Lewis comedy, and similarly exceeded top pix from the other outfits. Box-office income is within inches of that taken in by 20th-Fox's "The Fly," unusully strong sci-fi entry. Par originally ordered 200 prints of "Blob." Company this week doubled the order.

doubled the order.

Golden to 'Photokina'

Washington, Sept. 16.
Nathan D. Golden, who heads
the Commerce Dept's motion picture and photographic products
division, leaves Saturday (20) to
attend "Photokina," the international photographic and motion
picture exhibition in Cologne,
Germany, from Sept. 27 to Oct.
5. He will be back at his desk
here Oct. 11.
Golden has twice previously

hibition during the last five years of intense competition have badly neglected research and analysis of the young audience for our theatres," Walter Reade Jr., prez of the Reade circuit, said last week. "This (Continued on page 12)

Thau Sells All Of Loew's Stock

administrative v.p., has sold his entire block of Loew's stock, amounting to 11,300 shares.

amounting to 11,300 shares.

Fact that such a key management figure as Thau would sell out left room for much speculation but no official explanations.

Educated guess in the Wall Street area this week was that Thau might have sold his shares simply for the capital gains that will accrue to him and this will have little influence on affairs of management.

key factor penning a Signal street brokers. Sutro touted the last week by Sutro & Co., Wall Street brokers.

Street brokers. Sutro touted the Mike Todd-United Artists "Around the World in 80 Days" fits in the same category.

In all cases a picture, once it has played out the market, is carried on the books as a \$1 entry. Conmanagement.

fact is that "Ben Hur" is a con-

fact is that "Ben Hur" is a cou-tributing stock-price force.

This is in line with the thinking of many film company investors. They have a special affection for the "annuities" that several productions represent.

The Loew's-Metro "Gone With the Wind" is a key example. This David O. Selznick production, which already has been reissued three times, can be put out every five years or so and be reided upon to gross \$5,000,000 in the minimum.

Outstanding in terms of reliance.

mum.

Outstanding in terms of volume is the Walt Disney backlog. Nearly all of Disney's pictures carry beacoup boxoffice weight as releases and, indeed, this was the key factor behind a report issued last week by Sutro & Co., Wall Street brokers. Sutro touted the Disney shares in enthusiastic fashion.

Cinema 16's Junior Size-Up

Fall series of Cinema 16's Children's Cinema bows at the Beekman Theatre, N.Y., Oct. 12. There'll be five programs at the rate of one a month on Sunday mornings.

Attendance is by subscription only with the tab for the entire series running to \$7.50. Wide range of subjects, from fairy tales and nature films to art, comedy and abstract pix, have been expedited.

and nature mans to art, comedy and abstract pix, have scheduled.

This is the second season for the Children's Cinema. Following last year's series, exec secretary Amos Vogel surveyed parents and found that 50% of them preferred Sunday morning showings and 25% would like them on Saturdays. The vast majority approved the length of the programs (1½ hours).

The parents expressed a preference for more nature, travel, comedy and cartoon films and felt the programs should contain fewer abstract and fairy tale subjects. The children's favorite reels included "Private Life of a Cat" (once banned by the N.Y. censor), Buster Keaton's "Balloonatics" and Dr. Doolittle.

The majority of the children attending last year were five years old (40%). Then came six-year-olds (25%) and four-year-olds (20%). Most parents (90%) felt the films were a valuable experience for the children and stimulated them to more drawing, telling stories; more interest in reading and—less looking at tv.

Extra Severance Pay For Pinkslipped N.Y. Workers Turned Down by Warners

Warner Bros. has flatly turned down the request of the N.Y. Homeoffice Employees Union for additional severance pay for staffers to be laid off because of the transfer of the company's activities to the Coast. However, officials of Local H-63, International Alliance of Theatrical Stage Employees, in-dicated that they would continue to negotiate with WB on the matter.

Meanwhile, the union and WB reached other agreements last week in connection with the transfer of reached other agreements last week in connection with the transfer of homeoffice functions to the Coast. It was agreed that on or before Oct. 10, WB will notify the union of the names of er ployees in the La unit who will be neemployed on the Coast together with the employees' labor grades and salary ranges at the studio.

The management and the union also reached conclusions on the following:

On or after Oct. 10, any employee may give the company two week's notice to take another job and receive the stipulated severance pay. IA members, considered "older" employees in length of service, may apply for such consideration prior to Oct. 10.

At least two weeks prior to the actual moving to the Coast, it was agreed that WB would notify the union of members in the unit that it wishes to retain on the N.Y. payroll.

WB also agreed to give the union

payroll.

WB also agreed to give the union an answer on its request for the continuation of hospitalization for at least one month after employment is terminated because of the transfer.

The future shape of Universal, somewhat of an enigma since it halted and then resumed production, is beginning to become apparent. Indications are that U. under the leadership of prexy Milton R. Rackmil, is cutting down to size so that the company is geared for the motion picture market of the present and the future. From now to the beginning of 1959, it appears that the company will continue "to tighten" the entire organization. As a consequence, there'll probably tighten" the entire organization. As a consequence, there'll probably be more cuts as the company realigns its operation to handle some 15 to 20 pictures annually instead of the 35 to 40 it produced and released heretofore.

Although there have been numerous rumors relating to U's future, it now appears that Rackmill is doing everything nossible to

is doing everything possible to keep the company going as a liv-ing and breathing organization, aling and breathing organization, although perhaps not as large as it was before. As far as production is concerned, it seems that U's formula consists of no formula. One thing is obvious, however. The company, it's apparent, will no longer live on a diet of the so-called slick, soap-operaish and action films that it turned out in quantity in the past. As part of its new program, the production schedule will consist of bigger pictures involving the expenditure of more coin than U has ever spent before on single pictures.

hore con than U has ever spent before on single pictures. In addition, indie producers will be part of the scheme of things. However, U's' production program (Continued on page 22)

J. Robt. Rubin Dies At 76; Long a Link With Loew-Mayer

J. Robert Rubin, 76, industry pioneer and influential in the operation of Loew's Inc. until his retirement in 1954, died Wednesday (10 in New York. He had a heart aliment for a number of years and suffered a stroke last June. On Monday, he was taken to the Lenox Hill Hospital from his home on Fifth Ave. At the time of his retirement, he was a vicepresident, general counsel and a director Loew's Inc.

Rubin's career in the motion picture industry, spanning almost 40

RUDIN'S career in the motion pic-ture industry, spanning almost 40 years, was closely associated with that of the late Louis B. Mayer, former Metro production chief. Rubin played a leading role in the formation of Metro-Goldwyn-Mayer

in 1924.

Born in Syracuse, N. Y., in 1882, Rubin was one of the three "boys from Syracuse" who made an important mark in show business, the others being the late Sime Silverman, founder of Variety, and the late Lee Shubert of the Skubert theatrical empire. Educated at Syracuse U. and Oglethorpe, Rubin came to New York City in 1906 armed with a law degree. From 1906 to 1910, he practiced law with the firm of Hornblower, Miller & Potter. From 1910 to 1914, he was an assistant district attorney. In 1914, he served as deputy police commissioner of New York.

Launched Via GOP

Launched Via GOP

Rubin entered the motion picture business in 1915—when the late Job Hedges, Republican leader, arranged for him to become counsel for the Alco Co., an early film firm that was in receivership. The assignment started Rubin's association with Mayer, who was a member of the committee of franchise ho'ders reorganizing Alco.

Later, when Mayer and others organized the Metro Pictures Corp. from the ruins of Alco, Rubin helved set up the new company and became its counsel. He became counsel for Loew's in 1920 when the late Marcus Loew acquired Metro. Although Mayer

quired Metro. Although Mayer left the Metro company to produce films on his own, Rubin remained as counsel to Loew's and continued his association with Mayer as a

(Continued on page 16)

Casting Corner

Hollywood, Sept. 16.

Hollywood, Sept. 16.
Marlon Brando is sought for the lead in UI's tentatively titled "Peter the Great," formerly "Peter and Catherine." Brando has manifested interest, but won't give his decision until he sees the completed script. Edward Anhalt is now writing the vehicle, which will be produced by Ross Hunter.
Gary Cooper will start in "The Wreck of the Mary Deere" for producer Julian Blaustein at Metro. Screenplay is being written by Eric

Screenplay is being written by Eric

Richard Egan is being paged for a top role in "The Big Fisherman." Frank Borzage is director, Rowland Lee producer.

TOA to Get 'In' On Census at Miami

An explanation of the upcoming U.S. census of the motion picture industry will be given the Theatre Owners of America convention in Miami Beach next month by Nathan D. Golden, director of the Scientific, Motion Picture and Photographic Productions Division of the Dept. of Commerce.

of the Dept. of Commerce.
Golden, longtime friend of the
industry, will detail the Census
Bureau's schedule for the survey,
which is taken every four years.
The new one starts late this year
and will contine into 1959. The last
census was in 1954.

It's expected that Golden will outline the precautions to be tak-en by the Census Bureau to insure confidential handling of returns, so that detailed information can so that detailed information can be obtained from theatre opera-tors on grosses, attendance, pay-rolls and concession receipts and from production and distribution on income and payrolls.

TOA's Post-Dawn Talks As Aid to Trade Show At Fla. Powwow in Oct.

Exhibitors attending the Theatre Exhibitors attending the Theatre Owners of America's convention at the Americana Hotel in Miami Beach, Oct. 21-25, will have to get up early if they intend to acquire any business knowledge. A crowded convention calendar, designed to keep the late afternoons open for visits to the trade show, will require theatremen to attend four breakfast workshop sessions starting at 8:30 a. m. ing at 8:30 a. m.

ing at 8:30 a. m.

Topics for the workshops include "The Film Buying Market,"
"How I Build Manpower," "The
Equipment Picture," and "How I
Cut Overhead." The workshops
sessions are set to end at 10 a. m.
when the regular business meetings are schedule to begin.

Small thestre and drive in prob.

when the regular business meetings are schedule to begin.

Small theatre and drive-in problems will be the feature of the final session of the five-day meeting. All those attending this "roundtable bazaar" will be asked to speak two or three minutes on a problem to be discussed by the entire group. The session will also serve as a sort of a review since it will come after prior convention meetings on the product situation, release schedules, physical equipment, employee training, concessions, ticket selling and promotion, and means of cutting overhead.

Among those scheduled to address the convention is Arthur Mayer, who will discuss specialized

dress the convention is Arthur Mayer, who will discuss specialized foreign films.

Exhibitor representatives from Great Britain and Mexico will attend the convention. Ernest J. Carpenter will represent the Cinematograph Exhibitors' Assn. of Great Britain and Ireland and Roberto Cervantes Casaus, head of Circuito Luis Montes of Mexico City, will represent Mexican theatremen.

A program of events for the ladies has been set by a committee headed by Mrs. Sonny Shepherd, wife of the Wometco Theatres exec.

AA-Par Tie in Aussie

Allied Artists, which doesn't have its own offices in Australia, has entered a deal to release a block of features Down Under through Paramount.

Films involved in clude "Tall Stranger" and "First Texan," both starring Joel McCrea, and "Crime in the Streets" with Sal Mineo and John Cassavates.

Allied, TOA In **Battle Dress For** Chi, Fla. Meetings

Both Allied States Assn. and Theatre Owners of America are beating the drums to stimulate ex-hibitor attendance at their respec-tive conventions, both of which take place next month. Allied meets in Chicago at the Morrison Hotel, Oct. 13-15, and TOA con-venes at the Americana Hotel in Miami Beach, Oct. 21-25.

Miami Beach, Oct. 21-25.

For the most part, issues to be discussed at both meetings are similar, although Allied is expected to take stronger action in resolutions condemning alleged abuses of the distribution companies. Although Allied, via its "white paper," has issued a blistering attack against the antitrust division of the Dept. of Justice for alleged laxity in enforcing the consent decrees, it will be TOA that will get a first-hand view of the Dept. of Justice's operation in regard to the motion picture industry when Victor R. Hansen, head of the antitust division, appears as a printrust division, appears as a prin-cipal speaker.

Allied designated its Chicago Afficial designated its Chicago session, to be held in conjunction with a trade show, as a "conven-tion for action," with the hope that actions will be taken on the fol-lowing issues:

- 1. Unreasonable policies and erms for so-called blockbuster pic-
- 2. Subterfuges used by distributors to dictate admission prices. 3. Action against sale of films to

TOA has listed, as the main problems facing exhibitors, the following:

- 1. Study of means to increase the product flow.
- 2. How to keep post-'48 films off
- 3. How to sell more tickets.
- How to cut theatre operating costs.

H-H-L's Kamber Suggests Closer N.Y.-Studio-Field Ties at UA Coast Meet Hollywood, Sept. 16.

Bernard M. Kamber, ad-pub head Hecht-Hill-Lancaster, urged closer coordination between home office and studio heads, and field men, in working out sales policies and ideas to fit individual territories, speaking at United Artists' international promotion conclave

last week.

Stressing importance of "grassroot thinking," Kamber opined that
basic sales ideas should be established by homeoffice and studio
execs and then submitted to field
men far enough in advance of
playdates so latters' expert criticism and suggestions, based on
their knowledge of their particular
area, might be incorporated for
overall campaign.

Complete thinking of producers,
distribs and man in the field must
be made available long before a
film opens, according to Kamber.

"We must not forget that the local

upono juersuo ui osie si uem pieij with the exhibitors whose ideas have contributed to the success of many a campaign," he noted.

New York to Europe

Claudio Arrau Vinnette Carroll Carl Foreman
Earl Hyman
Irving Rubine
Dr. Sydney Roslow
S.F. Actors Workshop
Jaseph H. Seidelman

New York Sound Track

The late J. Robert Rubin, a young lawyer from Syracuse, N.Y., from whence also came Sime Silverman, was brought into the Loew's Inc. whence also came Sime Silverman, was brought into the Loew's Inc. dynasty by happenstance when the founder of Variety introduced him to Marcus Loew, Rubin, having hung out his shingle in Gotham, had been called in by Variety man to represent the paper in a legal matter and Mr. Silverman was so impressed with him that the introduction to the showman followed. Rubin rose to become one of the Loew's Inc. inner circle of executives. Not generally known also was his stint in the N.Y. District Attorney's office when he was an aide to William Travers Jerome in the Becker-Rosenthal prosecution. New York actress Dina Merrill, who just completed a featured role in the viddlim of "The Time of Your Life," immediately went to Cuba to act the femme lead opposite Gilbert Roland in "Mr. Pharaoh and Cleopatra."

Cleopatra."

Continuing rise in Loew's stock is being attributed by some sources to a possible stock split. The only split in the offing is the spinoff of the picture company from the proposed parent-to-be theatre outfit. In that case, shareholders would receive half a share of stock of the new companies organized for each share of Loew's Inc. stock now held, This plan has already been approved for the present divorcement procedure, which calls for the spinoff of the theatre company, similarly as Stanley Warner, National Theatres, United Paramount and RKO.

Paramount and RKO.

Luited Artiste's acquisition of Lovert Films involved a case bottler.

United Artists' acquisition of Lopert Films involved a cash outlay of \$383,000 by UA's . . . Broadcasting & Film Commission of the Natl. Council of the Churches of Christ in the U.S. held an exec committee meeting in Gotham last week. George A. Heimrich, its Coast director, came east to attend.

Rank Film Distributors of America plans to roadshow "A Night to Remember" . . . Widow of Joachim von Ribbentrop, the executed Nazi foreign minister, has asked for the elimination of a scene from a German documentary on the Nuremberg trials. Scene shows American soldiers registering a heap of valuables at the Ribbentrop castle right after the war. The commentary says, besides being foreign minister, he used his position to enrich himself. The widow of the champagne salesman-turned-diplomat says this isn't true.

Mithall Walface description of St Walface Square in Venice (The

pagne salesman-turned-diplomat says this isn't true.

Mitchell Wolfson description of St. Mark's Square in Venice: "Unorthodox symmetry without repetitious monotony." . . . Walter Reade Jr. has sold his private plane. Now owns an interest in an air-taxl service. "Amounts to the same thing," he says . . . Leo Hochstetter, the MPEA man in Germany and Austria, has been sent into Turkey to solve a tangled remittance situation there. He knows the territory well . . . 20th-Fox huddling with Grace Metallous on the rights to her new book, tentatively titled "Cooper Station." Under the "Peyton Place" deal, 20th got first call on Miss Metallous' next book . . . Metro is the first company to move into the new joint Buffalo snipping centre.

tre.

Jean Louis, Columbia Pictures' fashion designer, returns from Europe Friday (19) enroute to the Coast where he'll create Rita Hayworth's wardrobe for her upcoming stint with Gary Cooper in "They Came to Cordura." While abroad Louis scouted the new Paris styles. Stylist will make a brief Gotham stopover to confer with Marlene Dietrich on gowns he'll design for her opening at the Sahara, Las Vegas, in January.

Vegas, in January.

As part of its "get them talking campaign," United Artists is underway with an extensive series of screenings of Stanley Kramer's "Defiant Ones." Members of labor groups, the American Jewish Congress, Anti-Defamation League of B'nai B'rith, Catholic Interracial Council, radio-tv, the press, etc., are on the invitation lists for the preview showings . . Peter Glushanok, veteran in motion picture direction and photography, will teach a course in directing this fall at the City College Institute of Film Techniques.

Louis Phillips, Paramount v.p.-general counsel, is a grandfather. His son, Geradd F. Phillips, member of the United Artists legal department, and wife Francine had a daughter, named Stacy Donna—their first child.

Paramount's investment in Telemeter amounts to less than \$6000-

child.

Paramount's investment in Telemeter amounts to less than \$6,000,-000. Further, the company is willing to give it all up for any other home toll system that proves itself superior. In other words, Par is plugging the principle of home toll, rather than its own process. Meanwhile, the problems persist in manufacturing the home coin boxes, deals with local telephone companies, etc. Also, Par wants exhibitors as partners in Telemeter on the local level so as to keep the enterprise within the realm of show business.

"The Carpetbeggars," second book in Harold Robbins' trilogy on Hollywood called "The Pictures Company," will be brought out by Alfred Knopf next March. The third book will be called "The Inheriters." First book was "The Dream Merchants." "Carpetbeggars," according to Robbins, will deal with the period from 1938 to 1948 "when the bankers and promoters started taking over the business." . . . Morris Dudelson named Warner Bros. sales manager of the company's booking office in Milwaukee.

Cinema 16, largest film society in the U.S., opens its new season Oct. 19 and will present 16 programs of international prizewinners, film classics and shorts in its course. Two special features of the season (Continued on page 16) Paramount's investment in Telemeter amounts to less than \$6,000,

L. A. to N. Y.

Edie Adams Rory Calhoun C. Terry Clyne Ralph Cohn 'Red Doff Ralph Cohn
Red Doff
Carl Dudley
John Frankenheimer
Stewart Granger
Dody Heath
George Jessel
Ernie Kovacs
Irving P. Lazar
Francis Ledarer
Charles Ledarer
Charles Ledarer
Charles LeMaire
Henry Levin
Karl Malden
Joseph L. Mankiewicz
Albert McCleery
Orry Kelly
Katina Paxinou
Mickey Rooney
Leah Salisbury
Tommy Sands
David O. Selznick
Tom P. Sheils
Oliver Smith
Ray Stark
Robert L. Stevens
Susan Strasberg
Gloria Swanson
Gretchen Wyler
Dana Wynter

Europe to N. Y.

Rosanno Brazzi Richard D. Buckley Jean Dalrymple Grenadier Guards Band Rita Hayworth James Hill John Huston Jean Louis Emile J. Lustig Elsa Maxwell Elsa Maxwell
Joseph Meyer
Old Vic Co.
John Perona
Munio Podhorzer
Fritz Reiner
Scots Guards Co. Sam Shayon Edward Small Dario Soria Dario Soria t Leo Van Munching

New York to L. A.

Barney Balaban Alfred Crown Eddie Foy Leopold Friedman Tina Louise Tina Louise George Pal Basil Rathbone Howard Strickling

WHY DID YOU PAN MY PIC?'

A 'Mood' Pattern for Theatres

The motion picture theatre inevitably will recapture the leadership of the whole entertainment industry, Walter Reade Jr. of the Reade circuit said in N.Y. last week, At the same time he predicted changes in the exhibition pattern.

"The theatre of the future will not play everybody's pictures all the time," he opined. "We'll have houses devoted to various types of product, and Hollywood will continue to make films on a wide variety of budgets. It'll simply mean that a man with an exploitation film will automatically know that he can count on a fixed number of outlets. The same holds true for the blockbusters and the offbeat films.

"Sure, I think a lot of bad houses will disappear, but I am also sure that the drive-ins will expand and new theatres will be built. I am told there are more new houses on the drawing boards than ever before and that's a healthy indication."

Reade's own circuit has plans to build three theatres in New Jersey and he's still casting for a property on which to construct, a new art house in New York. The Reade circuit now operates the Baronet there.

Wometco's Wolfson Calls 'Help' From Gov't 'Detriment to Our Industry'

Conditions imposed on the industry by the Government are
preventing normal expansion and
are costing the film business
heavily, according to Mitchell
Wolfson, operator of the Wometoo
circuit in Florida and a board
member of the Theatre Owners of

America.

Tust back from maint America.

Just back from a European
jaunt, Wolfson maintained in N. Y.
last week that conditions in the
film trade today are deplorable
and chaotic. "You find good picand chaotic. "You find good pictures playing in bad houses and bad pictures in the best houses," he said. "As a result, the public get disgusted and they go to see films only if there's a blockbuster around. And that means the inbetween attraction doesn't stand a chance."

Miami, where Wolfson makes his Mami, where wollson links headquarters, is strictly a bidding situation, with Wometco, United Paramount, Brandt and several independents competing for the product. "We're overpaying on a lot of films," Wolfson said.

lot of films," Wolfson said.

"There was a time when we could buy a block of pictures, and we knew what we were getting. We could plan in advance," he commented. "Today, in our top house, we may not know one week what we'll play the next, and we buy expensive films without having even seen them

seen them.

"I'd build quite a few theatres in some Florida communities, where theatres are definitely needed, but I'm not going to do it. Why should 1? I don't know whether I can get the product. You'd have to be insane to put \$500,000 into a house and then find you can't get decent films to show it in. And the way they're asking us to pay these days just (Continued on page 14).

Irving Lesser Prowling Distrib Deal in U.S. For

Distrib Deal in U.S. For Mex Little League Pic Mexican production company, is serving as producer's repair, its growing as producer's repairing growing as producer's repairing growing as gro

siding in Madrid's Mediodia Station, where a 48-unit freight train loaded with "Solomon and Sheba" chariots, animals, Old Testament props, motion picture equipment, house trailers and gypsy horse wranglers stood by for a greenlight.

Labeled "Zaragoza Choo.

greenlight.
Labeled "Zaragoza ChooChoo" by nostalgic Hollywood
staffers on assignment with the
Ed Small-Ted Richmond proand flats left last week on a non-stop run to Los Mone-gros, Zaragoza's desert wastes, in preparation for "Solomon" Technirama starting date,

Variety Clubs Int'l **Would Revitalize**

A campaign to revitalize the Variety Club of New York, Tent 35, has been launched by Variety Clubs International. Kickoff of the hypo drive took-place Friday (12) at a luncheon at Toots Shors where Robert O'Donnell, head of where Robert O'Donnent, head of the Texas Interstate Circuit and a former chief barker of Variety International, made an urgent ap-peal for the New Yorkers to move into action.
O'Donnell cited the accomplish-

O'Donnell cited the accomplishments of Variety's London Tent which, he pointed out, is the focal point of show business in the British city. He noted that London was a comparable to N. Y. and yet all those connected with the amusement industry take a vital interest in the charity activities of the London unit. O'Donnell also cited the \$137,000 spent last year by the London group for various charities.

As part of the efforts "to get things going" in N. Y., a com(Continued on page 22).

FOR CRIX FORUM

By HY HOLLINGER

forum where film-makers could "criticize the critics," discuss with them their reviews and give explanations of the producer's writer's, director's oi performer's intent is advocated by producer-director Otto Preminger. "I don't mean that if should be a brawl," Preminger noted, "but people should be able to ask questions and discuss their points of view."

discuss their points of view."

Preminger's suggestion is contained in a give-and-take session with N.Y. Times film critic Bosley Crowther as recorded and published in the issue of Esquire out tomorrow (Thurs.). In an editor; and the film reviewer and the film reviewer and the film the critic pointed out that Crowther 'is by far the most powerful movie critic in the world..."

In the course of the collingury

movie critic in the world . . ."

In the course of the colloquy, Crowther said he would be willing to participate in such forums if Preminger thought the public would be interested and if he could interest one of the tv or broadcasting companies. Preminger said he would now-"really go after it" and explore the possibility.

During the no-holds-barred dis-

During the no-holds-barred discussion in which neither Crowther nor Preminger pulled any punches, the influential Times critic redefined the functions of a film critic as he saw them.

Information

Small-Ted Richmond protion, jam-packed boxcars if flats left last week on a lastop run to Los Mones. Zaragoza's desert wastes, preparation for "Solomon" chnirama starting date, t. 15.

riety Clubs Int'I

Yould Revitalize

New York Tent

campaign to revitalize the ty Club of New York. Tent as been launched by Variety international. Kickoff of the inflator purposes in writing a review," he said. "His first purpose is to convey information to the reader, and of course he can only think in terms of the readers of his publication. It would be the New York Times to think that I was writing for everybody who goes to see motion pictures. I realize that the readership of the New York Times and complexions of intellect, but I feel we have to think in terms of a specific body of intelligent people with some basic area of taste. It is for those people that I am writing. So first, I say, I consider it necessary that the review give information: where a picture is playing, who is in it, how it was made, and of our the first purpose is to fulfill four purposes in writing a review," he said. "His first purpose is to convey information to the reader, and of course he can only think in terms of the readers of his publication. It would be the New York Times to think that I was writing for everybody who is not intelligent people with the terities function is fulfill four purposes in writing a review," he said. "His first purpose is to convey information to the fulfill four purposes in writing a review," he said. "His first purpose is to convey information to the fulfill four purposes in two fulfill four purposes in the fulfill four purposes in two fulfill fulfill four purposes in two fulfill f "I think the critic's function is

PREMINGER ASKS | Studio Trademarks, Once Exploited, No Longer Seen B.O. Factor; Names Of Producers and Directors on Rise

Splitting Preminger

Hollywood, Sept. 16. United Artists has arranged a joint deal with Columbia and Otto Preminger, whereby Col will get filmization of the bestseller, "Ana-tomy for Murder," a property which had been claimed by Seven

Arts.

In return, UA will get Preminger's upcoming "Exodus," and a piece of Col's "Anatomy," and Col will get a piece of "Exodus." In addition, Seven Arts will receive a chunk of UA's piece of "Anatomy," Book carries the byline of Robert Traver, which is the pseudonym for Michigan State Supreme Court Justice John D. Voelker.

Actor Dream: 10% Of Gross, 75% of Net. 250G in Hand

This is not a hypothetical case but an actual situation which conveys why certain studio execs are going slightly daft in their efforts to cast important pictures.

Execs of a major company, who asked that they not be identified, related this week the contractual terms demanded by a male performer, who had been sought for a specific picture. The player, they said, was meaningful but still short of, the Marlon Brando boxoffice calibre.

Actor (and agent) wanted: a guarantee of \$250,000 against 10% of the world gross of the picture; 75% of the profits (if any) after that aforementioned 10% was paid; and ownership of the negative after seven years. The last item means the studio would relinquish all rights.

Under this kind of deal, said the company informants, there was barely a chance for the picture to "come out," so far as the studio was concerned. For consider, the film was blueprinted as a \$1,250,000 investment. The guarantee would bring this up to (Continued on page 22)

so forth.

"Next I think that the critic (Continued on page 14)

a \$1,250,000 investment. The guarantee would bring this up to (Continued on page 22)

Never ones to hide their lights under a bushel in the trade, the major film companies are well on the way to losing whatever identi-fication they have had with the

the way to losing whatever identification they have had with the general public.

There was a time when, either through the nature of their subjects or via their contract players, the studios sold themselves individually to audiences, and the trademark had a certain significance, though it's always been an open question whether it actually meant something at the boxoffice.

For instance, the roaring lion on a big, color musical from Metroseemed to belong there, giuch as the Warner shield for quite a while became associated with the cycle of "Little Caesar" films in the middle and late '30s. Twentieth Fox under Darryl F. Zanuck likewise became a name to be reckoned with.

In those days, and in the earlier

oned with.

In those days, and in the earlier and even more competitive era, trademarks rated plugging. The late Albert E. Smith, founder of Vitagraph, in his book "Two Reels and a Crank," described how the Vitagraph insignia would show up regularly not only in the ads but in the pictures themselves. This didn't seem to baffle the public as much as it might, for he reported never receiving a single query on it.

ported never receiving a single query on it.

Today, with the decline of the star system and the trend toward decentralization, with studios acting more and more as rental lots, financiers and distributors for independents, their identification with the product has dopped to virtually zero. Polls, formal and informal, have established that only a minute percentage of patrons is even aware of the studio that made any of the films they've seen.

The entire attitude in the U.S. differs from that in Europe, for instance, where the producer and director—particularly the latter—spell b.o. for general audiences, and Jean Renoir picture, for example, stands a better chance than a comparable film, regardless of cast, simply because Renoir's name is on it. The same is true of an Elia Kazan or a George Stevens film on the Continent where the work of the director enjoys greater critical appreciation from scribes critical appreciation from scribes and public alike.

and public alike.

One ad-pub exec in N.Y. last
week explained the lack of studio
identification, but added that, in
intra-trade dealings, and in their
(Continued on page 16)

National Boxoffice Survey

Long-runners Pulling Stout Biz; 'Cat' 1st, 'Pacific' 2d, 'Deb' 3d, 'Gigi' 4th, 'Country' 5th

An early press time last week prevented compilation of VARIETY's usual b.o. roundup, but the current analysis shows substantially little change from the standings of a fortnight ago. Winner and still champion this frame is "Cat on a Hot Tin Roof" (M-G) which is purring mightily in most keys covered by this paper's survey.

In case," (BV) have indications of benear from in the future. Former is good in Providence, nice in San Francisco and okay in Philly. San Francisco and okay in Philly. The in L. A., "Wilderness" so so win Chi and fair in its fifth N. Y. frame.

"Raw Wind in Eden" (U), strong in Detroit, shapes light in St. Louis and fair in Denver. "Twilight for Gods" (U) is fair to good in four

Director-Writer Johan Blasts India Censors As 'Slaves of Government'

Damu Yankees (COLOR)

FILM REVIEWS

Top filmization of Broadway musical. Should do very well on popularity of original stage version alone.

Warner Bros. release of a George Abbott-Stanley Donen production. Produced and directed by Abbott and Onnen. Start and Greeted by Abbott and Onnen. Start and Greeted by Abbott and Onnen. Start and Greeted by Abbott and Onnen. Start and Greete Start and Sta

yiewed at the studo, sept. 5, y time, 110 MiNS Tab Hunter
Gwen Verdon
Ray Welston
Russ Brown
Shannon Bolin
Nathaniel Frey
Jimmie Komack
Rae Allen
Bobert Linville

The "Damn Yankees" team, which ran the score high for three seasons in Broadway's legit ballpark, has been reassembled to go to bat in a sparkling Technicolored film version. Lack of "big name" draw could keep the George Abbott-Stanley Donen production from going into extra innings in some spots, but it does loom as a crackling musical comedy hit in the domestic markets for Warner Bros. It's also likely to project Gwen Verdon and Ray Walston into major star status on the screen.

into major star status on the screen.

Sole "newcomers" in the trek from Broadway to Burbank are Donen, who co-produced and codirected the film with Abbott, and Tab Hunter, who stars. That 10 of the top 11 players, plus creators from writer to costume designer, have been transferred enmasse from Broadway just about insures a film that is at least as good as its stage counterpart.

What stands out like an inside the-park home run' is the skill and inventiveness with which the film is coated, thus making "Dann Yankees" a funny picture. Multiple-picture sequences mark high points in clever screen techniques, and Maurice Binder's bristling main titles put the hex of fun on the production, with only infrequent pauses coming in the following 110 minutes.

Story, based on the Faust legend and Douglass Wallop's novel, "The Year the Yankees Lost the Pennant," revolves around a Washington Senator fan who would give his soul for a long-ball hitter and a chance to beat the New York Yankees. Given his chance by the devil himself, the fan is wooshed into a 22-year-old who proceeds to become the national hero of the national pastime in the national capital, thus giving the Senators a pennant and the Yankees a bad name.

Gwen Verdon makes a sprightly 172-year-old witch who has been sumptuously embodied to stalk Tab Hunter. Her eccentric dancing and singing are stylishly engrossing, and her zany comedy adds to the screen one of its finest new comediennes. Walston, with exaggerated widow's peak and devilish red accessories, makes a perfect comedy Satan. Whereas much of the action is superficial, Walston does a great job of tying up loose ends and moving the satire to its logical conclusion. Hunter is sympathetic as the young basseball great, confused by all that's happening to him. His role requires less talent to pull ofthan do those of his costars, but the ability with which he does it is no less effective.

Rest of the cast is excellent, with fine work from Russ Brown, Shannon Bolin, Nathaniel Frey, Jimmie Komack, Rae Allen,

Shannon Bolin, Nathaniel Frey, Jimmie Komack, Rae Allen, Robert Shafer, Jean Stapleton and Albert Linville.

Still held in prominence is the Richard Adler-Jerry Ross musical score—a tuneful, storytelling assortment of gag songs and ballads. Top production goes to "Two Lost Souls" (a la "Hernando's Hideaway" from same pair's "Pajama Game") and "Shoeless Joe from Hannibal, Mo." (which proves the Washington Senators, if not always for the best in baseball, are mighty good at terping). "You've Gotta Have Heart" remains a standout, and "Those Were the Good Old Dav's" in a satirical routine, scorling with a seductive "Whatever Loia Wants," a highly amusing "A Little Brains, a Little Talent, and a fast-moving "Who's Got the Pain," danced with choregrapher Bot For-a, himself a fine hoofer.

"O add to the original score—wh'ch also includes "Goodbye, Old Girl." "Six Months Out of Every Year" and the strains of "The Game"—is one new ture, "The learned of the strains a licely as good by the completant in an unsympathetic role. Okay Support is provided by Gene"—is one new ture, "The learned of the strains of "The Game"—is one new ture, "The learned of the strains and the strains of "The Game"—is one new ture, "The learned of the strains and the strains of "The Game"—is one new ture, "The learned of the strains and the strains of "The Game"—is one new ture, "The learned of the strains and the original score—wire and the strains of "The Game"—is one new ture, "The learned of the strains and the strains of "The Game"—is one new ture, "The learned of the wise support is provided by Game"—is one new ture, "The learned of the strains and particularly a new strains of "The Game"—is one new ture, "The learned of the wise support is provided by Game"—is one new ture, "The learned of the wise support is provided by Game"—is one new ture, "The learned of the wise support is provided by Game"—is one new ture, "The learned of the wise support is provided by Game"—is one new ture, "The learned of the wise support is subordinate to the ac

that looks to make little impression.

that looks to make little impression.

Abbott, who co-authored the stage book, has screenplayed with pointed accuracy, and he and Donen have put together an alluring package. Legit producers Frederick Brisson, Robert Griffith and Harold Prince are credited as associate producers. William and Jean Eckart effectively designed the production and costumes for the film, as they did for the stage version, and Fosse choreographed with spirit all the way through.

To put "Damn Yankees" on film, cinematographer Harold Lipstein has made excellent use of camera, lighting and color, and art director Stanley Fleischer has created a combination of realistic and impressionistic settings that have been nicely decorated by John P. Austin. Film editing by Frank Bracht and sound by Stanley Jones and Dolph Thomas are of top quality. Makeup supervisor Gordon Bau did a magic job of turning Miss Verdon from a pert redhead to an age-old witch and then, thankfully, back again.

The Party Crashers

Well-made action film for the teenage market; good b.o. prospects.

Paramount release of William Alland reduction. Stars Combe Stevens, Bobby priscoll, Mark Damon, Frances Farmer, ours Dowling; features Gary Gray, Bod adget, Skip Torgerson, Joe Sonessa, ene Perrson, Denver Pyle, Walter rooke, Cathy Lewis, Onslow Stevens, breeted by Bernard Girard, Story-screen, Cathy Lewis, Onslow Stevens, breeted by Bernard Girard, Story-screen, Cathy Lewis, Previewed in IV., Sept. 12, '58, Running time, 78 MINS.

I wig websier Mark Damon
Josh Buckford Bobby Driscoll
Barbara Nickerson Connie Stevens
Mrs. Bickford Frances Farmer
Mrs. Webster Doris Dowling
Don Hartlow Gary Gray
Mumps Thornberg Bob Padget
Bill Leeds Skip Torgerson
Larry Bronsen Joe Sonessa
Stan Osgood Gene Perrson
Mr. Bickford Denver Pyle
Mr. Webster Walter Brooke
Mrs. Nickerson Cathy Lewis
Mr. Nickerson Onslow Stevens
Sharon Lee Theodore Davitt

Patently primed for the teenage market is "The Party Crashers," a market is "The Party Crashers," a modest programmer which William Alland turned out for Paramount release. While life among the hot rod and pony tail set has been frequently filmed in the past, this entry comes up with some novel approaches that should pay off at the boxoffice.

approaches that should pay off at the boxoffice.

Although film has no top marquee names, nevertheless the cast includes a number of players familiar to most patrons. Such younger thespers as Connie Stevens, Bobby Driscoll and Mark Damon have an identification with the highschool trade while their elders will remember Frances Farmer who's making her first screen appearance since 1942.

There's ample action and suspense in the screenplay which director Bernard Girard turned out from his own story. Subject of his cinematic canvas is the teenage offspring of the country club set. And it's far from "still life," for these kids roam the highways with expensive sports cars and their favorite pastime, it seems, is crashing parties.

Top party crasher is, Mark Da-

pensive sports cars and their favorite pastime, it seems, is crashing parties.

Top party crasher is Mark Damon, son of alcoholic Walter Brooke and trollop Doris Dowling. While pop and mom may have their faults, both appear to have enough money to insure their son's social standing among three-car garage suburbanites. Folly of parental neglect is clear at the finale when Damon and his crowd crash an adult party at a motel.

Damon's mother turns out to be one of the "party girls." The shocked son remonstrates with mom who falls down a flight of stairs and is critically injured. Windup at the local station house finds both kids and parents discovering a new sense of values. Script's moralizing, however, is subordinate to the action and story tension which director Girard makes the most of.

Good performances help the yarn ring true. Damon easily handles his role of the wise guy who ultimately softens up. Miss Stevens sparkles as a pretty blonde pony taller whose object in life is to have a "ball." Driscoll, a child star of yesteryear, registers nicely as Miss Stevens' conservative boyfriend. Miss Farmer does well as a distraught parent, as do Denver Tyyle, Onslow Stevens and Cathy Lewis.

Particularly effective is Walter Brooke's portrayal of the drunken

Man of the West (COLOR; C'SCOPE)

Uneven but often powerful period frontier drama. Big names, big production values for good response.

Hollywood, Sept. 12.
United Artists release of waiter M
Mirsch production, State Garden Concernition by the Concernition of th

MINS.
Link Jones Garp Cooper
Billie Ellis Julie London
Dock Tobin Lee J. Cobb
Sam Beasley Arthur O'Connell
Coaley Jack Lord
Claude John Dehner
Trout Royal Dano
Ponch Robert Wilke
Alcutt Jack Williams
Conductor Guy Wilkerson
Rifleman Chuck Roberson
Marshal Frank Ferguson
Gribble Emory Parnell
Mexican Woman Tina Menard
Mexican Man Joe Dominquez
till of the West'l initial nee

photography, in limpid DeLuxe color, is equally good in the rugged exteriors, where the splendid locations are advantageously used, and in the tension-charged interiors. Leigh Harline has contributed a useful score and Bobby Troup has done a title song that will be an exploitation assist.

Kill Her Gently

British-made melodrama for double-bill filler.

Hollywood, Sept. 11.
Columbia release of Guido Coen production. Stars Griffith Jones, Maureem Mikel. Shay Gorman, Marianne Brauns, Frank Hawkins. Directed by Charles Saunders, Screenplay, Paul Erickson camera. Walter J. Harvey, music. Edwin Action, Margary Saunders. Frankley, editor, page 12.

The Horse's Mouth (BRITISH-COLOR)

Alec Guinness comedy. Great star vehicle in so-so story. . 14

Venice, Sept. 2.

United Artists presentable and release of a Knight presentable and release of a Knight presentable and retion. Stars Alec Guinness features Key
Walsh, Renee Houston and Mike Morgan,
Produced by John Bryan. Directed by
Ronald Neame. Screenplay. Alec GuinRonald Neame. Screenplay. Alec Guincar, Arthur Dibetson diffor Art car,
Coates; settings, Bill Andrews; music,
Kenneth V. Jones. At Venice Film
Festival. Sept. 1, '58. Running time:
Partially Winness And Venice Film
Festival. Venice, Sept. 2.

..... Alec Guinness Kay Walsh Gully Jim Coker Kay Walsh
... Mike Morgan
... Robert Coote
... Arthur McRea Robe Arthur Mc. Veronica Turleigh Reginald Beckwith Michael Gougl Ernest Thesige ey William Beeder .. Alabaster
Lady Beeder
Capt. Jones
Abel
Hickson

Conthe fairly safe assumption that the name of Alec Guinness on the marquee will bring in the customers, in the United States particularly, "The Horse's Mouth' should prove a hit. But although it provides the star with a magnificent vehicle it is an odd and uneasy blending of comedy and farce which doesn't quite come off. The Guinness angle, of course, will be the dominant selling factor.

While there is no lack of comic invention in the Guinness screenplay, the belly-laugh situations are intermittently spaced and too often are derived from a farcical treatment. The main weakness of the script, however, is in its characterization. Even the star's self-written plum part is more of a caricature, and that criticism applies, in varying degree, to the other personalities featured in the story.

Ronald Neame's slick and professional direction rightly keeps the limelight on the star. Handles the broad and improbable comedy smoothly and keeps the action rolling. Arthur Ibbetson's Technicolor lensing captures the rich and vivid hues in the John Bratby paintings, which play a vital role in the pic, while taut editing keeps the story down to a trim 97 minutes.

Guinness plays a talented but down and out artist whose home and studio is a leaky old houseboat moored on the River Thames. As the story opens he's leaving jail, having scored a short sentence for sending abusive telephone messages to a patron of the arts; within minutes of his release he's up to his old tricks again, disguisning his voice and posing in turn as the president of the Royal Academy and a duchess:

The main part of the plot is devoted to Guinness's efforts, aided by cockney barmaid Kay Walsh, to

Serve the serve when the serve that
oes her cockney role, while Mike forgan, is a youth who idolizes is maestro, never emerges as a soitive personality. As the excite, Renee Houston hardly suggests the wily character she is upposed to be; and as wealthy atrons of the arts, Robert Coote nd Veronica Thurleigh, with their ecretary, Arthur McRea, are little aore than caricatures. Michael lough as the sculptor, Gillian laughn as his nide model (only ack view shown on the screen, ogether with Reginald Beckwith, smest Thesiger and Richard Caldit, together with some distinguished players in bit parts, give iseful backing.

"The Horse's Mouth" was the tole British entry at the Venice restival. While falling far short of vintage Guinness, it didn't let he side down. oes her cockney role, while Mike

I Married a Monster From Outer Space

Imaginative sci-fi entry, to be lower-cased with "The Blob" as horror combo.

Hollywood, Sept. 9.

Faramount release of Gene Fowler Jr.

production. Stars from Tryon. Gloria Tal
production. Directed by Fowler. Storygarenplay, Louis Vittes; camera, Haskell

Bogss: editor, George Tomasini. Pre
viewed Sept. 8, '38. Running time, 78

MINS. Bill Farrell Marge Farrell Swanson

Swanson
Harry
Ted
B Girl
Mac
Dr Wayne
Collins
Sam Benson
Weldon
Helen Rhodes
Schultz
Charles Masson Chuck was Chuck Walerie Allen
Ty Hungerford
Ken Lynch
John Edredge
Alan Dexter
James Anderson
Jean Carson
Jack Orrison
Steve London
Jaxie Rosenbloom

"I Married a Monster from Outer Space" carries imaginative plottage which makes it strong fare for horror package topbilled by "The norror package topolited by "The Blob" in the exploitation market. Pic has been given class produc-tion by Gene Fowler Jr., who also directs, and cast headed by Tom Tryon and Gloria Talbott is first-rote.

rafe.

Premise of the Louis Vittes story-screenplay deals with a race of monsters from another galaxy who invade the earth and secretly take over the form of some of the male townspeople. Film opens with Miss Talbott marrying Tryon, unaware the man she loves is now one of these monsters. After a year of tension she follows him one might and watches him change into year or tension sne rollows him one night and watches him change into his original form and enter a spaceship. Through her doctor, to whom she goes in her terror, enough normal people are re-cruited to successfully break up the invasion by an attack on space-ship

the invasion by an attack on space-ship.

Fowler's direction, while some-times slow, latches onto mounting suspense as action moves to a climax. He gets the benefit of outstanding special photographic effects from John P. Fulton, which all in maintaining interest. Both Miss Talbott and Tryon in lead roles deliver strongly, and get top support from Ken Lynch, the doc-tor; John Eldridge, police chief, one of the monsters; Alan Dexter, another victim; and Jean Carson. Maxie Rosenbloom is in briefly as a barkeep.

Maxie Rosendrom to the a barkeep.
Tchnical credits all rate highly, including Haskell Boggs' camerawork, George Tomasin's tight editing and art direction by Hal Pereira and Henry Bumstead. Whit.

Rafael Gil, one of Spain's better directors, has converted Mihura-Calvo Sotelo's sentimental comedy "Star-gazing Bookkeeper" to the screen, leaning heavily on stage precursor to lose film impact. Central idea of a veteran ledger slave, kicking over traces of a humdrum existence and leaving with grownup son and daughter in search of adventure, offers comic possibilities Gil achieves in part. When offspring, and later, father find little enchantment in breadwinner's circus triumphs to discover life a routine even under the big tent, film slows as sentimental theatries dominate.

Manolo Moran contributes a convincing performance as father. Roles assigned Paquita Rico, comic Gila and Lose Cuadro are vaguely

Features At Venice Festival

Narayama Bushi-Ko

Narayama Bushi-Ko
(The Legend of Narayama)
(JAPANESE—COLOR)

Venice, Sept. 9.
Shochiku production and release. Stars Knuvo Tannka, Tejii Takahashi; features Xinuyo Tannka, Tejii Takahashi, from a story by Shichiro Fukazawa; cam-car Gujicolor-Grandscope), Hiroyuld Kusuda; art direction. Kisaku Ito; editor, Yoshi Sugihara, At Film Festival, Vienna.
Orin me time, 19 MiNS.
Orin Tatsuhel Talii Takahashi
Tatsuhel Tejii Takahashi
Tana-yan Yuko Mochisuki

An artistically important film with little or no commercial prospects. Basically distasteful story and slow pace are basic strikes against pic, despite moments of great poetry and top acting by all concerned and especially by Kinuyo Tanaka, in the leading role.

concerned, and especially by Kinuyo Tanaka, in the leading role. Plot concerns a 69-year-old widow Orin (Kinuyo Tanaka), who must settle her family affairs and find a wife for her son before the law of the land forces her to the hills to die on reaching the age of 70. When all is done and her greatgrandchild is on the way, her son reluctantly carries her up the mountain to her peaceful death in the snow, which has just begun to fall to speed her on her way. Theme of hunger also permeates entire pic.

To further director Keisuke Kinoshita's semi-theatrical style, speaker commentary and song, lighting effects, and stage-like scenic changes are used to span sequences. Entire pic is studioshot to achieve this. Pace is deliberately slow, and Japanese weakness for violence is seen in a shot in which the old woman knocks out her teeth, supposedly to still her hunger.

This one is strictly for the affactors and support of the short of the strictly for the affactors.

out her teeth, supposedly to still her hunger.
This one is strictly for the aficionados, who should find in it a pic of great artistry and poetry of lasting universal value, in the tradition of great Japanese films of the past. Technical credits are good.

Hawk.

Weddings and Bables
Venice, Sept. 9.
Morris Engel, Associates presentation of a Morris Engel Production. Stars Vivea Lindfors, John Myhers; features Chiarina Barile, Leonard Elliott, Joanna Merlin, Chris, Gabriel Kohn, Mary Faranda. Directed by Engel. Screenplay, Engel. Mary-Madeleine Lamphier, Blanche Hanalls, Irving Sunasky, from story by Engel; editor. Stan Russell. Michael Alexander. At Film Festival, Venice. Running time, 31 MINS.

Bea ... Al Mama

work, George Tomasin's tight editing and art direction by Hal Perera and Henry Bumstead. Whit.

Viva Lo Imposible (Family Adventure)

Madrid, Sept. 1.

CEA release of a Coral production. Stars Paquita Rico, Manolo Moram, Moral Stars Paquita Rico, Manolo Moram, Moral Stars Parties art director, Enriles are director, Enriles art director, Enriles art director, Enriles are dially. Plot, however, is not the sign of the best prices to help him out financially. Plot, however, is not the sign of the postwar tradition of the best procurs of the procurs of a procurs of the procurs of a procurs of the procurs of the procurs of a procurs of the procurs of

who almost walks away with the picture as the mother, a superb figure of character strength fighting senility.

Engel's own all-location lensing in New York's Little Italy, with its colorful backdropping, and other Gotham locales, help give pic its special flavor, as does the realistic natural-lighting quality captured throughout. Occasionally fuzzy lensing, resulting from desire for "real" lighting, is acceptable in this context. Other technical credits are good, with Eddy Manson's music an effective assist.

Hawk.

Les Amants (The Lovers) (FRENCH-DYALISCOPE)

(FRENCH-DYALISCOPE)

Venice, Sept.9.

Lux release of Nouvelles Editions De
Films production. Stars Jeanne Moreau
features Alain Cuny, Jean-Mare Borry,
Jose-Lux De Villalongs, Judith Magre,
Jose-Lux De Villalongs, Judith Magre
Doutsed to Villalongs, Judith Magre
Doutsed to Villalongs Azar. At Ventue
Film Fest, Running time, 90 MMS,
Jeanne Jeanne Moreau
Henri Jose-Luis De Millongs
Bernard Jeanne Moreau
Maggy Judith Magre

A comedy of manners is mixed with an attempt

A comedy of manners is mixed with an attempt at outright eroticism in this film. Neither is completely successful, and hence this looms a pic with only exploitation chances in the U.S. on its 20-minute love scene between a young wife and a young man in the house and grounds of the husband who happens to be at home during the tryst.

The lovers snuggle, moan and even take a bath together, but the lack of dimension in the characters dissipates its impact. The wife, married to an older man who seems to think more of his newspaper than her, spends weekends in Paris where she has taken a lover, an effeminate polo-playing playboy. She thinks she loves him but one day the husband, suspecting something, insists she invite the man for a weekend.

The wife goes to Paris to do the invites and on the way home, her

but one day the husband, suspecting something, insists she invite the man for a weekend.

The wife goes to Paris to do the invites and on the way home her car breaks down. She is picked up by a simple young man who hates what her rich, smug set stands for. That night she cannot sleep and goes out for a walk where she meets the young man. Love comes quickly and after the love scenes she leaves husband, lover, child and her empty life to run off with the young man.

Fairly banal dialog, and a narration imposed over the action, diminish its needed early vitality. It limps along until the sex scenes. But since it is adultery and fairly lucid, a la "Ecstacy," by which it was obviously influenced, Legion of Decency trouble is in store. If these scenes have to be cut there isn't much left to the pic.

Direction dwells on too many unessential points and lacks the true feel for this woman's plight to make her emotional release effective drama. Jeanne Moreau displays some insight into her character, which is more than most of the men can do. Anamorphoscope process helps in the long reclining stretches of the pic, and technical credits are good with the misty lensing an atmospheric help.

Pic got a special jury award at the recent Venice Film Fest for the direction of 28-year-old newcomer Louis Malle, in his second film. His work is competent but never overcomes the stagnant stretches. Jury stipulated the prize was to encourage a promising newcomer and not for the pic.

Rasskaz **Meel** Materi**

Rasskaz Moei Materi

Kasskaz Nioei Materi
(Stories of My Mother)
(RUSSIAN-COLOR)
Venice, Sept. 9.
Mosfilm release and production. With
Eugheni Urbanski. Sofia Pavlova, E.
Smirnov. Directed by Juli Raisman.
Screenplay, Eugheni Gabrilovich: camera
Screenplay, A. Seelenkov; editor, R.
Stowodor. Seelenkov; E. Stoward Eugheni Urbanski Sofia Pavlova E. Smirnov

The film is about the life and love of a young Communist put in charge of a warehouse in a small town during the revolution. Story is conventional, a la the oaters, but has a sweep and visual plus in the times. The White Russians replace the Indians and the pic races along and emerges an above-average actioner with an asset in the well conceived characters, the expert mounting and the right tempo in acting.

This is, of course, limited to special situations in the U.S. and entertaining enough for language showings. Tale is about the young man's conquest of a woman and his final demise, in a grandiose way, at the hands of 20 White Russians.

(GERMAN)

Story of Germany's most fa-mous postwar courtesan, with obvious exploitation possibil-

Venice, Sept. 1.
Neue Film Munich release of a Roxy
production. Stars Nadja Tiller, Peter Van
Eyck, Carl Raddatz, Gert Frobe; features
Mario Adorf, Horst Frank, Directed by
Rolt Thiele. Screenplay, Erich Kuby and
Talele, Klaus von Rautenteld; music, NorTalele, Screenplay, Erich Kub, Aug. 25, 158. Running time, 104 MiNS.
Aug. 25, 158. Running time, 104 MiNS. 2e At Venice Film Festival,

Nadia Tile.

Nadia Tile.

Peter Raddatz

Gert Frobe

Mario Adorf

Horst Frank

Hanna Wieder

John Hanna Wieder

Work Hanna Wieder

Karlin Bail
chiff Erich von Loewis

Arno Paulsen

Hubert von Meyerinck

Tule Helen Vita Marga Walter Nakonski Dovon Killenschiff Schmidt Cleie Eveline Delsen Trau Hartog Tilo von Berl ... Ruth Hausm

Less than a year ago, Rosemarle Nitribitt, Germany's most famous postwar courtesan, who also ran a profitable blackmailing sideline, was found strangled in her luxury Frankfurt apartment. Without wasting any time, the producers have developed a credible but fictitious yarn around this notorious character. They have turned out a picture with obvious exploitation possibilities which should donety business in its domestic market, and which has obvious chances in the foreign markets.

The director, Rolf Thiele, and

ket, and which has obvious chances in the foreign markets.

The director, Rolf Thiele, and Erich Kuby, who dreamed up the story idea, have fashioned their screenplay with some ingenuity. They have introduced some interesting ideas in the development, notably the use of the Mercedes car as a symbol of success among the top industrialists who patronized Rosemarie.

In direction and editing, too, the standard is above average for recent West German films. Several songs in cabaret style have been neatly woven into the main theme. The lyrics have a sophisticated stamp, but might conceivably not translate too effectively.

Story depicts the rapid rise of

stamp, but might conceivably and translate too effectively.

Story depicts the rapid rise of Miss. Nitribit from a street singer to highly priced, popular strumpet, who is installed in a fashionable apartment. She extracts a flashy sports car as the price of a break with one of her regulars. Her customers, all top industrialists, are encouraged to confide in her. The girl makes good use of a concealed tape recorder.

There is, however, an uneven quality about the acting. Nadja Tiller gives a provocative enough interpretation in the title role, but there is not much evidence of the sincerity needed to make the

Tiller gives a provocative enough interpretation in the title role, but there is not much evidence of the sincerity needed to make the worried businessman pour out his secrets. Peter Van Eyck, as a Frenchman who uses the recordings to get valuable info on an important secret German development, is largely expressionless. However. Carl Raddatz and Gert Frobe, the girl's most important clients, are believable enough. Mario Adorf and Hort Frank head an average supporting cast.

The actual strangulation is not seen, but as the girl's screams penetrate the street from her apartment, a fleet of Mercedes drive away—all owned by the men she had embarrassed and blackmailed. A neat and effective ending.

Une Vie

Une Vie

(A Life)

(FRENCH-COLOR)

(FRENCH-COLOR)

Corona -release a frees Delahaie proceduction. States of Agree Delahaie proceduction. States of Agree Delahaie proceduction. States of Agree Delahai and the Color of the Corona - release of the C

Maria Schell
Christian Marquand
Antonella Lualdi
Ivan Desny
Pascale Petit

The Gun Runners

Well-done adventure yarn with average b.o. prospects.

Hollywood, Sept. 12.

Hollywood, Sept. 12.
United Artists release of a Seven Arts
Production, produced by Clarence Green
Stars Audie Murphy, Eddie Albert, Pa
tricia Owens, Everett Stoane; introduces
(fit Hall. Directed by Don Siegel. Screen
play, Dan Mainwaring and Faul Monash
hased on an Ernest Hemingway story
camera, tall Mohr; editor, Owerster Schaef
Lubin. Previewed at Goldwyn Studios
Sept. 10, '58. Running time, 83 MINS. Sept. 10, '58. Running time, so miss.

Sam Martin Audie Murphy
Hanagan Eddie Albert
Lucy Martin Patricia Owens
Harvey Everett Sloane
Fura Gita Hall Eva Buzurki
Sy Phililps
Arnold
Peterson
Blonde
Carlos
Juan
Pepito
Pepita
Commander Walsh. Gita Hall
Richard Jaeckel
Paul Birch
Jack Elam
John Harding
Peggy Maley
Carlos Romero Pop Berenguer

Seven Arts Productions, which by reputation has become one of Hollywood's major independents before canning a single picture, has now come up with its first film in "The Gun Runners." It's not likely the company has a sleeper in this medium-budget pic, but it is a good film that has been carefully produced. Main chance at the boxoffice lies in star Audie Murphy's name and exploitation of the Cuban Revolt angle, with prospects looking just above run-of-the-mill for the United Artists release. "Gun Runners" is not a very controversial film despite its background, but it does show off some highly capable talents which deserve credit, from producer Clarence Greene down. Don Siegel's direction maintains a fluidity of action and emotions, and the Daniel Mainwaring - Paul Monash screenplay, based on a story by Ernest Hemingway, is adept, particularly in its dialog.

Murphy uses a touch of underplaying and a good deal of love in his portrayal of the cabin cruiser captain who's sucked in on an iilegal cruise. He's solidly supported by an excellent slap-on-the-back, tough-guy performance from Eddie Albert and a lovable portrayal from Patricia Owens, as his wife. Everett Sloane finds a change-of-pace as Murphy's win osidekick, and he does well, though the part

wife. Everett Sloane finds a change-of-pace as Murphy's wino sidekick, and he does well, though the part of a dullard is not his forte. Figure 1 introduces Gita Hall, who's put together nicely but who doesn't impress too strongly this time out. Storyline has Murphy running his craft off Key West, Fla. He's hard-put for the next payment on the boat and, so, takes on Albert as a charter, with the smooth operator turning out to be a seller of machine guns to the Cuban rebels. But, as Sloane says to Murphy at one point: "A man that hasn't go it in him to go bad, can't go bad. one point: A man that hash t so it in him to go bad, can't go bad. And, Sam, you haven't got it in you." Sam doesn't go bad, and, in fact, does away with the gun run-

ners.
Technical credits, topped by Hal
Mohr's photography, are fine, with
the Leith Stevens score an outstanding contribution to the production.
Ron.

Teenage Caveman (SUPERAMA)

Good exploitation item with

Hollywood, Sept. 5.

American International release of a James E. Nieternational release of the control of the

Theatre, Hollywood, Sept. 3, 58, Austring time, 65 MiNS.
The Boy Robert Vaught The Marchal Sarah Marshal Park Marchal The Villain Frank De Koy Members of the Tribe Joseph Hamilton Marshal Bradford, Robert Shayne Beach Dickerson, June Jocelyn Charles P. Thompson, Jonathat Haze.

"Teenage Caveman" is, as the title states, the story of a teenager in the prehistoric world. The James H. Nicholson-Samuel Z. Arkoff production for American International, produced and directed by Roger Corman, is also, somewhat surprisingly, a plea for international cooperation in terms of the dangers of atomic radiation. This is obviously a low budget picture, and in theatrical terms it doesn't always sustain, but the "message" is handled with restraint and good taste, and gives substance to the production. "Teenage Caveman" is paired with the same studio's "How To Make A Monster" and will be a very negotiable twin bill.

Robert Vaughn is the youthful caveman whose thoughts stray beyond the limits of the isolated area inhabited by his clan. Clan law prohibits traffic beyond the area and decrees death for anyone (Continued on page 18).

L.A. Oke; 'Blob'-'Monster' Hep \$14,900, 'Doll'-'Fever' Moderate 14G in 3 Sites, 'Villa'-Baron' Dim \$14,000, 4 Spots

PICTURE GROSSES

Los Angeles, Sept. 16. to prity of new bills showing litterength, the start of school the beginning of Jewish holis, first-run biz is continuing to dup fairly well. "Seven Wonsoft the World," aiming at a rid \$24,500 in its 67th round, next to closing stanza at the rner Hollywood, is leading the m.

Varner Hollywood, is leading the lawn.

Heading the newcomers is the lambo of "The Blob" and "I Mared a Monster from Outer Space." is shaping to wind with a perky 14,900 at the Hillstreet and Haair. "China Doll" and "Gunever" are eyeing a moderate 14,000 at the Orpheum; Hollyood and Ritz. "Villa!!", paired ith "Sierra Baron," looks like a m \$14,000 in four situations. "Andy Hardy Comes Home" and Farzan's Fight for Life" looks a fit \$11,500 in three houses. Pair incoming reissue bills are both lowing poorly. "Yankee Doodle andy" and "Noah's Ark" are eaning a slim \$5,000 at the owntown Paramount. "Three olns in the Fountain" and "The ryptian" are a dull \$4,000 at the intages. "Cat on a Hot Tin Roof" is

ptian" are a dull \$4,000 at the fiages. Cat on a Hot Tin Roof" is fing to a fast \$20,000 in sight its third sesh at the Fox Wilter. "Big Country" at the War-Beverely should end its fourth with a good \$12,500. "Reluct Debutante" also continues to well with a lusty \$10,000 in burth round at the Fox Beverly, mong the hard tixers, "Windmer" looks likely to finish the i stanza with a bucko \$22,000 he Chinese. "Gigi," in its 10th ne at the Hollywood Paramount uld do a sock \$20,000.

ne Chinese. "GRJ," in Ivin ne at the Hollywood Paramount ald do a sock \$20,000. "South life." Is sailing toward a hefty 000 in 15th term at the Egyp. "Around the World", in its Carthay round." is still a satctory \$15,000.

Estimates for This Week rpheum, Hollywood, Ritz (Metolitan-FWC) (2,213; 756; 1,320; 11:50)—"China Doll" (UA) and in Fever" (UA). Moderate \$14, Last week, Orpheum, Ritz in Vogue, "A Certain Smile" in

Twilight' Bright 13G, Hub; 'Squad' Fair \$12,800, 'Cat' Slick 13G, 4th, 'Gigi' 18G

Boston, Sept. 16.

Biz still on the upswing with nes at the b. o. at the deluxers. and ticket shows are running spacity. Of newcomers, "Hell quad" is fair at Fenway and Paracount combo. "Twilight of Gods" big at the Memorial. Holdovers redominate with "Gigi" strong at the Gary; "Windjammer" sock at the Boston.

le Gaty;

ie Boston.

Estimates for This Week
Astor (B&Q) (1,372; 75-\$1.50) —
Indiscreet" (WB) (10th wk, final).

ke \$6,500 . Last week, ditto.
Beacon Hill (Sack) (678; 901.50) — "Night Heaven Fell
Kings) (3d wk). Stout \$8,500.
ast week, \$11,000.

Boston (SW-Cinerama) (1,354;
1,25-\$2.65) — "Windjammer" (NT)

th wk). Fourth week started

Boston (SW-Cinerama) (1,354; 1,25-\$2.65) — "Windjammer" (NT) 4th wk). Fourth week started junday (14). Last week, another ood \$21,000.

od \$21,000.

Capri (Sack) (990; 90-\$1)—"Night
vaven Fell" (Kings) (3d wk).

lid \$6;500. Last week, \$8,200.

Exeter (Indie) (1,300; 75-\$1.25)—
our Past Is Showing" (Rank).

h wk). Fourth week started
inday (14). Third week was slick
500.

5500.
Fenway (NET) (1,376; 60-\$1.10)—
Hell Squad" (AI) and "Tank Bat-alion" (AI). Fair \$4,800. Last veck; "Raw Wind In Eden" (U).

Broadway Grosses

Estimated Total Gross This Week\$49 (Based on 24 theatres

'Colonel' Tall 21G, D.C., 'Cat' 31G, 2d

Washington, Sept. 16.
Two solid hits—"Cat on a Hot
Tin Roof" and "Me and the Colonel"—have spurred a boom in
downtown business here, with
"Cat" collecting a second-week
kitty of \$31,000 and "Colonel"
starting off with a smash \$21,000.
"Big Country," in its fourth frame,
is bringing in a large \$15,000.

Estimates for This Week
Ambassador-Metropolitan (SW)
(1,490; 1,000; 90-\$1.25) — "The
Naked and the Dead" (WB) (2d wk).
Okay \$10,500 after \$18,000 last
week.
Apex (K-B) (940; 60-90)— "The

week.

Apex (K-B) (940; 60-90) — "The
Last Paradise" (UA). Fair \$3,000.
Last week, "All at Sea" (M-G) and
"Rising of Moon" (WB), good

\$4,000 Capitol (Loew) (3,434; 90-\$1.25) —"Cat on Hot Tin Roof" (M-G) (2d wk). Whammo \$31,000 after an opening week bigger than expected of \$46,000. Holds. Columbia (Loew) (904; \$1.25-\$2.50) — "Gigi" (M-G) (12th wk). Nice \$9,000, same as week earlier. Continues.

Nice \$8,000, same as week earlier.
Continues.
Keith's (RKO) (1,850; 90-\$1.25)—
"Me and the Colonel" (Col). Terrific \$21,000. Holds. Last week,
"Adam and Eve" (Equity), \$9,000.
Palace (Loew) (2,2390; 90-\$1.25)—
"Big Country" (UA) (4th wk).
Nitty \$15,000, following \$17,000.
Remains.
Plaza (T-L) (276; 90-\$1.50)—"God
Created Woman" (Kings) (45th
wk). Oomphy still with \$2,100
after \$3,000. Stays.
Trans-Lux (T-L) (600; \$1.25\$2.50)—"Bridge on River Kwai"
(Col) (27th wk). Good with \$4,500,
although previous week brought
\$7,400. Holds on.
Uptown (SW) (1,100; \$1.25-\$2.50)
—"South Pacific" (20th) (24th wk).
Good \$3,500 and stays. Last week,
same.
Warner (SW-Cinerama) (1,300;

Good \$3,500 and stays, Last week, same.

Warner (SW-Cinerama) (1,300; \$1,25-\$2.40)—"Search for Paradise" (Cinerama) (36th wk). Up to \$10,000 after \$9,000 as it prepares to bow out Oct. 15.

MacArthur (K-B) (900; \$1.10)—"Admirable Crichton" (Col) (2d wk. Good \$4,000 and stays. Last week, \$6,000.

Ontario (K-G) (1,240; 90-\$1.25)—"Time to Love" (U) (2d wk). Poor \$4,500 and exits following disappointing \$6,000.

'Everglades' Thin \$7,000, Cincy; 'Hunters' \$7,500

Cincy, Hunters \$1,500
Cincinnati, Sept. 16.
Cincy film biz is easing off for second straight week, classroom reopenings bringing recurrent pinch of weekend high school and college night football games. "Cat no Hot Tin Roof" in the big Albee is scratching first-run lead for third straight round. New bills, "The Hunters" at Keith's and "Wind Across Everglades" at Palace, shape fairish.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.50)—
"Cat on Hot Tin Roof" (M-G) (3d wk). Swell \$11,000 after \$16,000 second stanza.

wk). Swell \$11,000 after \$16,000 second stanza.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "Search for Paradise" (Cinerama) (41st wk). Firm \$13.500. Last week, \$15.500.

Grand (RKO) (1,400; 90-\$1.25)—
"Kings Go Forth" (UA) (3d wk).
So-so \$5,000 following \$6,500 last week

an. "Ride Crooked Trail" (U), \$3,3500.
Gary (Sack) (1,340; \$1.25-\$3) — "The Hunters" (20th). Fairish \$7.600. usti veek, "Raw Wind in \$18,000 with lines again.
Kermore (Indie) (700; 75-\$1.20)
— "Constant Husband" (BL) and "Lis: Holiday" (Rank) (3d wk).
Bright \$7,200. Last week, \$8,200.
Memorial (RKO) (3,000; 60-\$1.10) — "Twilight For Gods" (U) and "Saga of Hemp Brown" (U). Rolling (Continued on page 20)

L'ville Slow; Twilight' Fair 5G, 'Indiscreet' 11G

Louisville, Sept. 16.
Advent of cooler weather and windup of the 10-day Kentucky State Fair Saturday (13) are not reflecting to the advantage of downtown film houses. Biz is slow at all of the mainstemmers. Best of the first runs, and one exception to the b.o. lag, is "Indiscreet" at the Mary Anderson. This one looks big. H.o's are up to expectations.

Estimates for This Week
Brown (Fourth Ave.) (1,200; \$1.25-\$2) — "South Pacific" (20th) [19th wk). Likely \$6,500. Last week, same.

Kentucky (Switow) (900; 50-85)— "Twilight Page (20)

week, same.

Kentucky (Switow) (900; 50-85)—

Kenight For Gods" (U) and "Once
Upon A. Horse" (U). Should wrap
up fair \$5,000. Last week, "RockA-Bye Baby" (Par) (3d wk). Light

Upon A. Horse" (U). Snould wrap up fair \$5,000. Last week, "Rock-A-Bye Baby" (Par) (3d wk). Light \$3,000.

Mary Anderson (People's) (1,000; 60-90)—"Indiscreet"" (WB). Excellent \$11,000. Last week, "No Time For Sergeants" (WB) (10th) and final week. Neat \$4,500.

Kialto (Fourth Ave.) (3,000; 60-80)—"Fiend Who Walked The West" (20th) and "Sierra Barron" (20th). Modest \$6,500. Last week, "Bend of River" (U) and "World In His Arms" (U) (reissues). Oke \$7,000.

United Artists (UA) (3,000; 75,125)—"Cat On Hot Tin Roof" (M-G) (3d wk). Okay \$8,500, after last week's resonant \$11,000.

Det. Soars; 'Deb' Big 20G, 'Eden' 16G

Detroit, Sept. 16.
Great week is in prospect for most downtowners. "Case of Dr. Laurent" is wham at the Trans-Lux Krim, "Cat on Hot Tin Roof" continues socko in third round at the Adams. "Reluctant Debutante" shapes hotsy at the Michigan. "Raw Wind in Eden" looks strong at the Palms. "Fiend Who Walked West" is slow at the Fox.

Estimates for This Week

Fox (Fox-Detroit) (5,000; \$1,25-

Estimates for This Week
Fox (Fox-Detroit) (5,000; \$1.25\$1.50-"Fiend Who Walked West"
(20th) and "Rx Murder" (20th).
Slow \$12,000. Last week, "Hunters" (20th) and "Gang War" (20th),
\$14,000 in second week.
Michigan (United Detroit) (4,000;
\$1.25-\$1.50) — "Refuctant Debutante" (M-G) and "Paradise Lagoon" (Col). Socko \$20,000. Last week, "Light in Forest" (BV) and "Saga of Hemp Brown" (U),
\$14,500.
Palms (UD) (2,961; 90-\$1.25)—

"Saga of Hemp Brown" (U), \$14,500. (U), \$2,961: 90-\$1.25)—
"Raw Wind in Eden" (U) and "Voice in Mirror" (U). Strong \$16,000. Last week, "Tank Force" (Col) and "Buchanan Rides Alone" (Col) \$14,700.

Madison (UD (1,900; \$1.25-\$1.50)—"Big Country" (UA) (5th wk). Fine \$10,000. Last week, \$12,000.

Broadway-Capitol" (UD) (3,500; 90-\$1.25)—"Hot Car Girl" (AI) and "Cry Baby Killer" (AI). Oke \$12,000. Last week, "Wild Is the Wind" (Par) and "Witness for Prosecution" (UA) (reissue), \$6,000 in four days.

United Artists (UA) (1,667; \$1.25-\$1.50).

"United Artists (UA) (1,667; \$1.25-\$1.50).

Adams (Balaban) (1,700; \$1.25-\$1.25)—

wk). Good \$13,000. Last week, \$12,500.
Adams (Balaban) (1,700; \$1.25-\$1.50)—"Cat on Hot Tin Roof" (M-G) (3d wk). Wham \$18,500. Last week, \$21,000.
Music Hall (SW-Cinerama) (1,-205; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (32d wk). Great \$17,000. Last week, \$15,100.
Trans-Lux Krim (Trans-Lux) 1,-000; 90-\$1.65)—"Case' of Dr. Laurent" (TL). Tremendous \$15.00.
Last week, "Night Heaven Fell" (Kings), \$5,000 in eighth week.

EVERGLADES' LIGHT 5G. MPLS.: 'KATHY' THIN 7G

Minneapolis, Sept. 16. Cat on a Hot Tin Roof," in

\$11,000. (1,150; \$1.75-\$2.65) "Search for Paradise" (Cin-erama) (29th wk.). Good \$9,000. Last week, \$9,500. Gopher (Berger) (1,000; 85-90) "When Yours Stranger" (AA).

Gopher (Berger) (1,000; 85-90
"Never Love a Stranger" (AA)
Prestige of best-seller novel or
(Continued on page 20)

'Deb' Trim \$7,000, Port.; 'Time' Slow 5G, 'Cat' Fat 8G, 3d, 'Gigi' 11G, 4th

Key City Grosses

Rstimated Total Gross
This Week\$2,339,300
(Based on 20 cities and 231
(heatres, chiefly first runs, including N. Y.)
Last Year\$2,328,400
(Based on 21 cities and 243

'Colonel' Wow 19G, Philly; 'Tank' 8G

Philadelphia, Sept. 16.
A bonanza Saturday (13) salvaged a lagging week. Holidays also helped "Me and the Colonel" at the Randolph. Likewise, film was aided by Danny Kaye who came in to plug the opener. "Whole Truth" is weak at the Arcadia while "Tank Force" is okay at the Goldman.

Estimate for This Week

Estimates for This Week

"Gigi" (M-G) (12th wk). Good \$9,-500. Last week, same.
Fox (National) (2,250; 65-\$1.49)
—"Hunters" (20th) (3d wk). Keeping pace at \$8,000. Last week, \$12,000.

\$12,060.
Goldman (Goldman) (2,250; 65\$1.49)—"Tank Force" (Col). Okay
\$8,000. Last week, "Wind Across
Everglades" (WB), \$8,500.
Midtown (Goldman) (1,000; \$2\$2.75)—"South Pacific" (20th) (25th
wk). Steady \$8,000. Last week,
\$9,000.

\$9,000. Last week,
Randolph (Goldman) (1,250; 65\$1.80)—"Me and Colone!" (Col).
Healthy \$19,000. Last week, "Twilight for Gods" (U) (2d wk), \$9,000.
Stanley (SW) (2,900; 99-\$1.80)—
"Big Country" (UA) (5th wk).
Dipped to \$7,500. Last week, \$11,-

Dipped to \$7,500. Last week, \$11,000.
Stanton (SW) (1,483; 99-\$1.80)—
"Kings Go Forth" (UA) (11th wk).
Oke \$6,500 in last round. Last week, \$6,500.

Trans-Lux (T-L) (500; 99-\$1.80)—"Vikings" (UA) (12th wk). Adequate \$3,900 at end of run. Last week, \$4,000.

Viking (Sley) (1,000; 99-\$1.49)—"Certain Smile" (20th) (5th wk).
Saucy \$5,500. Last week, \$7,500.

World (Pathe) (604; 94-\$1.80)—"World (Pathe) (604; 94-\$1.80)—"Might Heaven Fell" (Kings) (3d wk). Rusty \$6,000. Last week, \$8,000.

'TWILIGHT' HOT \$11,000, ST. L.; 'EDEN' \$9,000

St. Louls, Sept. 16.
Although most of the major marquees are glittering with new bilings, this is shaping up as only a fair week at the wickets. "Twilight of the Gods" has moved into the Fox, "China Doll" at the Orpheum, "Raw Wind in Eden" at the St. Louis" and Fernandei's "The Dressmaker" at the Apollo Art.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Apollo Art (Grace) (700; 90\$1.25)—"The Dressmaker" (Indie).
Good \$2,500. Last week, "Ship
Was Loaded" (Film Reps) (3d wk),
\$1.500.
Fox (Arthur) (5,000; 75-90)—
"Twilight for the Gods" (U) and "I
Married a Woman" (U). Nice \$11,000. Last week, "Naked and the
Dead" (WB) and "Badman's Country" (WB) (2d wk), \$13,000.
Loew's (Loew) (3,200; 60-90)—
"Cat on a Hot Tin Roof" (M-G) (3d
wk). Solid \$16,000. Last week,
\$20,000.

Portland, Ore., Sept. 16.

Biz continues in high gear this round with assist from first cool weather and strong product. Holdovers are still the big ones on the main stem. "South Pacific" moves into a fantastic 16th round at the Broadway with no let up in sight. "Gigi" stays for a fourth whopping sesh at the Guild while "Cat on Hot Tin Roof" holds for a third lofty week at the Liberty. "Reluctant Debutante" looms as best new entree.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Broadway (Parker) (890; \$1.50\$2.50) — "South Pacific" (Magna)
(16th wk). Big \$7.500. Last week,
steady \$8,200.

Fox (Evergreen) (1.536; \$1-\$1.50)
—"A Time To Love" (UI) and "The
Female Animal" (UI). Slim \$5,000. Last week, "Indiscreet" (VB)
and "Manhunt in Jungle" (WB) (3d
wk), \$8,100.

Guild (Indie) (400° \$1.25-\$3)—

Guild (Indie) (400; \$1.25.83)—
(Gigi" (M-G) (4th wk). Whopping
\$11,000. Last week, \$11,100 after
steady increase.

Liberty (Hamrick) (1.865; \$1-\$1.50)—"Cat On Hot Tin Roof" (M-G) (3d wk), Steady \$8,000. Last week, \$8,700.

Orpheum (Evergreen) (1.600: 1-865; \$1-\$1.50)—"The Mating Urge" (Indie) and "Untouched" (Indie). Slow \$5,500. Last week, "The Hunters" (20th) and "Cattle Empire" (20th) (2d wk), \$7,700.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"The Reluctant Debutante" (M-G) and "Cross Up" (UA). Fine \$7,000. Last week, "Twilight For The Gods" (UI) and "Wild Heritage" (UI), \$4,400.

Smile' Pleasant 11G, K.C.; 'Heaven' Hotsy \$10,000

Reaven noisy \$110,000

Kansas City, Sept. 16.

Bright tone is maintained along theatre row by string of good product, counteracting the usual late summer-early fall lethargy at the boxoffice. Brighte Bardot has her first downtown date at the Paramount and is proving magnetic with "Night Heaven Fell."

"Badlanders" at the Midland and "Certain Smile" in three Fox Midwest theatres are bettering average. Kimo went roadshow for four days of "Bolshoi Ballet" at \$2.50 top for fine take, interrupting the long run of "God Created Woman." which returned to continue its run Sunday.

Estimates for This Week

Estimates for This Week
Crest Drive-in, Riverside Drivein, Regent (Commonwealth) (1,000 cars each, 640; 60-85)—Curentity on subsequent run policies.
Lust week, first run "She Gods of
Shark Reef" (AI) and "Night of
Blood Beast" (AI) with "Saddle
the Wind" (M-G) (2d run) fair
\$8,000.

Kimo (Dickinson) (504)—"Bolshoi Ballet" in a special road show engagement Wed, through Sat. at \$1.75-\$2.50 scale hit fine \$5.500 (God Created Woman" (Kings) (32d wk) returned Sun. to continue run. Five days \$1,200, pleasant. Last week, five days same.

Midland (Loew) (3,500; 75-90)—"Badlanders" (M-G) and "Cry Terror" (M-G). Average \$7,000. Last week, "Reluctant Debutante" (M-G) (23 wk), Oke \$5,500.

Week, "Relictant Debutante" (M-G)

"Missouri (SW-Cinerama) (1.194;
\$1.20-\$2) — "Windjammer" (NT)
(3d wk). Fancy \$15,000. Last
week, great \$16,000.

Faramount (UP) (1,900; 75-90)—
"Night Heaven Fell" (Kings). Nifty
\$10,000, may hold. Last week,
"Naked and the Dead" (WB) (2d
wk). Handsome \$7,000.

"Cat on Hot Tin Roof" (M-G)
."Cat on H

wk). Solid \$16,000. Last week, \$20,000.

"China Doll" (UA) and "Cop Hater" (UA). Thin \$4,000. Last week, "Thunder Road" (UA) and "Hidden Fear" (Indie), \$9,000.

Pageant (Arthur) (1,000; \$1.80.

Pageant (Arthur) (20th) (22d wk). Good \$6,000. Last week, \$8,000.

Richmond (Arthur) (1,000; \$1.80.

"Your Past Is Showing" (Rank) (Indie).

St. Louis (Arthur) (3,800; 60-75)

"St. Louis (Arthur) (1,000; \$1.80.

"Soga of Hemp Brown" (Indie).

Light \$9,000. Last week, "A Certain Smile" (20th) and "Across the Bridge" (Indie), \$17,000.

Shady Oak (Arthur) (560; \$1.20.

"Your Past Is Showing" (Rank) (2d wk), \$0-so \$2,200. Last week, "Ride and the bead" (20th) and "Across the Bridge" (Indie), \$17,000.

Shady Oak (Arthur) (3,800; 60-75)

"Certain Smile" (20th) and "Across the Bridge" (Indie), \$17,000.

Shady Oak (Arthur) (560; \$1.25)

"Your Past Is Showing" (Rank) (2d wk), \$0-so \$2,200. Last week, "No Sun Indies (20th) and "Across the Bridge" (Indie), \$1,7000.

Chi Lively; 'Wilderness' Lush \$17,000, 'Island'-'Snorkel' Lusty 111/2G, 'Truth' Solid 11G, 'Past' Oke 5G, 'Cat' 36G, 3d

Chicago, Sept. 16.

New entries may have some impact this frame, but mostly the Loop deluxers are riding blockbuster holdovers for what looms an okay session. First week of "Camp on Blood Island" and "The Snorkel" actioners at the Garrick sights a good \$11,500, and Esquire's initialer of "The Whole Truth" should noth a handsome \$11,000.

"White Wilderness" is climbing to a sock \$17,000 first frame at the Loop, while Surf's preem of "Your Past is Showing" figures to cop an oke \$5,000. New Monroe combo of "Gang War" and "Desert Hell" should register a fair \$5,000.

Of the holdovers, "Cat on Hot Tin Roof" is hot in Chicago third, while "Defiant Ones" is taking fancy coin in fifth Roosevelt-sesh. State-Lake's fourth frame of "Big Country" is rated just okay.

"Imitation General" is fine in Oriental second, but "Reluctant Debutante" shapes slow in third week at the Woods, with "Poor But is shaft in third world stanza. "Indiscreet" expects a trimistikh frame at the United Artists. Hard ticket pix continue to glow. However, "Windjammer" is soft in 12th Opera House round. "Gigi" is fine in 10th week at the Movider in 12th Pacific" is sock at the McVickers in 25th frame, and "Around World" is fair in 76th sesh at Todd's Cinestage.

Estimates for This Week Chicago (B&K) (3,900; 90.\$1.80)

Estimates for This Week
Chicago (B&K) (3,900; 90-\$1.80)

"Cat on Hot Tin Roof" (M-G)
(3d wk). Hep \$36,000. Last week,
\$43,000.

—"Cat on Hot Tin Root" (M-G)
3d wk). Hep \$36,000. Last week,
\$43,000.

Esquire (H&E) Balaban) (1,350;
\$1,50)—"The Whole Truth" (Col).
Nice \$11,000. Last week, "Matchaker" (Par) (6th wk), \$6,500.

Garrick (B&K) (850; 90-\$1,25)—
"Campron Blood Island" (Col) and
"The Snorkel" (Col). Good \$11,500.
Last week, "Light in Forest" (BV).
(5th wk), \$5,600.

Harris (Indie) (984; \$1,25-\$3)—
"Gigi" (M-G) (10th wk). Sturdy
\$17,000. Last week, same.
Loop (Telem't) (606; 90-\$1,50)—
"White Wilderness" (BV). Sock
\$17,000. Last week, "La Parisienne" (UA) (7th wk), \$5,500.

MeVickers (JL&S) (1,580; \$1,25-\$3.30)—"South Pacific" (20th)
(25th wk). Neat \$24,000. Last
week, \$34,000.

Monroe (Jovan) (1,000; 65-90)—
"Gang War" (20th) and "Desert
Hel" (20th). Fair \$5,000. Last
week, "Tank Force" (Col) and
"Buchanan Rides Alone" (Col) (2d
wk), \$5,000.

Opera House (Nat'l Th.) (3,100;

wk), \$5,000.

Opera House (Nat'l Th.) (3,100; 90-\$3.50) — Windjammer'' (NT) (Continued on page 20)

'Deb' Pert \$8,500, Seattle; 'Truth' Thin 5G, 'Cat' Crisp $8\frac{1}{2}$ G, 3d, 'Country' $7\frac{1}{2}$ G

Seattle, Sept. 16.

Music Box with "Cat on Tin Roof" and Paramount with "The Big Country" are the hot spots with both holding for third stanzas. "South Pacific" continues its steady pace into 16th week at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; \$1.50-\$2.50)—"South Pacific" (20th) (16th wk). Swell \$7,000. Last week,

(16th wk). Swell \$7,000. Last week, \$7,200.

**Coliseum (Fox - Evergreen) (1,780; 90-\$1.50)—"Mating Urge" (1,6) and "Untouched" (Indie). Good \$8,500. Last week, "La Parisienne" (UA) (2d wk), \$7,600.

**Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50)—"Whole Truth" (Col) and "Angry Age" (Col). Slow \$5,000. Last week, "Hunters" (20th) and "Rx Murders" (20th) (2d wk), \$5,300 on five days.

**Music Box (Hamrick) (850; 90-\$1.50)—"Cat on Tin Roof" (M-G) (3d wk). Great \$8,500. Last week, \$8,800.

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U.S. amusement

Frisco Slips But 'Tank' Sock 14G

First-runs are slipping, though "Tank Force" is surprisingly good. "Indiscreet" and "Big Country" are still solid. "Cat On a Hot Tin Roof" is great while "The Hunters" is okay. "Voice in the Mirror" is poor. Long-runs are starting to

Estimates for This Week

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25)
—"Voice in Mirror" (U) and "Wild
Heritage" (U). Weak \$7,000 Last
week, "Kathy O" (U) and "Ride A
Crooked Trail" (U), \$8,000.
Fox (FWC) (4,651; \$1.25-\$1.50)—
"Hunters" (20th) and "Desert Hell"
(20th) (3d wk). Okay \$8,500 for six
days. Last week, \$7,500 for four
days.

Warfield (Loew's) (2,656; 90-\$1.25)—"Cat On Hot Tin Roof" (M-G) (3d wk). Great \$17,000. Last week, \$20,000.

week, \$20,000.

Paramount (Par) (2,646; 90-\$1.25)

—"Tank Force" (Col) and "Buchanan Rides Alone" (Col). Nice
\$14,000. Last week, "Littlest Hobe
(AA) and "Gunsmoke In Tuscon"

\$14,000. Last week, "Littlest Hobo" (AA) and "Gunsmoke In Tuscon" (AA), \$12,000. St. Francis (Par) (1,400; \$1.25-\$1,50)—"Indiscreet" (WB) (6th wk). Good \$9,000. Last week, \$10,000

Good \$9,000. Last week, \$10,000.

Orpheum (SW-Cinerama) (1,458;
\$1,75-\$2.65) — "Search For Paradise" (Cinerama) (27th wk). So-so
\$13,000. Last week, \$15,800.

United Artists (No. Coast) (1,207;
90-\$1.25)—"Big Country" (UA) (3d
wk). Dandy \$11,500. Last week,
\$15,000

\$15,000

wk). Dandy \$11,500. Last week, \$15,000.

Stagedoor (A-R) (440; \$1.25-\$3)—
"Gigi" (M-G) (10th wk). Sock \$12,000. Last week, \$12,300.

Presidio (Hardy-Parsons) (774; \$1.25-\$1.50) — "Follies Bergere" (Indie). Okay \$2.800. Last week, "Goddess" (Col) (8th wk), \$2,400.

Vogue (S.F. Theatres) (364; \$1.25)—"Porte Des Lilas" (Indie). Good \$3,800. Last week, "Blue Murder At St. Trinian's" (Cont) (7th wk), \$2,800.

Coronet (United California) (\$1,50-\$3.75) — "Around World In 80 Days" (UA) (90th wk). Good \$12,000. Last week, \$16,500.

Alexandria (United California) (1,170; \$1,50-\$3.50)—"South Pacific" (20th) (11th wk). Excellent \$20,000. Last week, \$26,500.

Tank Force' Strong 8G, Prov.; 'Squad' Mild 4½G Providence, Sept. 16.

Providence, Sept. 16.

"Cat" looks like a three-time withing as it continues to net hefty gross for Loew's State. Majestic is next in line with "Tank Force." RKO Albee with "Hell Squad" and Strand with "Frankenstein 1970" trail.

Estimates for This Week

**Hele (RKO) (2,200; 65-80)—
"Hell Squad" (AI) and "Taak Battalion" (AI), Mild \$4,570. Last week, "Gunman's Walk" (Col) and "Dangerous Exile" (Rank) \$0-50 \$4,500.

| "Dangerous Exite" (Rank) | \$0.50 | \$4.500. Last week, \$8.800. Musie Hall (Hamrick) (2,200; 90-\$1.50) — "Reluctant Debutante" (UA). Big \$8,500. Last week, "Naked and the Dead" (WB) and "Badman's Country" (WB). Five days, \$5.200. Orpheum (Hamrick) (2,700; 90-\$1.50) — "Liane, Jungle Princess" (DCA) and "Time Lock" (DCA). Good \$7.500. Last week, "Raw Wind in Eden" (U) and "Voice in Mirror" (U), \$5.700. Paramount (Fox-Evergreen) (3, 200; 75.50)—"Big Country" (UA), \$0.500 in second. Strand (National Realty) (2,200; 75.51.25)—"Big Strand (National Realty) (3.60

Cleveland, Sept. 15.

Biz is spotty with "Me and the Colonel" only fair at the Allen despite Danny Kaye's promotion visit. "Cat on Hot Tin Roof" is hefty in its holdover round at the

Estimates for This Week

Estimates for This Week
Allen (S-W) (3,800; 75-\$1)—"Me
and Colonel" (Col). Fair \$12,500.
Last week, "Naked and Dead"
(WB) (2d wk), \$11,500.
Continental Art (Art Theater
Guild) (850; \$1.25)—"No Sun in
Venice" (Indie) (2d wk). Poor \$1,700 after \$2,200.

Venner (Muley 2d WA). Tool \$4,700 atter \$2,200.

Embassy (Community) (1,300; 70-90)—"Crash Landing" (Col) and "Buchanan Rides Alone" (Col). Oke \$3,500. Last week, "China Doll" (UA) and "Toughest Gun in Tombstone" (UA), \$3,000.

Heights Art (Art Theater Guild) (925: \$1.25)—"Man in Raincoat" (Indie) (2d wk). Slipped to thin \$2,100. Last week, \$3,800.

Hippodrome (Telem't) (3,700; 75-\$1)— "Streetcar Named Desire" (20th) (reissue). Moderate \$11,000. Last week, "Tank Force" (Col) and "Apache Territory" (Col), \$8,000.

Lower Mall (Community) (500;

"Apache Territory" (Col), \$8,000.
Tower Mall (Community) (500;
70.90)—"Girl in Bikini" (Indie).
Average \$3,500. Last week, "Mistress" (Indie) and "Surf" (Indie)
(2d wk), \$1,400.
Ohio (Loew) (1,244; \$1.25-\$2.50)
—"South Pacific" (20th) (22d wk).
Still pleasing \$10,000 after \$11,000.

Still pleasing \$10,000 after \$11,000.
Palace (SW-Cinerama) (1,523;
\$1,25-\$2.40) — "Search For Paradise" (Cinerama) (4th wk). Satisfactory \$14,500. Last week, \$13,500.
State (Loew) (3,500; 70-90)—"Cat on Hot Tin Roof" (MG) (2d wk). Bright \$14,000. Last week, \$19,000.
Stillman (Loew) (2,700; 70-90)—"Badlanders" (MG). Nice \$10,000 in eight days. Last week, "Law and Jake Wade" (MG), \$7,000.

'Colonel' Big 18G **Tops Toronto**

Toronto, Sept. 16.
With the folding of the annual 16-day Canadian National Exhibition, biz is again excellent in this city. Leading newcomers is "Me and the Colonel," with "Carve Her Name in Pride," off to a great start; this ditto for "Cry Terror" and "The Safecracker," but "Raw Wind in Eden" disappointing, On holdovers, "Indiscreet" is lusty in third stanza, vith "Naked and the Dead" in second frame showing small change.

Estimates for This Week

Estimates for This Week
Carlton (Rank) (2.518; 75-\$1.25)
—"Me and the Colonel" (Col). Big
\$18,000. Last week, "God's Little
Acre" (UA) (2d wk), \$15,000.

Acre" (UA) (2d wk), \$15,000.

Century, Downtown, Glendale, Middown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,059; 955; 1,089; 752; 694; 684; 50-75)—"Queen of Outer Space" (AA) and "Quantrill's Raiders" (AA). Okay \$23.000. Last week, "Tarzan's Fight for Life" (M-G) and "Last of the Fast Guns" (U), \$26,500.

Eglinton. Palace, "Runnymede (FP) (1,080; 1,485; 1,585; 50-\$1)—"Cry Terror" (M-G) and "Safecracker" (M-G). Fine \$14,000. Last week, "Proud Rebel" (BV) (2d wk), \$8,000.

Hollywood (FP) (1,080; \$1-\$1.25

Hollywood (FP) (1.080; \$1-\$1.25 —"Indiscreet" (WB) (3d wk). Holding at lusty \$13,000. Last week, \$15,000.

week, \$15,000.

Hyland (Rank) (1,057; \$1)—
"Carve Her Name with Pride"
(Rank) Off to a smash start for \$10,000. Last week, "Rooney"
(Rank) (3d wk), \$4,500.

(Rank) (3d wk), \$4,500.

Imperial (FP) (3,343; 75-\$1.50)—
"Naked and Dead" (RKO) (2d wk). Holding swell at \$13,500.

Last week, \$16,500.

International (Taylor) (557; \$1)—"King in New York" (IFD) (4th wk). Fine \$4,000. Last week, \$4,500.

wk). Fine \$4,000. Last week, \$4,500.

Loew's (Loew) (2.096; 75-\$1.25).

"Reluctant Debutante" (M-G) (5th wk). Still a lusty \$9,500. Last week, \$12.500.

Tivoll (FP) (995: \$1.75-\$2.40)—
"South Pacific" (20th) (11th wk).
On night turnaway biz, plus an extra Saturday matinee, \$13,000. Last week, same.

Towne (Taylor) (695: \$1-\$2.50)—
"Gigi" (M-G) (8th wk). Still a solid \$10.000 for night turnaways. Last week, same.
University (FP) (1,255; \$1.50-\$2.40)—"Seven Wonders of World" (Cimerama) (8th wk). Holding hefty at \$9,000. Last week, \$10,000.

"Raw Wind in Eden" (U). Okay \$8,500. Last week, "Andy Hardy (Comes Home" (M-G), \$6,000.

'Colonel' So-So \$12,500, Cleve.; 'Cat' Swift 14G, 2d B'way Uneven; 'Dunkirk' Good \$31,000, 'Everglades' OK 15G, 'Colonel' Fancy 34G, 3d, 2 Spots, 'Deb' in 130G Bowout

The two-day Jewish holiday (Monday and Tuesday) helped to bolster Broadway trade at some situations, but in general main stem business reacted to the seasonal factors which usually result in a decline at this time of year. Neighborhood theatres, according to circuit reports, apparently benefited from the two-day holiday better than the downtown deluxers.

Of the new entries on BroadThe third session ended Monday

the from the two-day honday better than the downtown deluxers.

Of the new entries on Broadway, "Dunkirk," the Michael Balcon-Ealing British production released by Metro, opened to strong reviews and is seen hitting a good \$31,000 for its initial week. "Wind Across the Everglades," the Budd and Stuart Schulberg production for Warner Bros., will likely reach okay, \$15,000. Of the holdover entries, several seemed to benefit from the holiday activity. "Me and the Colonel." for example, was robust \$20,000 in third week at the Odeon and an equally fine \$14,000 in same round at the east-side Fine Arts. "La Parisienne" at Victoria also topped its previous round with a solid \$15,500 for the seventh round. At the arty Plaza, it hit strong \$8,100, also for seventh session.

"The Vikings," in 14th Astor

seventh round. At the arty Plaza, it hit strong \$8,100, also for seventh session.

"The Vikings," in 14th Astor week, showed amazing stamina with fine \$21,000. "The Matchmaker," in fourth session at Normandie, is continuing at a nice clip with fancy \$11,600.

Hardticket entries held up with "Gigi" continuing at capacity \$19,300. "South Seas Adventure" tallied fine \$26,900 for 14 shows at Warner; "South Pacific" okay \$25,800 for 10 performances at Criterion. "Around the World" solid \$37,000 for 100th Rivoli week, and "Windjammer" okay \$21,000 for last (23d) complete frame at the Roxy.

"The Reluctant Debutante" is winding up a highly successful five-week run at the Radio Citv Music Hall with an estimated \$130,000 for concluding session ending today (Wed.), "Cat on a Hot Tin Roof" (M-G) opens tomorrow (Thurs.) Many of the pictures currently running are nearing the end of their engagements and new, fresh product will be coming in the next few weeks.

Estimates for This Week

Estimates for This Week
Astor (City Inv.) (1,094; 75-\$2)—
session ending today (Wed.) looks to hit fine \$21,000 or near, topping last week's \$19,000. "The Big Country" (UA) opens Oct. 1.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Matchmaker" (Par) (6th wk). The fifth round concluded yesterday (Tues.) with robust \$11,600. Last week, \$13,600. Continues indef.

Baronet (Reade) (430; \$1.25-\$1.70)

"Premier May" (Cont). Opened yesterday (Tues.). In ahead, "Law and Disorder" wound up stthifinal stanza Monday (15) with slow \$3,900. Last week, \$4,400.

\$3,900. Last week, \$4,400.
Capitol (Loew) (4,820; \$1-\$2.50)
—"Dunkirk" (M-G) (2d wk). British import opened to strong reviews from N.Y. crix with the result a good \$31,000 for the teeoff session. In ahead, "Naked and the Dead" (WB), \$14,600 for fifth-final week.

week.
Criterion (Moss) (1,671; \$1.80-\$3.50)—"South Pacific" (20th) (26th wk). The 25th session ended Sunday (13) was okay \$25,800 for 10 performances. Last week, \$30-400 for 14 performances. "Old Man and the Sea" (WB) is scheduled to open on Oct. 7.
Fine Arts (Davis) (468; 90-\$1.80)—"Me and Colonel" (Col) (4th wk). The third-stanza finished Monday (15) with a robust \$14,000. The second round tallied \$14,500. Continues indef.

(15) with a robust \$14,000. The second round tallied \$14,500. Continues indef. 5th St. Playhouse (Moss) (300; \$1.25-\$1.80)— Guild (Guild) (450; \$1-\$1.75)— Guild (Guild) (450; \$1-\$1.75)— "Hot Spell" (Par). Begins engagement today (Wed.). In ahead. "Truth About Women" (Cont) wound up third-final week yesterday (Tues.) with so-so \$6,000. Mayfair (Indie) (1,736; 79-\$1.80)— "Wind Across the Everglades" (WB) (2d wk). Opening round ending today (Wed.) is likely to reach olday \$15,000. In ahead, "Naked Earth" (20th), \$6,000 for third-final round. Normandie (Trans-Lux) (592; 95-\$1.80)— "White Wilderness" (BV) (6th wk). The fifth frame ended Monday (15) with fair \$6,000. Last week, \$16,000. Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "South Pacific" (Magna) (21st wk). Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "Good \$4,000 and stays. Last week, \$16,000. "Tabor (Fox) (930; \$1.25-\$2.50)— "Good \$4,000 and stays. Last week, "Good \$4,000 and \$4,000 and \$4,000 a

bring in another picture in the interim.

Palace (RKO) (1,642; \$1-\$3) —

"Bridge on River Kwai" (Col)
(40th wk). The 39th frame finished
yesterday (Tues.) with nice \$23,200
or 14 shows. Last week, \$22,800.
"Roots of Heaven" (20th) opens
Oct. 15 on hardticket basis.
Odeon (Rank) (813; 90-\$1.80) —
"Me and Colonel" (Col) (4th wk).
The third session ended Monday
(15) with robust \$20,000. Last
week, \$19,000. "Windom's Way"
(Rank) is set open Sept. 30 because
of locked booking.

Royale (Loew) (934; \$1.50-\$3)—
"Gigi" (M-G) (13th wk). The 17th
week concluded Saturday (13) with
the usual capacity of \$19,300. Last
week, \$21,500 with one extra performance. Begins extra Thursday
matince performance starting this
week.

Paramount (AB-PTL (3,665; \$1-

une usual capacity of \$19,300. Last week, \$21,500 with one extra performance. Begins extra Thursday matinee performance starting this week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Hunters" (20th) (4th final week). Final 8 days ends today (Wed.) with fair \$27,000 seen. Last week, \$30,000. "Harry Black and the Tiger" (20th) opens tomorrow (Thurs.) after special preview premiere tonight (Wed.).

Paris (Pathe Cinema) (568; 90-\$1.80)—"Crime and Punishment" (Kings). Opened Monday (15). Last week, "Lucky Jim" (Kings), \$5,500 for third-final week

Radio City Music Hall (Rockefellers) (6,200; 90-\$2,75)—"The Reluctant Debutante" (M-G) and stage show (5th-final wk). Concluding highly-successful run today (Wed.) with estimated sock \$130,000 for fifth and last session. "Cat on Hot Tin Roof" (M-G) opens tomorrow (Thurs.). Fourth week of "Deb" was \$125,000.

Rivoli (UAT) (1,545; \$1,25-\$3.00)—"Around World" (UA) (101st wk). The 100th round of this hardticket longrunner is estimated to have concluded yesterday (Tues.) with fine \$37,000. Last week, ditto. Plaza (Lopert) (525; \$1.50-\$2)—"La Parisienne" (UA) (3th wh). The seventh frame concluded yesterday (Tues.) with solid \$8,100. Last week, \$7,200.

Roxy (Nat'l. Th.) (2,710; \$1.75.

"La Parisienne" (UA) (2,710; \$1.75.

"The 22d round finishing today (Wed.) is seen hitting okay \$21,000. Concludes engagement Sunday (21) and house remains dark for refurbishing and return to continuous run policy on Sept. 26 with "Damn Yankees" (B) and stageshow. The 21st week for "Windjammer" was \$21,000.

State (Loew) (3,450; 50-\$1.75)—"Imitation General" (M-G) (5th-final wk). The fourth week finished yesterday (Tues.) with good \$17,500, nice tally for this time of run. Last week, \$12,000. "Raw Wind in Eden" (U) opens Friday (19).

Sutton (R&B) (561; 95-\$1.75—"Tale of Two Cities" (Rank) (7th (Continued on page 20)

'Gigi' Boff 12G, Denver; 'Tank' Modest 8½G. 'Eden' Quiet 8½G, 2d, 'Cat' 15G, 3d

Uniet 8½6, Zd, 'Cal' 156, 30

Denver, Sept. 16.

Four holdovers are doing fine business. "South Pacific" is going into its 22nd week at the Tabor, "Cat on a Hot Tin Roof" at the Orpheum and. "Big Country" at the Paramount move into fourth frames while "Gigi" is getting a good start on a run at the Denham.

Estimates for This Week
Centre (Fox) (1,247; 90-\$1.50) —
"Raw Wind in Eden" (U) (2d wk).
Fair \$8,500. Last week, \$11,000.

Denham (Cockrill) (1,429; \$1.25.000 and holding. Last week, \$6,000.

Denver (Fox) (2,586: 70.90) —

By ROBERT F. HAWKINS

Venice, Sept. 16. Controversy has dogged this year's Venice Film Festival from year's Venice Film Festival from beginning to end, as perhaps never before in its recent history, thus pointing to the continued im-portance of such events and the interest shown by the various par-

ticipants.

It all began before the festival started, when the list of selected films was announced. As previously detailed, Poland, Germany, Russia, and Spain complained bitterly and through diplomatic channels both about pix accepted or refused. Russia, Poland and Spain also refused to send delegations to Venice. The Vatica., on the other hand, noted with displeasure that a Czech cartoon in which the creation of the world was said to have been rendered with intent to ridi-

a Czech cartoon in which the creation of the world was said to have been rendered with intent to ridicule and satirize, had been included in the Venice program. (It was eventually shown, semi-clandestinely, at a press screening following popular request.)

During the event, controversy was a different nature and mainly critical. Among many cases, the Jap film "Legend of Narayama" sharply divided the press into those deeming it a masterpiece and others calling it a poor pic. The French films, especially "En Cas de Malheur" (In Case of Illness) and "Les Amants" (The Lovers), finally precipated discussions on their moral outlook, whether or not they were pornographic, etc.

whether or not they were pornographic, etc.

At the end of the fest came the Catholic Film Office's (OCIC) pointed refusal to consider any film here for a prize, with the following sharp motivation: "Despite the value of certain films the inspiration and quality of which might have answered the requirements of the OCIC, the Catholic Film Office jury has decided not to consider any film in competition, due to the unusual immorality of numerous films (shown at Venice). The jury is of the opinion that the motion picture used in this manner does not "contribute to spiritual progress and the development

ner does not 'contribute to spiritual progress and the development of human values'."

OCIC criticism is felt considerably sharp by local observers, who see it in criticism of fest director Floris Ammannati and his current administration which, co upled with previous rap for the above "Creation of the World," is said to have endangered Ammannati's position, despite his close and vast connections with Catholic groups, (He was once president of the Italian Catholic Film Exhibitor's Assn.)

Assn.)

However, others point out that due to Venice's—and Italy's—political climate, there have always been rumors of festival directors' firings at end of each event. For other reasons entirely, Ammannati was last year also reported resigning or being fixed, and this was later proved incorrect.

Ister proved incorrect.
Elsewhere, Ammannati and the
Venice Festival have received considerable praise for this year's
event, considered successful by a
majority of scribes, despite some
divergence of opinion on the jury
awards.
Statistically, and for the

awards.

Statistically, and for the record, Venice 1958 sums up this way: 14 pix from 10 countries in competition; 29 films from 15 countries out of the running in the so-called "information section." a u sef ul catchall for worthy films from all over; 14 films acted in by Asta Nielsen for her retrospective show, and 18 pix directed, scripted, or acted in by Eric von Stroheim for his "retrospective," the largest ever assembled anywhere. All screenings were well attended and many were capacity (which is almost never the case at Cannes), and Venice expects to make some \$50,000 from ticket sales alone. Buy-and-sell activity was reportedly not as brisk as at Cannes or Berlin, but many deals were made or initiated here this year. One small-budgeted Yank item, Morris Engel's "Weddings and Babies," shown out of competition, evoked considerable interest in Europe, and would probably have been sold if a rep for producer had been on statistically, and for the record,

Buy-and-sell activity was reportedly not as brisk as at Cannes or Berlin, but many deals were made or initiated here this year. One small-budgeted Yank item, Morris Engel's "Weddings and Babies," shown out of competition, evoked considerable interest in Europe, and would probably have been sold if a rep for producer had been on the spot. Other pix involved in deals are the prizewinning "The Park, Calif.

Rickshaw Man," picked up before the award announcement by Dino DeLaurentiis for Italy; "I Soliti Ignoti" (The Coppers) and "La Sfida," both from Vides Films; "Rosemarie"; "The 8th Day of the Week"; Spain's "Clarines del Miedo"; "Les Amants"; and many others. As noted before, U. S. buy-ers here, though interested in. others. As noted before, U. S. buyers here, though interested in huying product, also shopped around for co-production and participation deals with European producers. A scheme for an international "Marco Polo" was being actively pushed here.

Aside from various press confabs, assembles, a film book and magazine exhibit, etc., that took place on festival fringes, the FIAPF held an important meeting on the subject of television and a proposal for a summit conference of world film industries (see separate story).

rate story).
The FIAPF also set Oct. 31 as The FİAPF also set Oct. 31 as the deadline for submission of 1959 festival regulations for approval, and will meet in Paris Nov. 27 to discuss next year's festival calendar. Only four film festivals will be officially sanctioned during 1959, with probability that these will be Cannes, Berlin, Venice, and one more still to be selected.

The 1959 Venice slate has meanwhile already been announced. It

The 1959 Venice slate has mean-while already been announced. It runs as follows: June 11-14: Second International Art Film Festival, July 2-12: 11th Festival of Chil-dren's Films.

dren's Films.
July 2-12: 10th Documentary and
short subject festival.
Aug. 15-Sept. 15: Fifth International Film Publication Exhibition.
Aug. 15-16: Third International
Newsreel Festival.
Aug. 23-Sept. 6: 20th Venice
Feature Film Festival.

MPAA Gives Blessing To U.S. Fests (S.F., Etc.) In Reversal of Stance

With the accent shifting to city-sponsored events, the Motion Picture Assn. of America has changed its negative attitude toward international film festivals in the U. S. MPAA prexy Eric Johnston last week formally endorsed the upcoming San Francisco fete in a letter to exec director Irving Levine

vine.

In the past, the MPAA has turned thumbs down on American fests from which it didn't feel it had much to gain. There was lackadaisical participation at last year's Frisco event, which since then has gained the recognition of the International Federation of Film Producer Acceptage. Film Producer Assns.

the International Federation of Film Producer Assns.
It's understood that this year, when the festival is skedded for Oct. 29 to Nov. 11, 20th-Fox at least expects to enter one of its new productions. Title of the film hasn't been decided on yet. Originally, Stanley Kramer's "The Defiant Ones" was skedded for San Francisco. However, it was switched to the Mexican fest which precedes Frisco.

MPAA during the past few months has been approached by several cities interested in sponsoring film festivals. Miami is one of them. The Association has taken the attitude that such international weeks can only help focus favorable attention on films. Furthermore, it's not being asked to contribute anything much beyond moral support.

Asked whether the Johnston endorsement in effect constituted a call to the companies to enter films at San Francisco, an MPAA spokesman said it did not, but that Johnston had wanted to make it plain that the Association's view on an American fest had changed.

Mrs. Marshall's Port. Post

Mrs. Marshall's Port. Post

Cops as Critics

San Francisco, Sept. 16.

San Francisco, Sept. 16.
Frisco police gave three avant garde films which had brought obscenity charges in Los Angeles last October a clean bill of health last week—amid stifled yawns.
The films were: "The Closed Vision," "The Voices" and "Plague Summer." Gill Taylor, operator of an egghead house called The Movie, called in the cops before exhibiting the pictures to find out in advance whether he'd have any trouble. Inspector Al Arnaux, police department's legal officer, expressed two opinions, personal ressed two opinions, personal

pressed two opinions, personal and police. His personal opinion: "I thought it was junk." His police opinion: "There appears to be no violation of the law and I think it's okay for adults."

This concurred precisely with what seven other cops thought and Taylor showed

FIAPF Hot For 'Summit' Vs. Sale Of Pix to Video

A summit conference for the mo to nicture industry, attended by the top brass from every section of the trade, is recommended by the International Federation of Film Producers (FIAPF) as a first step in a new campaign to combat the expanding competition of televi-

That is the main decision of an extraordinary session of the general assembly of the federation, held during the final stages of the Venice Festival. The arrangements to hold the meeting were made at Brussels last June, when all member countries were asked to prep a report on films and ty.

to prep a report on films and tv.

The main practical report came from the British delegate, Arthur W. Watkins, president of the British Film Producers Assn., who was able to tell the assembly of the steps that had been taken in the united Kingdom via the introduction of the Film Industry Defense Organization. (Incidentally, Watkins had to leave ahead of schedule and return to London to attend the emergency beard meeting of FIDO to discuss the crisis that had arisen as a result of the proposed Associated British-Ealing Associated British-Ealing

As all the proposals made have to be referred back to the constitu-ent organizations for confirmation, FIAPF has been unable to recommend a date or venue for the pro-posed summit talks; but if the idea is adopted, it is hoped that an early date can be set.

It is recognized that while such

It is reognized that while such a conference would not be able to take hard decisions affecting a wide variety of countries with varying local laws, it is felt it could have a valuable moral influence, particularly in persuading the major companies to stop the sale of features to tv. Instead, the assembly declared that feature films, when shown on video, caused great damage to the artistic and technical value of motion pictures and their authors.

Indirectly, too, the federation urged control or release of films to tv, presumably on the FIDO pattern where local laws permitted. In the United States, it was explained, such a proposal would conflict with the antitrust laws and could not be considered.

conflict with the antitrust laws and could not be considered.

The assembly also noted that in the U. S. and Great Britain—the two countries most seriously hit by tw—the respective governments had recognized the situation by conceding reduction of admission for fest . . . Harold Hecht and faminaxes. Every member country was liy also in, as were Robert Stack urged to request similar concessions from its respective government.

ABC-TV shot a film on festival bypassing Spain screenings.

NBC-TV shot a film on festival connections of fest . . . Harold Hecht and faminaxes. Every member country was liy also in, as were Robert Stack and his wife Rosemarle Bowe, sions from its respective government.

The sessential toposcount the doubted, cinema chief stated, since Venice entry commission ignored fest rules in bypassing Spain screenings.

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The international jury of the 19th Venice Film Festival sug-gested that next year's event should accept features in competition even if these have already been shown at other film festivals during the year. Only restriction would be that they should not have received prizes.

Move is felt another sign of Venice's increased accent on high pic quality or cinematic art, rather than filmdom's more commercial a vast sideline of so-called "information" films out of competition from all over the world, with general audience commercial fare widely screened here.)

The Venice jury also recommended that the present pre-selec-tion principle, by which pix are chosen from current product for the competition by a three-man selection committee of critics, be upheld and even strengthened by allowing its members to travel freely in quest of suitable pix for the fall classic.

freely in quest of suitable pix for the fall classic.

The pre-selection principle, it's noted here, must be upheld to avoid national or commercial interests to "control" the event. This year's festival proved this point when Venice flatly refused to consider protests from Russia, Germany, Poland and Spain over films entered or not entered in competition (as previously detailed). By exercising the right to invite the film itself via its producer, Vanice can skirt many diplomatic problems which have often precluded valuable or interesting pix from entering other events.

Gleanings From a Gondola

Venice, Sept. 16.

Venice, Sept. 16.

Last few days of festival saw arrival of an additional large number of stars, making final total of VIPs and personalities an impressive one, and above hopes. Late arrivals included Shelley Winters and Anthony Franciosa, up from Rome, and Yvonne DeCarlo, ditto. Franciosa still has a few more days of shooting on "The Naked Maja," while Miss Winters, who has just finished her stint on "The Djary of Anne Frank" makes her next pic with Harry Belafonte.

FIAPF Session on TV

First session of International Federation of Producers Assns. Federation of Producers Assns. (FIAPF) assembly here was concerned with subject of films' relations with television. First conclusions: you can't bar or boycott television in Europe, but one must try to limit the damage it does and will do to the film industry. MPEA approach here has been an "interested" stand, indicating it is watching developments of the problem all over the world. MPEA rep Frank Gervasi pointed cut that while tv development was a menace, the problem actually began before the recent spurt of video, and was partly due to less satisfactory product. Yank spokesman's suggestion is that while MPEA is against all restrictive legislations (violating free trade, it would on the other hand naturally entertain any scheme, national or international, designed to improve general quality of pic productions. "Improved quality can save the industry" and "do things that tv can't do" are two of the slogans launched at this first FIAPF meet. Subsequent meetings discussed Britain's Arthur Watkins' proposal and a motion by Italy's ANICA topper Eitel Monaco. (FIAPF) assembly here was conand a motion by topper Eitel Monaco.

The Sophia Loren 'Story'
Sophia Loren flew back to Nice
by private plane after her successful whirlwind visit to Venice. She
broke down in tears at a private
luncheon at Excelsior in her honor, at which fest director Floris
Ammannati introduced her and
thanked her for repping Italy so
well in the U. S. Visit evoked mass
of favorable comment, no word of
expected criticism. It also paid off
handsomely in publicity for Paramount and her pic "The Black
Orchid." Par's John Nathan flew
back to Nice in same chartered
plane.

Miss Loren's arrival in Venice Miss Loren's arrival in Venice during the second week of the festival ended a long period of doubt and hesitation for Paramount exces and personal lawyers concerned by the possibility that trouble might develop from star's first visit to homeland since her marriage to producer Carlo Ponti. Matter also constituted a test of possibility of her future work in this country, as contemplated by Ponti.

they've never seen completed, around Sept. 26. Actor has just finished his work in "John Paul Jones" for Warners in Spain.

Boomerang

Boomerang

While skedding of three U. S. pix on same day of festival seemed a good idea to organizers, who wanted it to be sort of "American Day," the thing boomeranged when the out-of-competion indie item, "Weddings and Babies." stole some of thunder from Paramount's official MPEA entry, "The Black Orchid." Several Ital. dailies compared "Orchid" unfavorably with the small-budgeted pic made by Morris Engel ... A French short on training of U.S. Marines was disliked for its implications by many Yanks here. It was shown with the French picture "En Cas de Malheur," and was felt by many to be slanted against the U. S.

Many festivaliers complained

neur, and was reit by many to be slanted against the U. S.

Many festivaliers complained about Lido Venice prices, which have risen to astronomical proportions in recent years. Feeling is that localities may be overpricing themselves right out of business. The Excelsior Hotel was main target. At least one MPEA party there was cancelled when hostelry asked wham prices for their services. A large contingent of stars and directors arrived late to give event the gloss it lacked during first stanza... Japanese threw a midnight party after screening of their second entry, "Narayama Bushi Ko," with gifts handed out to the attending ladies. . Kurt Kaznar, Douglas Fairbanks Jr. among stars in Venice, but seldom seen on fest premises.

FONTAN BLASTS VENICE FOR SPAIN'S SHUTOUT

Madrid, Sept. 16.

Director General for Cinema Munoz Fontan issued a statement Muloz Fontan issued a statement over the weekend fiailing the Venice Film Festival stand that late arrival of Spanish selection, "Clarines de Miedo" (Trumpets of Fear), barred it as an official contestant for the Golden Lion Award, automatically excluding Spain from list of participating nations.

Charging Venice director Floris Ammannati with failure to respect repeated assurances that a fest selector would screen qualifying pix in Madrid and designate a Spanish entry, Fontan finally pix in Madrid and designate a Spanish entry, Fontan finally found himself belatedly compelled to elect "Trumpets" himself on July 21. Subtitled film arrived at Italy's Treviso Airport Aug. 4 (extended fest deadline date for Spain), but required four additional days to hurdle customs and other red tang. Spain), but re tional days to l other red tape.

Festival responsibility for late arrival cannot be doubted, cinema chief stated, since Venice entry commission ignored fest rules in bypassing Spain screenings.

O'seas Exhibs' Rosy View of B.O. With Aid of Even Flow of Good U.S. Pix

European exhibitors on the whole are quite optimistic about the future of their business, though many condition their attitude on the continued flow of good pictures from Hollywood, Mitchell Wolfson said in N. Y. last week. Wolfson, who runs the Wometo circuit and also is a board member of Theire Owners of America (as

Wolfson, who runs the Wometco circuit and also is a board member of Theatre Owners of America (as well, as chairman of the TOA finance committee), spent two-andahalf months in Europe, visiting Holland, Belgium, Germany, Austria, Italy and France with his wife. Many theatre owners had told him of plans to build additional houses, he reported, and with tv not really a potent factor, the outlook for the European film biz appeared bright. Wolfson said that, generally speaking, he had found the attitude of Europe's theatremen more optimistic than that of their American colleagues. In spots, such as in Vienna, he discovered bad situations where the city's houses are run down and poorly equipped, but no competition can come in since the city itself either owns the theatres or licenses them, and won't allow new construction to prevent competition.

Exhibitors in Europe are generally much better organized than exhibs in the States, Wolfson said, and they are quite influential. However, they can't fight the government and government-subsidized monopolies, and taxes are very high.

ized monopolies, and taxes are very high.
Wolfson, who was in Venice just before the festival there started, said he was disappointed over the lack of American representation. "We should go in more heavily and take a more active role in the international festivals," he said. "One of the most important segments of international exploitation is missed by our reluctance to participate wholeheartedly." Wolfson added that, in his opinion, a more

ticipate wholeheartedly." Wolfson added that, in his opinion, a more thorough study was needed of which type of films would be best to enter at festivals.

Wolfson found production in Europe thriving. "I think the challenge from our own pictures is helping to improve the quality of the European films," he said. "Look at the Bardot pictures. They've improved progressively in quality." at the Bardot pictures. They we improved progressively in quality."
Wolfson runs two art houses in
Miami and said there would be increasingly more room for imports
in the U. S. mart.

British Film Fund Shortage May Bring Hike in Collections

Both the British Film Producers
Assn. and the Federation of British Film Makers have agreed to
make joint representations to the
Board of Trade to press for an increase in the levy collection rates
at the earliest time.

BFPA general secretary, J. P.
Welford dentifying for pressy.

BFFA general secretary, J. P. H. Walton, deputizing for prexy Arthur Watkins at a press conference, said that the total collection by the British Film Fund for the first \$2-week period ending Oct. 18, would, in the BFPA's belief, yield \$9,240,000 and not the \$10,500,000 stated in the Cinematograph Films Act. This, Walton stated, was because the levy scale was not changed soon enough to compensate for the obvious deficiency, and because of this producers were going to be left "seriously short."

It was also the BFPA's opinion that the second year would not realize more than \$10,080,000, and the sooner there was a change in the scale the better.

LANCASTER, HAYWORTH EXIT THEIR '17TH DOLL'

London, Sept. 16.
Burt Lancaster and Rita Hayworth, who were to star in the Hecht-Hill-Lancaster production of "Summer of the 17th Doll," have been dropped. They will be re-placed by John Mills and Anne Baxter. This means that Lancaster has fired himself and Hill has fired

Reason given is that the shooting of the pic has been brought forward and it now interferes with the artists' other commitments.

Somlo, Pallos Team

London, Sept. 16.

Josef Somlo and Steven Pallos are named as joint managing directors of Britannia Film Distributors, a new company formed to provide an outlet for indie producers and with a view to correductive in the second with a view to co-production in U.K. with Yank and Continental

E. A. Bromberg, David Henley, R. C. Pascoe and A. G. Schindler are the other directors. Britannia will operate through British Lion Films.

Int'l **and** Brit. Cold Eve No Stymie for Cork Fest: Europe, Yanks Enter Pix

Cork, Ireland, Sept. 16. Although Cork Film Festival, which opens here Monday (22), has no formal international approval, it is receiving plenty of encouragement from European producers. The English studios, however, remain shy of event after splurging considerably at first fest three years ago when event did have approval of International Film Producers Assn.

France gets a lead with special France gets a lead with special ribute programs for Robert Bresson. Jean Neri, head of French export group Unifrance Film in these islands, has also promised a "French Day," complete with stars. Italy has done likewise, and Normal in the Olly shipping an entry. way is not only shipping an entry, Nord Film's "We Die Alone." but Nord Film's "We Die Alone," but also picture's star Jack Fjeldstad and real-life Resistance man Jan Baalsrud, on whose exploits ple-ture is based. Main French feature exhibit will be "Le Triporteur" (The Screwball) starring Darry Cowl.

Cowl.

Warners is sending "The Old
Man of the Sea," already screened
at Brussels and Edinburgh festivals and Walt Disney's "The
Truth About Mother Goose" has
been entered for the competitive
section. Competition is confined
to educational, documentary and
animated pictures and entries in
field have been received from 24
countries. John Grierson is head
of International Jury.

Rohert Flaherty's widow is to in-

of International Jury.

Robert Flaherty's widow is to introduce a tribute program of the director's work including "Man of Aran," "Louisiana Story" and "Nanook of the North." Statuette awards go to pictures in competitive classes, but there's also an award for what is judged the best acting performance seen in the non-competitive feature films.

NEW PIX SUPPLEMENT: ARG. ART GALLERY

Buenos Aires, Sept. 16.
With a fiock of "concessions" already in operation on its first floor mezzanine, the Lococo circuit's Opera Theatre yesterday (Mon.) added an art gallery on its second floor. It will supplement the bar, coffee bar, perfumery, cosmetic, disk and cigaret kiosks, all of which are flourishing in the chain's major Corrientes showcase.

chain's major Corrientes snowcase.

Himself a talented painter, Clemente Lococo Jr., will make this gallery available to struggling members of the brush and palette set. For a start, however, the gallery is showing a collection of works of the late Fernando Fader, bestknown of Argentine landscapists.

known of Argentine landscapists.
Other theatres have copied the Lococos and are offsetting their high overhead by installing bars in foyers. Thus the Casino, where Cinerama is now in its fourth month, has one as has the El Nacional revue theatre. The "Ateneo" (The Love of 4 Colonels) has a coffee bar. Unfortunately the Luxor, at which "Around the World in 80 Days" is now in a fifth week, has insufficient space for a bar.
Lococo claims that takings from

New Hotel

Continued from page 1
the Hotel Plaza, on a takeover
from A. M. Sonnenbend's Hotel
Corp of America, as soon as the
filton management contract expires. (Latter has already burgeoned the Central Park Plaza siruation by taking over the Savoy
Plaza, renaming it the Savoy Hilton).

Zeckendorf-Hilton The Zeckendorf-Hilton chal-lenge is said to date from an ab-ortive Webb & Knapp deal to take over 10 Statler Hotels on a lease-back and management deal when Hilton stepped in and acquired the chain for \$120,000,000, including the then building sites in Hartford and Dallas. Zeckendorf virtually had the press in attendance to wit-ness the giant takeover when the Statlers took Hilton's cash bid in-stead.

ness the glant takeover when the Statlers took Hilton's cash bid instead.

The proposed U. S. Hotel in the Rockefeller Center sector, close to consulates and international governmental agencies, plus the normal midtown location appeal, at one time sparked the thought of calling it the Zeckendorf-Rockefeller, to tie in the latter name.

Zeckendorf's sell-and-lease-back deals—as at the Astor, for example—leaves him in a flexible position should the Government step in, as when Hilton acquired the Statler chain, resulting in a decision to relinquish the Hotel Roosevelt (now a Sonnenbend property), and in other key cities where the tying-up of too many grand ballroom and banquet facilities caused complaint from opposition hoteliers.

Toots Shor was advantageously benefitted because of his Insouclance about selling out. "It's more important to stay in action than money." Shor has off told inti-

nenefitted because of his insouciance about selling out. "It's more important to stay in action than money," Shor has oft told intimates, so he was a holdout not because of price but because of reluctance to give up his favorite home-base for show biz, sports, politico and kindred patronage which he attracts.

He attracts.

He has until next June to get out and "already I'm besieged with realtors, hustlers, restaurants and operators" says he, with pitches for comparable sites. He wants to stay in the Radio City sector, between 6th and Madison. Right now 51 W. 51 is between 5th and 6th Aves. Shor was bankrolled for \$50,000 by the late Leo Justin, New Jersey theatre owner partnered with Walter Reade Jr. The widow and four of her husband's business associates own 50% of Shor's.

of her husband's business associates own 50% of Shor's.
"They got their money back in two years," says Shor, as he recalls that he threw the 31c. in his pocket in the gutter on 51 St., when his tavern opened, and declared, "I'm starting with nothing."

He since added Nos. 53 and 55 West 51 St. to the original No. 51. The triple frontage permitted doubling the size of the inn, upstairs banquet rooms, private projection room, enlarged bars downstairs and

room, enlarged bars downstairs and

room, enlarged bars downstairs and up, etc.

Shor says, "I hustled the rest to match that 50G from Leo. I had more credit then than I have now —I needed it more!"

When Leo Justin died May 19, 1942, Toots Shor closed his restaurant for the whole day in respect. Reade and the Justin theatre partners, as did Mrs. Justin, expressed appreciation but counseled against it.. "We're not closing our movie theatres." Shor said "I am."

As absentee partners their profits

"I am."

As absentee partners their profits have been sizable. Justin & Co. had their investment back in two years after Shor's debuted April 30, 1940. That \$1,500,000 Chase Bank check permits Shor to own himself 100%. His partners agree he should.

Amend Anglo-Italo Pact To Hike Dub Exemptions

London, Sept. 16.
British Film Producers Assn. and the Associazione Nazionale Industrie Cinematografiche have amended two clauses of the Anglo-Italian Film Agreement. Effects of the amendments are to facilitate the means whereby dubbing exemption may be earned as a result of upping the distribution of Italian pictures in the UK.

This means that the number of pictures exempt from dubbing tax

In 80 Days" is now in a fifth week, has insufficient space for a bar.

Lococo claims that takings from is mezzanine ventures exceed the meagre profits derivable from exhibiting films at today's low prices. Meanwhile, the Opera has booked the Pekin Artistic and Acrobatic Group for mid-October. It just completed 10 days at the Brussels Fair. July 16.

Legit Has Banner Argentine Season, **Top Coin Goes to Native Production**

Reds Busy Coproducing

Frankfurt, Sept. 9.

Lots of coproduction deals are looming behind the Iron Curtain, with DEFA, the Red-controlled filmmaking company in East Berlin, playing a leading part. DEFA is set to make pictures with Russia, Bulgaria and Poland this year. "Sterne" (Stars), the film made between DEFA and Igraini of Bulgaria, has just about wound shooting, and next will be "Simplon Tunnel" shot at the DEFA studios in Babelsberg, Gottfried Kolditz directing.

Violence' No. 1 in Cuts By New Zealand Censor: 4 Pix Banned Outright

Auckland, N.Z., Sept. 9.
Chief cause of cuts made in films by New Zealand censor Gordon Mirams is violence. In his annual report, just released here Mirams says that "violence" in-cludes dirty fighting, brutality for tits own sake, overemphasis on killing, objectionable treatment of crime and unnecessarily gruesome or terrifying material generally. About 80% of the cuts made during the year were for violence, a lower average than for the last six or sour wears. An increased

a lower average than for the last six or seven years. An increased number of scenes involving the brutal treatment of women were cut. Deletions on the grounds of sex were reduced from 23% to

Mirams banned four films outright: "Unashamed." "The Wild Party," "The Delinquents" and "Chained for Life." The latter film was admitted on appeal for restricted showing. "No Orchids for Miss Blandish," rejected in 1949, was again submitted and once more tossed out.

Most notable increase in cuts was in trailers. Last year these amounted to 195 cuts in 122 trailers; this year the figures are 308

amounted to 195 cuts in 122 trailers; this year the figures are 308 cuts in 271 trailers, an all-time record. Trailers have come in for particularly close inspection because it is possible that these may advertise a coming attraction which the censor has passed for showing only to a limited agegroup on a program attended by children.

20TH PLANS TALENT SCHOOL IN LONDON

London, Sept. 16.

London, Sept. 16.
Twentieth-Fox is planning to establish a talent school in London. The college's curriculum will include acting, directing and scripting. This is part of 20th's program of making only "lavish" pix.

"Cheap pictures are out for our company. We tried them and they flopped. These were the flins in which we were able to experiment with new talent. Now the school will take the place of the small-scale films as a means of giving experience to new talent."

Money Dips; Vancouver Is 'Artistic Success'

Edinburgh, Sept. 16.
The Takarazuke Dance Theatre from Japan is pacted for the 1959 Vancouver Festival, according to its artistic and managing director, Nicholas Goldschmidt, currently attending his fifth Edinburgh International Festival.
Goldschmidt is on a global tour o.e. ing talent for future junkets. He said here the aim is to combine the best artistic achievements of the Far East, North America and Europe.

Vancouver Fest, Goldschmidt declared, was an outstanding success artistically. In terms of coin it lost \$100,000, but it had started with a fund of \$250,000. There was strong support from business firms and private individuals. Personal contributions ranged from \$5 to \$5,000, and business firms chipped in with even larger sums. Topper said the Tattoo, held under auspices of the British Columbia Centennial Committee, was one of the Fest's big successes. Vancouver Fest, Goldschmidt de

of plays has something to do with it, or that when a country's economy is messed up, there is more entertainment spending, but most legit shows have done excellent business here this winter. That goes for the capital city of Buenos Aires, as much for provincial cities like Cordoba, where industry is booming and developing, and impresarios find it worthwhile to send companies on tour.

A top moneymaker in the city is Tita Merello's production of Eduardo Borras' "Amorina". He's the first native playwright to have a hit in a long time. At the Astral a hit in a long time. At the Astral Theatre, comedian Luis Sandrini grossed a total of \$12,500 in four months in "The Other Man's Wife" by Italian author Eduardo Pappo, He has donated the coin to the "Casa del Teatro", the home for veteran players run by the Author's Society. Comedian Jose Marrone has also donated a large sum to this organization. Between them the two actors have wiped out a deficit which snowballed over the past years.

One of the season's highlights

past years.

One of the season's highlights has been the seven-performance booking at the Metropolitan film-theatre (Loccoc circuit) of the Piccolo Teatro Stabile from Genoa, directed by Ivo Chiesa and sponsored by the Italian government. Subscription booking for performances of "Anfitrion" (Plauto), Shakespeare's "Measure for Measure", Pirandello's "Liola", Dostoevsky's "The Demon", Carlo Goldoni's "La Locandiera" and "Il Diavolo Peter" by Salvato Cappelli, priced at \$6 for stalls, was entirely covered.

Tent Theatre Scores

Tent Theatre Scores

Tent Theatre Scores
Francisco Petrone has been doing so well with his tent theatre opposite the Once Railway station, having grossed over \$25,000 in the first month with Agustin Cuzzani's somewhat left-wing play, "A Pound of Meat", that others are applying for municipal permits to follow his example. As this relieves legit unemployment, the city council is taking prompt action to fill cil is taking prompt action to fill these requests.

October will mark the centenary of the birth of Argentina's greatest actor, the late Jose Podesta, who started this thesping career in a travelling circus around 1881. It is considered a coincidence that these tent theatres should come into use in this particular year, and there is a plan to revive some of the Podesta roles (the famous Gaucho character Juan Moreira) as part of the centenary tributes. Meanwhile, the City Council has appropriated \$400,000 to complete the enormous San Martin theatre, which remained uncompleted at Peron's overthrow.

Arturo Garcia Buhr will close October will mark the centenary

Peron's overthrow.

Arturo Garcia Buhr will close Graham Greene's "The Power and the Glory" within two weeks at the Lassalle, this having proved the most controversial production of the year, much protested by orthodox Roman Catholics. Manuel Barbera's translation of "The Moon is Blue" has run into 75 performances at the Odeon. Though cinemactress Mirtha Legrand's playing has had some critical panning, audiences feel the spell to an extent which has impresario Cunill Cabanellas planning to keep open to the end of the year.

Taking it all round, though im-

of the year.

Taking it all round, though impresarios have to contend with plenty of labor headaches, they have complete freedom of action in establishing prices at their theatres. They're far better off than their film exhibitor colleagues who are subjected to so many controls. There has been a certain amount of censorship trouble under the new Frondizi administration, but mainly concerned with the salacity mainly concerned with the salacity in the cheesecake revues, combined with "hints" that political satire that political satire be turned down.

An attempt was made to alter the title of a sketch at the El Nacional Theatre, which is titled "A Gorilla at the Court of King Arthur." The President's name is Arthur and the officer clique which deposed Peron went by the name of "the Gorillas."
The authors of the sketch were asked not to call the President by his Christian name,

Par's 100 Round-the-World Gabs As 'Confidence' Bally for \$30-Mil in Pix

tion program in history-amounting to at least 20 pictures to cost a minimum of \$30,000,000 and all this without taking into consideration any estimates of percentages and participations - Paramount is now set to spread the mount is now set to spread the message of its confidence in the picture business. This is being done via a series of over 100 meetings to be held among Par personnel, exhibitors and the press in all key cities of the United States and in major capitals of the world.

world.
Such a series of sessions is unusual in terms of scope and reflects the thinking of president Barney Balaban, global sales chief George Weltner, v.p. Paul Raibourn and other Par officials. They feel they're going ahead with a major program, emphasizing it's all for the theatrical market, and want the world to know about same. The undertaking represents "unlimited faith and confidence" in the industry, they say.

"unlimited faith and confidence" in the industry, they say.

First conclave is set for Sept. 25, in Toronto with Gordon Lightstone, Par's Canadian general manager, as chairman. Weltner will attend along with Jerry Pickman, ad-pub v.p., who also will sit in on the future sessions in Los Angeles and New York.

On the domestic front, the mesof the domester from, the flees sage "spreading out" process is to be carried on by Hugh Owen, v.p. of Par Film Distributing, and Sidney Deneau, western sales manager, who will conduct the local meetings in the states, and Weltner, who will handle the gavel in capitals abroad

Chi Would Take **Censorship Away** From the Police

Chicago, Sept. 16.
Chicago City Council shortly is
to receive something like epochal
legislation—a measure that would
deprive the local police film censors from ruling on pictures for
exhibition to adult audiences. The
bill, slated for introduction Oct. 8,
would further revise the censorship
code by reducing the maximum
juvenile age from 21 to 18.
While the Windy City hlue-pen-

'UN of Film Industry'

An organization in the motion picture industry similar to the United Nations is advocated by Ben Marcus, Wisconsin circuit operator and board chairman of Allied Independent Theatre Owners of Wisconsin.

ers of Wisconsin.

Marcus said the organization could be called the United Council of Exhibitors and Distributors and that its aim would be the "solving of mutual industry problems" and the elimination of the problems that are becoming 50 "malignant" that they will eventually "destroy us all."

He said he could see no legal obstacle to the formation of such a group. However, in the past, onstate to the formation of such a group. However, in the past, efforts by exhib organizations to have a roundtable conference with distrib companies have been nixed by the latter on the ground that it would be illegal under the anti-monopoly and conspiracy laws.

'Pacific' Pushing \$10,000,000 Mark

George P. Skowas, president of Magna Theatre Corp., says "South Pacific" grossed \$270,000 in 40 U.S. theatres last week; it is crowding the \$10,000,000 mark to date and by Aug. 31 next, the end of his fiscal year, the Rodgers & Hammerstein filmusical should have \$12,000,000 to \$14,000,000 in the till. He expects \$5,000,000 more from Europe. There are Todd-AO installations now in London, Manchester, Plymouth, Brighton and Glasgow and by

Todd-AO installations now in London, Manchester, Plymouth, Brighton and Glasgow and by Christmas there will be 16 all told in the United Kingdom.

All these figures are from the Todd-AO version. The regular CinemaScope version will not be for almost two years. Contracts are set for 12 in Italy, three in Paris, three more in France, three in Switzerland, seven in Germany, the Lowlands and the Norse countries—132 in all.

the Lowlands and the Norse countries—132 in all.

Skouras observes that "if we had these many installations when we released 'Oklahoma!' it would have been a different story there

also. "That goes for 'Around The World' also; as you know, Paris never saw the real Todd-AO version, nor did other cities." Skouras' Theatres (United Artists circuit) is playing "30 Days" on Long Island and mopping up. In a town like Syosset the Mike Todd picture, in the Todd-AO version (which is now a Skouras operation exclusively), has so far taken in \$150,000, remarkable for a small suburban town, but it draws from all over Long Island.

sors from ruling on pictures for exhibition to adult audiences. The bill, slated for introduction Oct. 8, also will describe the state of the censorship code by reducing the maximum gravenia age from 21 to 18.

While the Windy City blue-pen scillers have long been stalked in the courts, this is the first legistic particles have long been stalked in the courts, this is the first legistic particles have long been stalked in the courts, this is the first legistic particles and of the courts of the country's oldest regularly for banning celluloid.

Seymour Simon, later a lawyer conclinen Lenn Des Pres and for the country is night to be the country's largest of the censor code in principle, but pragmatically for at least strong office consorted by councilinen Lenn Des Pres and strain in \$150,000, remarkable for a small suburban town, but it will need the councils of the Illinois Division, American Civil Liberties Union, which has plumped vigorously for repeal of the censor code in principle, but pragmatically for at least strong modification.

Des Pres feels, on the basis of some pulse-taking among his conferers, that the measure has a complete the council sworn to will need the council sworn to the concell, however, is understood, to hard two propers of the other on motion picture constraint will need support from a 37 man bloc in the council sworn to the other on motion picture constraint will need support from a 37 man bloc in the council sworn to the other on motion picture constraint will need support from a 37 man bloc in the council sworn to the other on motion picture constraint will need support from a 37 man bloc in the council sworn to the other on motion picture constraint will need support from a 37 man bloc in the council sworn to the other on motion picture constraint will need from part of the council hopper will come at a time in regative "attitude toward for motion of the council of 50.

Indian director said frem taxin would the content will be content at the council of 50.

Indian director said fr

Prickett's Allied Post

Waterloo, Ia., Sept. 16.
Ken Prickett, manager of Dickinson Operating Corp.'s Waterloo Theatre for the last two years, has been named executive secretary of the Allied Theatre Owners of Indiana and Independent Theatre Owners of Ohio. He replaces the late William Carroll.

Prickett, who assumed his new post yesterday (Mon.), will headquarter in Indianapolis.

Put Feature On At Right Time & I Am Your Slave'

Dobbs Ferry, N.Y.
Editor, Variety:
Let the movie industry, which
keeps trying to lure customers
away from their little television
screens, look to their distribution
patterns and feature scheduling
before loosing any more poisoned
darts at the

patterns and feature scheduling before loosing any more poisoned darts at tv.

At the risk of being shot as a traitor (I'm a former tv publicist), let me say that I'm just crazy about the movies. I'm particularly wild about the movies in the summertime, when television is just terrible anyway and when our children are all away at camp. My wife and I are free as birds, could go to the movies every night if we cared to, if there were a choice of movies to see and if the choice films were run at a reasonable hour. Most of the time, however, we are so frustrated by a combination of idiotic scheduling and saturation booking that we are planning to send our medical bills for ulcers and high blood pressure directly to Eric Johnston.

Take, for instance, a recent evening August, when we both evinced an interest in seeing "God's Little Acre." (So all right, I was drooling to see this film; my wife mere ly acquiesced because she's a good sport.) I riffled through the Aug. 16 issue of Cue magazine, Westchester edition (hereinafter the authority for all statistics), and noted that of the 16 theatres located within a reasonable radius of our home in Dobbs Ferry (a half hour's drive,

that of the 16 theatres located within a reasonable radius of our home in Dobbs Ferry (a half hour's drive, say, or less—there are 33 theatres listed for all of Westchester), "God's Little Acre" was playing in no less than four. With visions of a billowing Tina Louise dancing in my head, I happily called the nearest of the four theatres. "What time, "I asked, "does GLA go on?"

go on?"
"At 6:55 and 10:09," was the re-

Inside Stuff—Pictures

American Cinema Editors have launched their new educational film program for university cinema departments, to acquaint students with technique of film editing, with two subjects, one of which already has been distributed to 20 of the 60 schools carrying film courses. Initialer, already out, is an eight-minute short showing brief sequence from Al Zimbalist's "Baby Face Nelson," before and after editing of master scene. Second runs 37 minutes, now being made available to schools. It's a sequence from "Gunsmoke" vidpix series, showing first the daily rushes and then how footage was cut by three different editors.

tors.

Panel of reps of creative end of film production, which discussed both subjects after screening them at an ACE meeting on the Coast, concurred that pix were valuable as stepping stones in showing importance of the film editor in motion picture production.

George Lewin, chief of the Pictorial Engineering Office at the Army Pictorial Center on Long Island, has been named recipient of the SMPTE's Samuel L. Warner Memorial Award. It is given for outstanding contributions for sound in motion pictures. Lewin becomes the second man in the history of the Society to be honored with two awards since he also snared its Journal Award for the best paper published in the Society's Journal the preceding year. Earlier, SMPTE had given the Herbert T. Kalmus Gold Medal Award to Merle L. Dundon, assistant manager of the film emulsion and plate manufacturing division at Eastman Kodak. Medal is given for outstanding contributions to the developments of color film products. Awards will be presented at SMPTE's 84th semiannual convention in Detroit Oct. 20-24.

One point in Jerry Wald's dispute with 20th-Fox (he's asking for renegotiation of his contract) revolves around the company's failure to provide him with coin for pre-production exploitation of the properties he has scheduled to convert to motion pictures.

An example of how Wald builds up a film even before it faces the cameras is best demonstrated with his recent efforts for "The Best of Everything," the new novel by Rona Jaffe. Six weeks before the novel was purchased, Wald retained a publicity firm to start the drums beating. As a result, the book made impact before the literary critics reviewed it. A number of reviewers commented on the bally campaign and noted that it had been purchased for a film by Wald.

There's a move to make Sunday concertizing in Vancouver legal, via There's a move to make Sunday concertizing in Vancouver legal, via a plebiscite at civic aldermanic elections in December, but the motion picture circuits and exhibs don't figure, so far, in the demand by femme alderman Evelyn Caldwell that citizenry should vote on it. Symphony and jazz orchs have heretofore operated sabbath boxoftices, and athletic clubs have received clearance lately, subject to 6 p.m. curfew. Miss Caldwell, who rapped exhibs' want of "courage" apropos Sunday flickers, pointedly left the film trade out of notice in the motion, and it would seem that circuits are apathetic about potential of Sunday b.o.

Cecil B. DeMille has protested Bryna Productions' registration with MPAA of three titles involving Simon Bolivar, the South American liberator. Trio include "The Adventures of Simon Bolivar," "Simon Bolivar" and "Bolivar the Liberator." DeMille bases his prior claim on a 1938 MPAA registration, "Simon Bolivar, the Hero of South American Company of the Company of t and Solvar and Solvar the Liberator. Definite bases his prior claim on a 1938 MPAA registration, "Simon Bolivar, the Hero of South America." Vet producer, it's understood, has no immediate plans for project, while Bryna is prepping its biopic for next year.

Protests by pastors of Catholic parishes and by Catholic organizations in the Gloversville-Amsterdam-Broadalbin-Hagaman area caused the management of the Vail Mills Drive-in, at Vails Mills, N.Y., to cancel the recently scheduled exhibition of "Street Corner." Substituted was "The Hunters" which, playing first-run, drew good business. "Street Corner" has a "C" (condemned) rating by the Legion of De-

Motion Picture Industry Council is cooperating with U.S. Civil Service Commission in Washington in lining up film specialists for posts in several Federal agencies, mostly with Dept. of Agriculture and Dept. of Navy. Government has sent out a call for motion picture producer-directors, script writers and film editors, to work in the D.C. area. Filmites will be associated with technical, educational, informational and dramatic films. formational and dramatic films.

Film biz in Chicago this summer had its uncomfortably soft spots, but it appears the season will close out in fairly fine fettle and improved from last summer. City's 3% take on theatre admissions for July was \$89,266, compared to \$85,593 for like period a year ago. Latest figure also reflects nearly a \$9,000 rise from the previous month. Total amusement tax in July was \$153,000, a marked jump from June, but almost \$4,000 below July of 1957.

Samuel Schneider, former v.p. and director of Warner Bros., has been admitted as a limited partner in the firm of F. L. Rossman & Co., members of the N.Y. Stock Exchange. Schneider presently maintains offices in N.Y. for motion picture and television enterprises.

Kid As Cinema Stepchild

has to be rectified if we are going to have a new audience.

"I know that if we institute a program looking to that end we won't make a nickel out of it for the next few years, but if we're smart we'll do it anyway. These sare the kids on whom we'll have to depend in the long run. They aren't being conditioned to enjoy our theatres the way their parents were." Reade is currently exploring a project (he won't talk about the details) that would bring more children's films into theatres.

Exhibs in the past have experimented with films for the young, make pictures aimed at the works. has to be rectified if we are going audience is growing (there'll be to have a new audience. 77% more children under 18 next

our theatres the way their parents were." Reade is currently exploring a project (he won't talk about the details) that would bring more chitdren's films into theatres.

Exhibs in the 'past have experimented with films for, the young, but to has taken the edge off these shows and the number of available films has shrunk almost to the zero point. There was, at one time, the Motion Picture Assn. of America. However, the sale of the old films to tv, and the switch from nitrate to acetate safety film, has decimated the library's supply. An effort is now being made to reconstitute it, but it's admittedly an uphill fight.

Exhibitors know that the child

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Ext.50. Special consideration and accommodation given.

Produced by DARRYL F. ZANUCK - Screenplay by ROMAIN GARY and PATRICK LEIGH-FERMOR

Harold Robbins 'Dissects' Industry: Exhibs Heroes, Producers Heavies

rooted in the nagging anxiety that they have nothing more to offer, has infected even the independents, normally considered the white hope of the production side of the business, author-producer Harold Robbins charged in N.Y. last week.

"Everyone always talks about exhibitors being scared. They're heroes compared with production and distribution. Producers nowa-days are so unsure of themselves days are so institle or inclusives, they run away and grab for the gimmicks. But these gimmicks are the very thing that can ruin the business. They're nothing more than the result of layers upon layers of fear covering the producers' minds."

Robbins spoke on a N.Y. stopover between personal appearance Robbins spoke on a N.Y. stopover in between personal appearance stands for his Allied Artists-released film, "Never Love a Stranger." Picture was written and produced by Robbins who based it on his own novel of 10 years ago. It was brought in at \$700,000 negative cost. In the various cities he's visited on behalf of h's film. Robbins has made numerous radio and tv appearances and has given interviews designed to stimulate interest in the production.

tion.

Robbins' next production, also for AA release, will be "'79 Park Avenue," again based on one of his own novels, To be done in Cinema-Scope and color, it's a yarn about call girls, It'll roll next spring with locations in N.Y., Las Vegas and Miami. Dorothy Malone and Gregory Peck are being paged to head the cast. Robbins also has an interest in the Hal Wallis-produced Elvis Presley starrer, "King Creole," which Paramount is releasing and which is based on Robbins' "A Stone for Danny Fisher."

From his contacts in the field,

"A Stone for Danny Fisner."
From his contacts in the field,
Robbins said he was greatly impressed by the cooperative, even
enthusiastic, attitude of the exhibitors. "They really seemed willing
to get behind the film and work
to put it over. We got fabulous cooperation from them in all the
dates." he said.

Robbins said there was a direct Robbins said there was a direct relationship between the paperbook market and the release of a picture. In the instance of "Never Love a Stranger," 3.500,000 copies were sold in the paperbook edition prior to the film's release. It's now expected an additional 1,500,000 will be sold due to interest created by the picture. "It'll get an additional \$35,000 in side royalties from the book alone," Robbins estimated. timated.

Speaking of his experience as a producer, Robbins said he had learned one thing for sure. "You've got to be your own boss," he tressed. "Otherwise, everyone is constantly trying to tell you what to do, where to cut and what to to do. where to cut and what to cut. In my opinion, the actors have too much power in this business. They demand this cut and that cut. And the agent wants the film cut a certain way, and the director has his ideas. They all want to be in on it, but none of them really is interested in the picture. They're out to protect their own interests.

"In Hollywood today this is commonplace. A lot of scared people listening to a lot of other scared people telling them what to do, without really knowing how to do it."

Mary Martin

Continued from page 1 =

pected floor show for its Saturday patrons, chiefly Eskimos.

Rigged in a classy Mainbocher, singer opened with a "South Pacific" medley and moved into a round of jump tunes backed by the John Leskos quartet. Luiz Bonfa her guitar discovery, scored with a brace of his own compositions. The Texas filly closed with a strong set of show tunes toned

Why Pan?

= Continued from page 5 =

should perform the function of giving an opinion. That is to say, the review should let you know pretty early along whether the critic found the picture satisfactory, or whether he is going to be critical of it.

"Thirdly, after this general idea is conveyed, then I think the criticism should go into some analysis of the content and purpose of the picture, and then how well it achieves that purpose.

"Now I think the most interesting of these four functions are the second and third—that is the critic's opinion and his analysis—and it is in these areas that we have the most misunderstanding."

have the most misunderstanding."
Asked by Preminger how he felt when his judgment was contrary to the public response for a particular picture, Crowther said "a critic is like any other human being; he learns by experience." Crowther said he often felt that a critic is like a diagnostician in the field of medicine. "As he goes on, in the practice of diagnosing the cases, he undoubtedly makes mistakes, and he probably has patients die as a consequence of having diagnosed wrongly. Now I'm sure this has a tremendous effect upon his later diagnosing of cases. ... So the next time he cases . . . So the next time he gets a set of circumstances similar gets a set of circumstances similar to that, at least he will, he armed with the experience of the previous incident, and he able to go ahead and perhaps change his diagnosis big failure, commercially."

However, Crowther emphasized that the film critic "is faced more frequently with the incident of misjudging according to the way the public will react than in other professions."

professions."

The N.Y. Times critic, who has frequently been put on the spot for his reviews, reiterated that a motion picture critic is not a part of the film industry as such. "A motion picture critic," he said, "is a newspaperman, he is a journalist, and he is nothing in the world but the agent or taster for the public—for his readers—and his function is outside entirely any consideration of whether a picture is going to be a big success or a big failure, commercially.

consideration of whether a picture is going to be a big success or a big failure, commercially.

Preminger, determined to pin Crowther down to specifics, challenged the critic's pans for "Carmen Jones" and "Bonjour Tristesse," both produced and directed by Preminger. The film-maker charged that Crowther had missed the point of "Bonjour Tristesse" because he had arrived late and charged that Crowther had missed the point of "Bonjour Tristesse" because he had arrived late and left early at a screening of the pic-ture. Crowther contended that he had seen the entire film and de-clared that "few of the people in this business understand me or understand the way I work. He said that if he sees a picture in a screening room, which is infre-quent, he usually sees it again in a theatre with an audience.

a theatre with an audience.

Preminger inquired if it were
"fair" for Crowther to have been
so harsh in his appraisal of Jean
Seberg, who starred in "Tristesse."
The critic had suggested that she
be sent back to highschool. Crowther said he didn't think it was
unfair "because I think that when an actress or anyone else exposes themselves to the public's estima-tion, they have to take whatever is dished out."

Preminger, hammering away at the divergences of opinion between

pected floor show for its Saturday patrons, chiefly Eskimos.

Rigged in a classy Mainbocher, singer opened with a "South Pacific" medley and moved into a round of jump tunes backed by the John Leskos quartet. Luiz Bonfa. her guitar discovery, scored with a brace of his own compositions. The Texas filly closed with a strong set of show tunes, topped by "My Heart Belongs to Daddy,"

John F. Royal, NBC v.p., caught the act here. He should r mend relighting that R. with Room at night with Miss Martin.

Doul.

Somebody Up There In St. Paul Likes 'God'; Town Gets Gander at B.B. Pic

St. Paul, Sept. 16. remained for a Minne to provide this city, a It has remained for a Minne-apolitan to provide this city, at this late date, with the first local-ied opportunity to attend "And God Created Woman." Many lo-calities have been going to Minne-apolis to see the pic.

Taking over the neighborhood Middown and returning it to its one-time "fine arts" policy, Glen Roberts of St. Paul is offering the Brigitte Bardot picture as his initial offerfing. In doing so, Roberts is displaying a temerity that other St. Paul exhibitors lacked in this instance. These other exhibitors in a strongly Catholic city have been deterred from playing "Woman" because of its Legion of Deceacy condemnation. The industry, of course, will watch the outcome with great interest.

"And God Created Woman" has Taking over the neighborhood

"And God Created Woman" has been playing in Minneapolis al-most continuously the past year. After long runs downtown and in Minneapolis, it's now in its 10th week at another nabe artie there. And all the theatres have prospered with it.

Instances in which a local exhibitor has defied the Legion of Decency here have been very rare and in those few cases he has rued his definance.

Roberts is employed by Theatre Associates, a Minneapolis buying-booking group, and formerly was United Artists office manager there. He has leased the Midtown from Maitland Frosch and asso-ciates who bought it from United Paramount two years are operat-Paramount two years ago, operated it for a while and then closed

No 'Woman' for Vancouver Vancouver, Sept. 16. The Brigitte Bardot film "And God Created Woman," nixed last God Created Woman, mixed last March by British Columbia censor as too salacious for local showing has not been resubmitted by Columbia distribs. Chances now of clearing it, via cuts, for area's theatres are "unlikely," says Nat

clearing it, via cuts, for area's theatres are "unlikely," says Nat Levant, studio's regional headman. Joyce Reed, assistant censor, re-vealed that no further product since "Woman" has been hexed or scissored by the department.

'SCREEN NEWS DIGEST' HEARST EDUC'L SKEIN

First in a new educational film series called "The Screen News Digest" was put out last week by Hearst Metrotone News.

According to Caleb B. Stratton, exec v.p. of the outfit, there will be 10 issues a year, in 16m and black and -white, with special stories in color. Each subject will run 20 minutes. Material in the reels is being gathered by Hearst Mctrotone News which puts out the News of the Day theatrical newsreel and the Telenews to reel. Company is owned jointly by Hearst Inc. and Loews.

"Screen News Digest" will go gratis to grade schools, highschools and colleges. Purpose is to help

and colleges. Purpose is to help teachers and students to relate and interpret current events. The edu-cational reel is sponsored by sev-eral industrial companies as a public service.

Friedlob Co.'s \$2,000,000 'Doubt' Suit Vs. RKO & U

Los Angeles, Sept. 16.

Breach of contract action for \$2,000,000 was asked in Superior \$2,000,000 was asked in Superior Court by Bert E. Friedlob Produc-tions, naming as defendants RKO Teleradio, RKO Radio Pictures, General Tire Co., and Universal

Suit revolves around the late producer's indie, "Beyond a Rea-sonable Doubt," which complaint stated was turned over for release stated was turned over for release to RKO in September, 1956, on agreement it would not be assigned elsewhere. However, in June, 1957, according to action, RKO assigned distrib rights to Universal, which assertedly did not use best efforts in its sale and sold its own pix at higher rentals.

Profit of \$1,000,000 had been exploited from pix but intend film

ploited from pic, but instead film still has \$560,000 to go to recoup production cost, suit contends.

Sci-Fi Pic and the Bible

Passages in Book of Job Suggest 'Fearsome' Theme For David Diamond's 'Behemoth'

H'wood Nix = Continued from page 1 ==

Samuel Bischoff, has been in the business for years. His "Phenix City Story" was one of the outstanding successes (considering its investment of \$350,000 and a gross of \$2,500,000) of 1955.

The new one is "Crisis in the South." It's a script by Crane Wilbur, and, according to Diamond, this cost \$30,000. As blue-printed the film production would mean an expenditure of \$350,000. Focal point is a family of whites and how each member is disturbed and influenced by the inequalities and inequities, socially, of the times.

times.

Scenarlo includes some factual material, such as the Emmett Till murder case. Till, a Negro, was killed in Mississippl. Two white men, one of them the husband of a woman allegedly molested by Till, were indicted, and then acquitted. Also in Mississippl, a preacher was shot and killed and this was linked to his demand that he exercise his privilege to vote. It's pointed out in the script that he had to recite the Constitution and Bill of Rights before he could cast his ballot.

"The film industry hasn't got the courage to make a picture of this type," observed Diamond. But then he added the position taken by the film companies is a sound one—on economic grounds. He noted that any company that turned out a picture such as "Crisis in the South" would find itself in the chains of boycott; this one picture and all subsequent ones would Scenario includes some factual

noted that any company that turned out a picture such as "Crisis in the South" would find itself in the chains of boycott; this one picture and all subsequent ones would be ignored by the public and the exhibitors of Dixie. Fiscally, it hardly would be worth it.

Diamond is not letting the matter rest. Prior to leaving New York for London over the past weekend, he disclosed he has approached the National Assn. for the Advancement of Colored People and other civil liberties groups with a scheme for getting the picture about discrimination made.

He wants them to send to their respective membership certain forms by which they'd pledge to support the film and enclose \$1.50 for each admission. The money so collected would be used for purposes of production and would be returned to the donor in the event the feature is not turned out. This, of course is a new twist in prethe feature is not turned out. This, of course, is a new twist in production financing.

Wolfson

doesn't allow us a normal return on an investment."

Wolfson acknowledged that the

Wolfson acknowledged that the bidding situation favored the distributors on some of the top films. "But there's another side to the coin," he added. "We may pay through the nose on the big ones, but we feel no obligation whatever when it comes to the less important pictures. So the distributor at times may get more than his due when an exhibitor over-bids, but in the long run he doesn't win but in the long run he doesn't win

out."

Wolfson said that poorly run houses, with low overheads, can afford to put in high bids for pictures, whereas the top theatres, with their high overheads, can't go out and pay the large amounts. "It's a crazy situation and it simply proves that it's a mistake for exhibition to run to the Government. Every time we have had Government intervention we have gotten the short end of the stick. The so-called Government help has been to the detriment of our industry.

has been to the description industry.

"The Government has misunderstood our problem and applied the wrong cure. We at TOA have always been opposed to asking the Government to enter into our contract."

Wolfson thought his attitude toward new theatre construction in toward new theatre construction in Florida was but part of an overall national pattern which has seen exhibitors reluctant to go in for normal expansion even where commercial necessities dictated it. You can't blame them. "but I hate to think of the millions that are lost to our industry as a result every year."

Upcoming is a science-fiction entry which has, according to the producer, its genesis in the Bible. David Diamond, who has been at work in making "The Behemoth" in England since last February, said in New York this week he has interpreted passages in the Book of Job in terms of the theme of his chematic sci-fi story. Lines in the Old Testament (Chapter 40) relate to the Lord's advices to Job that a behemoth and a "leviathan" shall come to be and shall represent a fearsome and devasting force.

Diamond related before returning to London last week that such a force may now be presenting itself in the form of an awesome atomic power. He points to the fact that scientists are now depositing atomic wastes in the high seas and, although this matter is placed in cement and metal containers, it could become free and merge with sea and plant life and then constitute a mutation of vast consequences. Diamond related before return-

then constitute a mutation of vast consequences.

"Behemoth," in any event, is no quickle. Although the picture has none of the familiar marquee names, the shooting schedule and "production values" are bringing up the cost to \$750,000. It's to be an Allied Artists release—one of the most expensive from a company whose previous big effort was "Love in the Afternoon."

FRENCH FILM OFFICE CPA'ING BOOKS IN N.Y.

Starting Oct. 1, the French Film Office in N. Y. plans to expand its activities to take in supervision of certain aspects of independent disstributor accounting. The office will hire a firm of CPAs to do the job at the behest of French pro-

ducers.

Joseph Maternati, head of the office, returned from France last

Joseph Maternati, head of the office, returned from France last week and subsequently went on to Montreal where the French—next year—expect to open an office similar to the one they maintain in Gotham. Purpose is primarily to promote the French product.

Idea of keeping some sort of check on indie accounting has long been a pet project of the French. When the idea was first broached to the indies in N. Y. by Jacques Flaud, head of the Centre National de la Cinematografie, the distribs were something less enthusiastic, having up till now not being obliged to put up with any supervision at all. It's been one of the favorite French beefs that they're being overcharged on virtually everything in the States, so that the returns to them are smaller than they should be

everything in the States, so that the returns to them are smaller than they should be.

With a power of attorney from individual French producer-distributors, the CPA outfit will be able to check the indies' books on behalf of its French clients. French Film Office presumably will do little more than communicate the results to Paris. Most of the French producers are said to be supporting the check.

Roy Hill Succeeds

Redmond at K.C. House

Kansas City, Sept. 16.

Joe Redmond has resigned from the managerial staff of Fox Midwest Theatres after 25 years in theatre business here. He had lately been manager of the Fairway, a first-run in suburban Johnson County here, but formerly had succeeded Senn Lawler and held the post of chief of advertising and publicity for the circuit for about two years.

Taking over the Fairway is Roy Hill who formerly managed the Tower Theatre, now dark. Hill has been handling first-run theatre publicity and advertising, and will double in brass.

Redmond began with the circuit Redmond began with the circuit in 1930, was in vaude house operation with Barney Joffee at the Tower Theatre for a number of years, and saw military service in World War II. He had been with Fox Midwest since his return from the military service, his longest tenure being as manager of the Esquire; downtown first-run, now dark.



and we're happy to share our gifts with the industry!

FORT MASSACRE starring JOEL McCREA • Directed by JOSEPH NEWMAN · Screenplay by MARTIN GOLDSMITH A WALTER M. MIRISCH Production

for release this fall

GARY COOPER as MAN OF THE WEST . Co-starring JULIE LONDON • LEE J. COBB • Directed by ANTHONY MANN · Screenplay by REGINALD ROSE · A WALTER M. **MIRISCH Production**

ALAN LADD in MAN IN THE NET . Co-starring **CAROLYN JONES • Directed by MICHAEL CURTIZ** Screenplay by REGINALD ROSE • A MIRISCH-JAGUAR Production

MARILYN MONROE . TONY CURTIS . JACK LEMMON in The BILLY WILDER Production • SOME LIKE IT HOT Directed by BILLY WILDER . Screenplay by BILLY WILDER and I. A. L. DIAMOND • An ASHTON Production

GUNFIGHT AT DODGE CITY starring JOEL McCREA Directed by JOSEPH NEWMAN • Screenplay by DANIEL ULLMAN and MARTIN GOLDSMITH • A WALTER M. **MIRISCH Production**

JOHN WAYNE • WILLIAM HOLDEN in THE HORSE SOLDIERS · Directed by JOHN FORD · Screenplay by JOHN LEE MAHIN and MARTIN RACKIN . Produced by MAHIN-RACKIN . A MIRISCH-BATJAC Presentation



LOOKING FORWARD TO MANY HAPPY RETURNS

*BOXOFFICE, *hat is

Geo. Pal Thumbs Nose at Trends; Grimm Tale for Pure in Heart

Instead of following cycles, the common practice of the motion picture industry, George Pal, who gained a lasting reputation for his puppet films, believes in bucking the trend. In a film era dominated by war, sex, horror and violence films, Pal is coming out with a fairy tale, a puppet-live action version of Grimm's "tom thumb."

In New York last week to confer

In New York last week to confer with Metro on the Christmas re-lease plans for the picture, Pal said he believed the time was right for "clean, wholesome, pure enter-tainment" that can be enjoyed by tainment" that can be enjoyed by
the family trade. In making "tom
thumb" (the lowercasing being
Pal's idea), shot in England at a
cost of "over \$1,000,000," Pal said
his object was to make a film that
would appeal to all age groups. He
emphasized that the film was not
meant solely for the kiddie trade.

In outlining his philosophy of picture-making, Pal said his alm was to select subjects that could not be conveyed in any medium but motion pictures, He described films as the most perfect entertainment medium. "Nothing is impossible in motion pictures," he explained.

explained.

Since he abandoned his regular series of puppet shorts for Paramount in 1949, Pal has adhered to his film-making theory in a series of features, including such science-fiction entries as "Destination Moon," "When Worlds Collide" and "War of the Worlds." His future program, he said, would be dominated by sci-fi and fairly tale picture. His present agreement with Metro calls for two more pictures, for which Pal plans to do H. G. Wells' "The Time Machine" and a biographical film dealing with the brothers Grimm. "tom thumb," which stars Russ

brothers Grimm.

"tom thumb," which stars Russ Tamblyn, Terry Thomas and Peter Sellers, will be backed by a merchandising c amp a ig n revolving about the puppet figures. Deals for toys, games and books have already been set, with Pal sharing in the royalties with Metro. A hefty promotion of the Peggy Lee-Fred Spielman musical score has also been arranged, with MGM Records kicking off the drive with a sound-track album.

WALD 'WAITING' FOR RELEASE FROM 20TH

' Hollywood, Sept. 16.

Producer Jerry Wald said over the weekend that he hasn't yet received a release from his 20th-fox pact, despite specific request for it made to the homeoffice. Wald wants out in the face of a favored distribution deal with 20th which gives him 25% of the domestic and Canadian grosses on his pix.

his pix.

Producer, whose 20th pact has two and a half years to go, has complained about "contractual inequities" in his deal. He claims that he cannot make money because of "other high charges" such as prints and overhead. He also claims that company isn't spending enough on advertising and exploiting his pix.

Meanwhile, Wald has begun

Meanwhile, Wald has begun scouting properties for his indie company, to be produced under his aegis as and when he exits.

Step Up 'Buccaneer' Release for '58 'Action'

"The Buccaneer," Paramount VistaVision release with Yul Brynner, Charlton Heston, Claire Bloom and Charles Boyer, may be placed in distribution this year instead of the originally-slated first half of 1959.

in distribution this year instead of the originally-slated first half of 1959.

According to Par sources, exhibitor advices have been that an action picture of this type fits in particularly well in light of the fact that such cinematic material will be lacking in the final 1958 quarter. This period, they say, will have sufficient musicals, comedies and dramas but not enough big actioners.

As a consequence, Par brass is mulling the possibility of the stepped-up release. "Buccaneer" swas produced by Anthony Quinn under the Cecil B. DeMille aegis.

Stanley Kramer Prowls Navy for 'Beach' Co-op; May Alter the Script Washington, Sept. 16.

Producer Stanley Kramer will have to revise his estimate of just how much Navy cooperation he will need for "On the Beach" before he gets official nod, according to one Pentagon source.

one Pentagon source.

Kramer spent time here making the rounds in efforts to secure what he described to Variery as a "general type of cooperation." It is an open secret, however, that the latter includes use of the atomic-powered sub Nautilus, which is skedded to be in Australia at same time film is being made there.

It is understood that script changes, described here as "minor," will have to be made, and re-quests watered down, before co-operation is approved. The doom-laden Nevil Shute novel on which pic is based goes in for something the military normally looks on with a jaundiced eye—prognosti-

Rhoden's Successor

Sept. 30, after an association of 29 years with the circuit.

Exec, who last week presided over a three-day meet of Fox-West Coast Theatres' Southern California division and recently concluded a tour of NT's divisions in Kansas City, Salt Lake City and Exicate and the control of the control In Ransas City, Sait Lake City and Frisco, was appointed to newly-created post by prexy Elmer C. Rhoden two years ago. He came here from Denver, where he was prexy of Fox Inter-Mountain, a subsid of NT.

Long known for his outspoken Long known for his outspoken views regarding the film industry, Ricketson last week told delegates to the conclave that the business must rid itself of the "horror plague" that has descended upon theatres during recent months. Pointing out that he believed studios had gone too far in turning out such product, he said the cycle had been overdone and should be halted "lest we lose the confidence and goodwill of the American people."

Ricketson also blasted certain

American people."

Ricketson also blasted certain art houses that exceed the bonds of decency in their advertising approach. Film theatres catering to family trade cannot bow to accepting advertising which seeks a "quick buck" but insults a vast majority of the public, he declared.

"Wa do not wilcome."

"We do not welcome censorship "We do not welcome censorship by any outside group" he stressed. "It is up to ourselves to do the job of cleaning up movie ads. Those who invite censorship cannot have our support."

our support."
Ricketson also asserted that multiple theatre runs must be abolished "if theatres are to regain their former prestige and attract patrons. Certainly a deluxe first-run house cannot be compared to a drive-in or small neighborhood operation," he contended.
Importance of the deluxe theatre operation must again be sold to the public, according to the exec, who added, "Only the deluxe theatre can offer the environment and service to warrant the showing of a first-run film."

Stars' \$5,000,000

Continued from page 1

CURLEY SETTLES SUIT VS. COL ON 'HURRAH

Boston, Sept. 16. The "Last Hurrah" suit was

dropped by former mayor and governor James Michael Curley Fri-day (12) when the case was settled out of court. Terms of the settlement were not disclosed.

ment were not disclosed.

The suit against the showing of the Columbia film was dropped by Curley's attorneys through the filing in U.S. District Court before Judge William T. McCarthy of a "stipulation of dismissal" signed by both parties in the dispute. The agreement does not permit any future action in the case.

Civiley had sought to privilegation.

Curley had sought an injunction against pic's showing, contending that the distribution of the film, based on the novel of the same name by former Boston Post writer Edwin O'Connor, was a thinly veiled story of Curley's career and that distribution of the film was prejudicial to him.

Columbia countered the suit with a claim that \$25,000 in release money was paid the longtime politico leader in the matter some time ago. Curley denied knowledge of the. transaction and the court tended to go along with his contention tention.

Judge McCarthy had planned to appoint a handwriting expert to aid him in making a ruling on whether the signature "James aid him in making a ruling on whether the signature "James Michael Curley" on the release was that of former Gov. Curley. At a hearing last week (8), Judge McCarthy said: "I'm not a handwriting expert, but I offer the opinion that the signature on the release does not look like Curley's signature." The judge said he had decided not to view the film at a private showing. which had been private showing, which had been arranged for him, and he had directed the attorneys to prepare for a full hearing.

Elections Vital

Continued from page 1

(N. J.), chairman of the House Commerce Committee when the Republicans were last in power; Joseph P. O'Hara (Minn.); and John W. Heselton (Mass.). Hale, beaten at the polls, is the fourth. In addition one Democratic

In addition, one Democratic member of the House Commerce Committee—Texas' Rep. Martin Dies—did not file for reelection.

On the Senate side, Payne is the only Senate Commerce Committee member who won't return—so far. But four others among the committee's 15 members are in fights for reelection this fall,

These are: Sens. John W. Bricker (R.-Ohio), Charles E. Potter (R.-Mich.), William A. Purtell (R.-Mich.) and John O. Pastore (D.-

All members of the House Com-merce Committee must face the voters No. 4, except those not running. The chairman, Rep. Oren Harris (D.-Ark.), has no Re-publican opponent, however.

East Germany Continued from page 3

the paper, one of the girls gave her profession as "young worker."

And the "Young World" had some self-criticizing editorial comment, too. "These girls, with their teenage obsessions, live among us," is said. "But what do we contribute? Do we give them that exciting book that tells of the heroes of the socialist world and that would destroy in their minds the fake picture of the capitalistic self-made man?"

Soundtrack

will be the appearance of Italian director Federico Fellini and a talk on film censorship by noted lawyer Ephraim London.

Regarded as a "miracle" by all who know is the discharge from the American Hospital, near Paris, of Harry Novak, vet film sales chieftain for Europe for Columbia (before that UI), who had been a bed patient for over a year there with what was presumed an incurable allment. Rose and film exec Joseph H. Seidelman (she's Novak's sister) are en route to Parls and Israel, latter on a mission to deliver valuable scientific books to the Chaim Weitzman Institute, as their personal gift, and, of course, to visit with Novak.

Mrs. Hidegarde Schine, wife of J. Myer Schine, board chairman of Schine Enterprises, is reported making steady recovery at Gloversville, N.Y., from a heart attack suffered early in the summer. It confined here to Presbyterian Hospital at the Medical Center, N.Y., for six weeks. It was in the long ago that Variety benerilined, "Sticks Nix Hick Pix" Now the hinterlands have gone on a genuine sophisticated kick. Pix" Now the hinterlands have gone on a genuine sophisticated kick. A prominent circuit exec, who's knowing in the ways of the national business, related this week that Metro's "Beluctant Debutante," which is far from an earthy comedy, is doing commensurately as well in the hinterlands as it is in the metropolitan first-runs.

William Snyder's Rembrand Films is continuing in business, just as the film importer's several other companies. Dissolution of another Rembrandt outfit was noted last week but this was not Snyder's . . . "Bridge on the River Kwal" passed the \$1,000,000 mark in net admissions at the Palace, sez Columbia . . . James Gregory, Nehemiah Persoff and Martis Balsam signed for Allied Artists" "Al Capone." All three were members of Actor's Studio.

Talking point of the International Film Festival at Edinburgh was the lavish midnight party the Charles Bracketts tossed for their festival friends and Auld Lang Syne VIPs.

MGM Inter-America Corp, has been authorize

J. Robert Rubin Dies at 76

became Metro-Goldwyn-Mayer.

Always a member of the Mayer group, Rubin, along with Mayer and the late Irving Thalberg, had a deal which gave him a percentage of the profits from films produced by M-G-M. In recent years, when Loew's ran into corporate problems, this deal was often criticized by stockholders. Eventually both Mayer and Rubin received a lump sum settlement. Rubin's retirement from Loew's came shortly after Mayer exited the company following a power struggle with former lowing a power struggle with former Loew's prexy Nicholas M. Schenck. In recent years, Rubin maintained an office in Rockefeller Center to look after his private business in-

terests.

Eastern Production Boss
In the early days of Metro-Goldwyn-Mayer, Rubin served as an eastern production chief and played a key role in the acquisition of many properties. He made many of the big buys of screen properties in the 1930s and 1940s. He also was an influence in the development of film company financing for legitimate plays. He obtained the wyn-Mayer, Rubin served as an and played a key role in the acquisition with the exhibitors, the distributors still put considerable stress on the socialist world and that would destroy in their minds the fake picture of the capitalistic self-made man?"

The DEFA maintained that it was acting in an emergency situation. "We want no sensationalism connected with this," explained one of its executives.

The thunder of the Communist press apparently didn't deter the DEFA. A week later, another ad appeared in the press. This time at peace and press apparently didn't deter the DEFA. A week later, another ad appeared in the press. This time it sought a partner for the young and pretty girl who was to play in the gay film, "Confusion of Love."

wyn-Mayer, Rubin served as an and played a key role in the acquisition chief and played a key role in the acquisition of hear and played a key role in the acquisition of the big buys of screen properties in the acquisition of the big buys of screen properties in the 1930s and 1940s. He also the distributors still put considerable stress on the studio origin, the distributors still put considerable stress on the studior origin, the distributors still put considerable stress on the studior origin, the distributors still put considerable stress on the studior origin, the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the studior origin, the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the studior origin, the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable stress on the distributors still put considerable

partner and attorney. Rubin was in the forefront in the merger of Metro and Goldwyn Pictures Corp. and subsequently brought Mayer into the merger as v.p. and manager of the new company which became Metro-Goldwyn-Mayer.

Always a member of the Mayer group, Rubin, along with Mayer

Educational, Civic Work

Rubin was a trustee of Syracuse
U., a director of the National Conference of Christians and Jews,
v.p. and director of the Walter
Kempner Foundation. He was a
member of the O.S.S. during World
War II member War II.

In addition to serving as a director of Loew's Inc., Rubin was a director of Coty Inc., the National Football Foundation, and the Hall of Fame Inc.

His wife, son, sister and two grandchildren survive.

Studio Trademarks

Continued from page 5



AS NAUTILUS NEWS SWEEPS THE WORLD!

TIMELY! TERRIFIC! "TORPEDO RUN"

comes to pack theatres with the greatest submarine thrills of them all! In COLOR!



M-G-M Presents

GLENN FORD ERNEST BORGNINE



DIANE BREWSTER • DEAN JONES

Screen Play by RICHARD SALE and WILLIAM WISTER HAINES

Based On Stories by RICHARD SALE • In CinemaScope And METROCOLOR

Directed by JOSEPH PEVNEY • Produced by EDMUND GRAINGER

188 3001

TELLING THE PUBLIC COAST-TO-COAST!

Showmanship premieres sponsored by the Navy League of the U.S. will echo across the nation. First is Gala World Premiere, Wash., D.C., Oct. 23, followed by many others including Seattle, Pensacola, Charleston, New York.

Advertised in 6 big national magazines and in all fan publications!



Features At Venice Fest

PICTURES

brief reconciliation takes place un-til, years later, he carries on with his friend's wife and is killed by him when he finds them in a tryst.

Taking place primarily in an old country house, the film lacks the necessary life a more comprehensive picture of the time and surroundings might have given it. Characters are unclear and the film hits mainly dramatic high-

Miss Schell, sans her usual tics of hand play and smiling Miss Schell, sans her usual tics of hand play and smiling, appears too guileless in her blind love and sudden disdains, and Christian Marquand lacks the virility or drive to make his brooding husband plausible. Pascale Petit is the only one who registers well as the put-upon servant girl.

the put-upon servant girl.

Main selling points for film in the U.S. are Miss Schell and its exquisite color rendering by Claude Renoir. Its sombre craftsmanship could make this a possible U.S. entry for big city arthouses, but its meandering quality and coldness make this chancier for more general distrib. Expensively made film looks primarily a Continental bet. Production dress is opulent and technical credits tops.

En Cas de Malheur (In Case of Accident) (FRENCH)

Venice, Sept. 9.
Columbia release of lena-UCIL production. Stars Brigite Bardot, Jean Gabin, Edwige Feuilliere; features Franco Interlenghi, Madeleine Barbulee, Nicole Berger, Directed by Claude Autant-Lara. Screenplay, Jean Autenche, Fierre Bost, from a novel by Georges Simener des from a novel by Georges Simener Coug. At Venice Film Fest, Running time, 139 MINS.
Veette

18 MINS.
vette Brigitte Bardot
ndre Jean Gabin
fife Edwige Feuillere
azzetti Franco Interlenghi
Nicole Berger
ccretary Madeleine Barbulee Yvette
Andre
Wife
Mazzetti
Maid

Film fulfills most of the precepts that have made Brigitte Bardot a boxoffice here in the U.S. B.B., surrounded by top professional stars Jean Gabin and Edwige Feuillere, is (a) the required perverse accessible, precociously provocative character she developed in "And God Created Woman"; (b) she gives more evidence of trying to act, though still far from the goal, and (c) this could mean U.S. cash if tightened somewhat and cleared of the bad rating the Legion of Decency will probably give it.

It runs too long and rarely de-

Legion of Decency will probably give it.

It runs too long and rarely develops its characters. Pic is a May-December romance between B.B. as a delinquent who attempts a holdup in which her friend is captured, and Jean Gabin, a topflight lawyer who defends and gets her acquitted by corrupt means when he falls for her.

Pic then goes into the loves of B.B. who likes Gabin's ri-hes and physique but also cannot resist a young student who leads the pic into ironic drama when he finally does in the ubiquitous B.B.

Director Claude Autant-Lara has given this fairly slick mounting and tried to make B.B. act. But the dragging tale and lack of true progression of the characters make this somewhat slow moving and not quite art house calibre. It has B.B. nude and shapes a probable

this somewhat slow moving and not quite art house calibre. It has B.B. nude and shapes a probable grosser in regular and special spots as long as the Bardot appeal con-

as long as the Embeddings as the lawyer and B.B. still has a long way to go to develop into an actress but displays a surer grasp of her own personality that audiences' have paid to see in various countries. Pic is slickly made but will depend mainly on its sex and sensational aspects for U.S. chances Mosk.

Muhomatsu No Issho (Muhomatsu the Rickshaw Man) (JAPANESE—COLOR)

Venice, Sept. 2.

Venice, Sept. 2.

Toho production and release. Start Toshiro Mifune, Hideko Takamine; features Hiroshi Akutagawa, Hichiro Arishima, Jun Tanara. Directed by Hiroshi Inagaki. Screenplay, Inagaki and Mantaki arishi arishi arishi akutaga ina dan akutaki ina kutaki akuta ina kutaki ina kuta

for a good playoff if properly slot-ted and sold.

for a good playoff if properly stoted and sold.

Tale told is of a rickshaw driver (Toshiro Mifune) who befriends a young boy and his parents (Hideko Takamine and Hiroshi Alutagawa). When the father dies, the driver helps out the mother in bringing up the boy but, though in love with her, never confesses it. When the boy goes away to school, Muhomatsu feels he is no longer needed and leaves. Saddened by the separation, he resumes his heavy drinking habits; when he dies, it's revealed that he has put his meagre savings in an account for mother and boy, who then realize all that he meant to them.

Japanese taste always avoids turning this into a banal tearjerker and it resultingly winds up a vigorous yet warm and moving portrait of a dedicated man, an

Japanese taste analys arouning this into a banal tear-jerker and it resultingly winds up a vigorous yet warm and moving portrait of a dedicated man, an aggressive and brawling fighter of great strength and will who keeps. his greatest fight within himself in not confessing his love. It's a superb performance by Japan's greatest actor. The rip-roaring scenes in which his strength and brawling nature are established, as well as his low-key sequences showing his relations with the family and the bringing up of the boy, aptly give pic its dramatic balance for general appeal.

Pic's visual impact is topped by a scene in color negative, which follows Muhomatsu's death in a winter snowbank, in which his past is briefly flashbacked in poetle fashion. Action builds slowly, and for western tastes some pruning might be indicated in this early part. Acting, direction, music, sound and other technical credits all deserve plaudits, with a special nod to color work-in Agfacolor and widescreen (2.1) Tohoscope by Kazuo Yamada, in the fine Japanese tradition.

Los Clarines Del Miedo (The Bugles of Fear) (SPANISH-COLOR) .

(SFANISH-CULOR)

Venice, Sept. 2.

Procusa viciasis of PCU production.
Stare Francisco Rabal, Rosgelio Maddid,
Silvia Francisco Rabal, Rosgelio Maddid,
Silvia Solah Marie Valle. Directed by
Antonio Roman. Screenplay, Jose Maria
De Lera; camera (Eastmancolor), Antonio
Ballasieros; editor, Julio Pena. Ai Venice
Pilm Feri. Running time, 88 MiNS. Rabal
Acettuno Francisco Rabal
Acettuno Francisco Rabal
Film Fari. Sulvia Solar
Periodista Manuel Luna
Raposo Angel Ortiz
Aciclo Miguel Availe

Acido Miguel Avalle

For a change bullfighting is not romanticized in this Hispano pic. It depicts the grimy, sordid side of this national pastime via scared practictioners plying their trade in little villages, battling the bulls only with capes, sans the bull-weakening picadors.

This aspect, plus well drawn village life and then the spectator brutality in the wake of this so-called art, make this an entry with good Spanish language possibilities for the U.S. Its fairly sketchy story of village intrigues hampers this for either art or general chances in the U.S.

Color is somewhat garish and

chances in the U.S.

Color is somewhat garish and the first part of the pic fairly conventional in denoting village types. But its limning of the toreador's fears, and the demystifying of the whole process, are exceedingly well done. Acting is adequate and Francisco Rabal is able to give whis more depth as the man whose momentary cowardice leads to the death of his friend and then great triumph as he manages to go out and kill the bull well. It gives the film a proper ironic edge. It is technically sound.

Mosk.

Vlci Jama (Wolf Trap)

Venice, Sept. 9.

Czech State Film production and release. Stars Jana Brejchova, Jirina Sojhalova, Miroslav Dolozal. Directed by Jiri
Weiss. Screepplay, Jarnila Glazarova,
Weiss, J. Brdecka from novel by Miss
Glazarova; camera, Vaclav Janus; editor,
Jiri Srnka. At Venice Film Fest. Running time, 95 MiNS.

Girl Jana Brejchova
Wife Jirina Sejhalova
Husband Miros

Taut period drama gets the first period drama gets the fir

acceptance and word-of-mouth mayhelp it.

A vulgar, overbearing woman
smothers her young ambitious husband in her all-consuming love.
The husband immediately falls for
an innocent young ward taken on
by the wife for company and work.
But he will not admit his love and
the girl is finally appalled by the
cloying life about her and leaves
the house even after the wife dies
and they can be together.

Director Jiri Welss has sagely

Director Jiri Weiss has sagely brought out all the conflicts by telling visual pacing. Acting falls in with his control and all the characters emerge somewhat piti characters emerge somewhat plu-able. Though sans propaganda, this does have a weak point in the overstating the servant angle. They are always giving out hints about changes to come. Technical credits are excellent on this unusual pic. Mosk.

Le Bourgeois

Gentillommae

Gentillommae

(FRENCH; COLOR)

Venice, Sept. 9.
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Circlelir vibases. Venice Sept. 9

The staid, nationalized film theatre, the Comedie-Francaise, has put its first rep piece on film, and it remains strictly a filmed theatre piece. The tale of the climbing, oatish, newly rich man is scrupulously adhered to, but it is static and talking and is primarily for school use in the U.S., with some possibility for special spots with exploitation gambit of the recently successful visit of the C-F to N.Y. Acting is properly stylized but still too overdone for the films. Color is an asset and this canned Moliere should have calls from schools all over the world. Mosk.

WORLD, Mosk.

Venice, Sept. 2.

B! Secuestador (The Kidmapper) (AROENTINIAN), Sono Film release and production. With Lautaro Murus. Maria
Vaner, Leonardo Favio, Carlos Monet, Direlation of the Communication of the peatrice Guido, Torre-Nilsso Alberto Etchebehere; edit te. At Venice Film Fest, 75 MINS.

Wanting to show the morally de-Wanting to show the morally de-bilitating effects of poverty, this pic jars with the scenes of a pig eating a baby, young lovers finding only a mortuary room in a ceme-tery to make love, a rape etc. Director Leopoldo Torre-Nilsson has thus overloaded his argument and this loses point to deteriorate into a macabre affair. It is only and this loses point to deteriorate into a macabre affair. It is only for possible exploitation spots in the U.S. and its length makes this strictly secondary fare. It is technically well done, however, with thesping good.

Mosk. nically well don thesping good.

Har A Silklak Alatt (The Hoxise Under the Rocke) (HUMGARIAM), Hun-hai Films release and production. Stars Margit Bara, Janos Gorbe, Iren Paota; features Adam Szirtes, Bela Barsi, Di-rected by Karoly Makk. Screenplay, Sandor Tatzy camera, Gyorry Illes; edi-cytosgy Hintch. At Venice Film Fest, Kunning time, 198 MiNS.

Well made Magyar pic tells the tale of a homecoming soldier's attempt to return to his land after the death of his wife. His sister-the death of his wife his another, and her rancor, the over-crowding and the refusal to move to new parts lead to tragedy when the distraught man kills the intruding sister-in-law. Pic benefits from topflight acting, excellent technical assets and a knowing direction. It looms mainly for U.S. lingo or art spots on its plus factors, but its slow unfoldment and bucolic background make this a gamble. A tastefully done nude scene may help for exploitation purposes.

This is a fine pic hampered by

scene may help for exploitation purposes.

This is a fine pic hampered by its touchy nationality and uncomprising tale of the resistance to change and its effects. Mosk.

Valiti Mail (The Big and the Small)
(YUGOSI AVIAN), Avala release and production. With Javala release and production. With Javala release and production. With Javala release and production of the Javala release and production of the Javala release to the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release and production of the Javala release to th

Well made suspense-chase item has a plus in more rounded characters who become more human and meaningful in having to take moral viewpoints. It concerns a partisan on the run who holes up with an old uncommitted friend who lives without taking sides under the German occupation. His children help the man, but by the time he decides it is too late and his indecision leads to tragedy. Suspense is well sustained and this looms a possible Yank programmer or video entry or, even better, as a likely item for remake. Direction is taut, acting brisk and movement crisp to make this a

Film Reviews

Teenage Caveman

going out or coming in. Strangers are automatically enemies and killed without discussion. The plot is based cn Vaughn's belief that good things for the tribe may be had in exploring the world beyond its limited horizons and the conflict arises when the elders entered the conflict arises when the elders conflict arises when the elders oppose him.

conflict arises when the elders oppose him.

Action in the story isn't always strong enough to keep the excitement keyed very high, and the screenplay, by R. Wright Campbell, tends to get a little heavily symbolic, at times. But, at least; its symbols are fresh and thoughtful, and the ending is provocative. (It leaves unanswered the question of what "prehistoric" period this is; one caused by previous atomic devastation or one that present mishandling of the atom may bring about.)

present mishandling of the atom may bring about.)
Vaughn is satisfactory as the questing caveman although there is a tendency, on occasion, to give the role a little too much "method." Leslie Bradley, Darah Marshall and Frank De Koya, as the other three chief characters, give solid parformances. performances.

periormances.

Floyd Crosby's photography is good, and technically the prehistoric beast shots are of considerable value in setting the scene and mood.

Powe.

Im Prater Blueh'n Wieder die Baeume (Trees Are Blooming In Vienna) (AUSTRIAN-COLOR-MUSIC)

Vienna, Sept. 9.

Vienna, Sept. 9.

Faula Wessely Film release of Otto Duerer production. Stars Johanna Matz, Gerhard Riedmann; features Nina Sandt, Marte Harell, Directed by Hans Wolff by Rudolf Oesterreicher and Siegfried Geyer; camera, Willi Sohm; settings, Fritz Moegle, Heinz Ockermueller; costrumes, Fred Admueller; music, Robert Stoiz, At Weinzelle Kino, Vienna, Sept. Little Haerling time, Fred Admueller; music, Robert Stoiz, At Weinzelle Kino, Vienna, Mart Archduke Peter Gerhard Riedmann Mirz Starek Nina Sandt Mr. Schindler Theo Lingen Mr. Sacher Marte Hareli Singer Liuba Weitisch Singer Liuba Weitisch Baron Koeroezharl Fred Liewehr Baroness Ilona Elissbeth Stiepi Jankowitz Egon von Jordan Stangi Erik Frey

"Trees Are Blooming In Vienna" has two distinct plus values, the Robert Stolz score and the bittersweet Vienna love story of an archduke and a plain girl. Pic is loaded with nostalgic sentiment, humor and drama. The Rudolf Cesterreicher and Siegried Geyer plots are always good.

The title of the picture is after a Robert Stolz evergreen, the melody being an important feature of the film.

Johanna Matz as the plain girl

of the film.

Johanna Matz as the plain girl shows excellent acting and has in a duet "music for Love," which is sweet and haunting, a song that will go over big. Her vis-a-vis Gerhard Riedmann is outstanding. Nina Sandt deserves high praise for acting and interpreting, especially the philosophical ditty "There is Always Hope." The supporting players, including Marte Harell, Theo Lingen, Ljuba Welitsch and others all rang among the first.

Willi Sohm's photography.

the first.

Willi Sohm's photography catches
the beautiful scenery, and the settings are rich and colorful. Production by Otto Duerer is excellent.
Direction by Hans Wolff is brisk
and brings out much tension.

duction by Otto Duerer is excellent. Direction by Hans Wolff is brisk and brings out much tension. It would be regrettable if this picture should wind up "artie only" abroad. Pic is ripe for dates in any country. Highly recommendable for U.S.

How to Make a Monster (SUPERAMA)

Suspense murder plot Hollywood and horror to Good exploitation fare, touche

"How To Make A Monster" is actually a switch on the old and reliable Mad Scientist who, in this case, is a Mad Makeup Man. The setting is Hollywood and the "Monster" of the tilla is one ore tend for a horror picture. The tooth was said to be responsible James H. Nicholson-Samuel Z.

Arkoff production for American International, produced by Herman Cohen and directed by Herbert L. Strock, is rather mild as these exploitation pictures go. But paired with the same studio's "Teenage Caveman", it appears headed for as healthy a response as previous exploitation duos from AIP.

headed for as healthy a response as previous exploitation duos from AIP.

Robert .H. Harris plays the veteran makeup man whose studio is taken over by eastern executives. Their first move is to fire him and end production on horror pix for which he has created a variety of monsters: Threatened with extinction of his artistic creations, he takes action. He compounds a new makeup for his young actors that performs externally the same function, as Harris explains it, as a surgical pre-frontal lobot of my. Memory is excised and while under Harris' hypnotic suggestion, the young thesps take on the personalities of the roles they play—a teenage Frankenstein and a teenage werewolf—and proceed to throttle the economy-minded studio heads.

"Monster," with a screenplay by Kenneth Langtry and Herman Cohen, is more a mystery-suspense picture than a horror item, and the horror effects are rather mild. The script has some sharp dialog and occasionally pungent Hollywood talk ("that's the way the footage cuts") although these aspects will be largely lost on the audiences this picture will attract.

Harris gives the chief role conviction and Paul Brinegar as his faithful assistant is a convincing aide. Garry Conway and Gary Clarke as the youthful thesps do well, although masked much of the time, and others who contribute include Malcolm Atterbury, Dennis Cross, Morris Ankrum, Paul Maxwell and Eddie Marr.

Technical credits, in clud din g Maury Gertzman's excellent

Technical credits, including Maury Gertzman's excellent photography, are helpful. The finish, a good fire scene, is in color.

Powe.

La Sfida (The Challenge) (SPANISH-ITALIAN)

(SPANISH-ITALIAN)

Lux film release of a Lux-Vides-Ginecitta-Suevia Film co-production. Stars
Jose Suares, Rosanna Schiaffino, features
Nino Vingelli, Pasquale Cenamno, Decimo
Cristiani, Directed by Francesco Rosi.
Screenplay, Rosi, Suso Cecchi D'Amico.
Enzo Provenzale: camera, Gianni di
Venanco; music, Roman Vlad; editor,
Rario Serandrel, At Film Festival, Venimaning time, 110 Mins.

Jose Suares
Vinning Line, 110 Mins.

Jose Suares Running time, 116 MINS.
Vito Jose Suarez
Assunta Rosanna Schiaffino
Gennaro Nino Vingelli

This is an expertly directed melodrama set in the Mafiadominated general markets of Naples. American-styled story and handling should help this find a ready market in Italy and in lingual situations abroad, including the U.S. Pic will inevitably lose in translation, and this is a problem producers have to lick in aspiring for other non-Italian releases.

Story is based from tecent real-

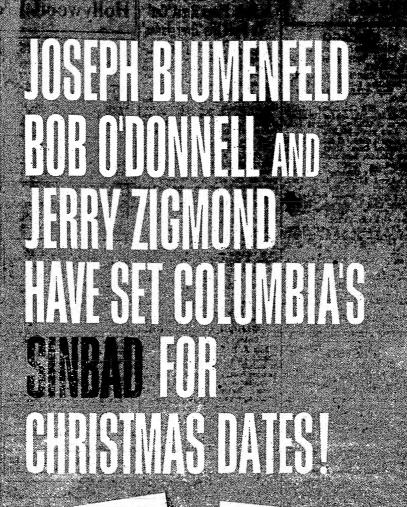
in translation, and this is a problem producers have to lick in aspiring for other non-Italian releases.
Story is based on recent reallife happening. It tells of a young
man who tries to break into, then
double-cross, the combine which
dominates supply and sales at
Naples' fruit and vegetable mart.
Finale finds him shot by gang boss,
and his young and recent wife a
desperate widow.

Director Francesco Rosi, whose
first pic this is, obviously been
inspired, among other things, by
the American gangster film, but the
assimilation is well adapted to his
present item, and he brings it off
in vigorous, effective style with
only a few slow spots in mid-action.

Jose Suarer is good in the lead,
but pic is dominated by Nino
Vingelli and Pasquale Cenammo,
respectively a sidekick and the
gang boss, both strong characterizations. Rosanna Schiaffino projects her striking beauty to advantage, though she has relatively littile to do except in the strong finale,
which she brings off well. Neapolitan dialog is colorful and gives
pic a strong assist, as do settings
lensed in this all-locationer on and
off the streets of Naples. Gianni
di Venanzo's photography is of
top quality throughout, and Riman
Viad has written an able musical
backdrop to highlight dramatic action. Other technical credits are
all fine, except for lip-sync of
dubbed role by Suarez.

N.J. Ozoner in This Week

N.J. Ozoner in This Week



O PWAOTO LONG NL PD=PW SAN FRANCISCO CALIF 15= 711 FIFTH AVE NYK=

RUBE JACKTER= COLUMBIA PICTURES

WE UNDERSTAND THE PARAMOUNT THEATRE IN SAN FRANCISCO HAS PLEDGED THE SHOWING OF "7TH YOYAGE OF SINBAD" COMMENCING DECEMBER 18 FOR THE CHRISTMAS PLAYING TIME. THE ABOVE WAS AFTER SCREENING THE TRAILER WHICH INDICATED A NEW AND EVOLUTION COLOR PROCESS WE DELICE INDICATED A NEW AND EXCITING COLOR PROCESS. WE BELIEVE THAT THE SUBJECT MATTER IS IDEAL FOR THAT PARTICULAR PLAYING TIME AND WILL GLADLY COOPERATE IN OUR OAKLAND, STOCKTON AND SACRAMENTO SITUATIONS SUBJECT TO SCREENING OF THE PICTURE AS SOON AS IT IS AVAILABLE. KINDEST JOSEPH BLUMENFELD= PERSONAL REGARDS=



NA116 LONG PD=FAX DALLAS TEX 13 1129AMC RUBE JACKTER, COLUMBIA PICTURES CORP DELIVER 711 5 AVE=

JUST LOOKED AT THE FIVE MINUTE SUBJECT ON 7TH VOYAGE OF SINBAD AND EAGERLY AWAIT LOOKING AT THE FULL LENGTH PICTURE. FOUND THE SAMPLE INTERESTING AND EXCITING AND IF THE PICTURE IS AS GOOD, LOOK FORWARD TO A BLOCK-BUSTING GROSS. I CONGRATULATE COLUMBIA ON ITS DYNAMATION PROCESS. AM PENCILING IN FOLLOWING DATES: OPENING DECEMBER 20 PALACE, DALLAS: PLAZA, EL PASO: WORTH, FT. WORTH: METROPOLITAN, HOUSTON: AZTEC, SAN ANTONIO: OPENING DECEMBER 24 PARAMOUNT, AUSTIN. MY ENTHUSIASM FOR 7TH VOYAGE OF SINBAD AND DYNAMATION IS SECOND ONLY TO YOUR OWN

BOB ODONNELL INTERSTATE THEATRES DALLAS, TEX=



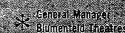
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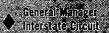


NA226 LONG DL PD=FAX LOS ANGELES CALIF 7 1036AMP= RUBE JACKTER, COL PICTURES= DELIVER 711 FIFTH AVE=

WAS MOST IMPRESSED BY THE EXCERPTS SHOWN FROM 7TH VOYAGE OF SINBAD IN COLOR AND THE DYNAMATION PROCESS. THE STARTLING EFFECTS AND UNUSUAL PRESENTATION WILL BE A SHEER DELIGHT TO ADULTS AND CHILDREN ALIKE. THE FRESHNESS OF THIS NEW PROCESS ADDS NOVELTY AND GIVES EXCELLENT ADVERTISING APPROACH. AM PLANNING TO USE PICTURE FOR CHRISTMAS HOLIDAY PLAYTIME, WHERE I BELIEVE IT IS IDEALLY SUITED. BEST REGARDS-

JERRY ZIGMOND CALIFORNIA PARAMOUNT THEATRES





West Coast Division Manager Paramount Pictures Theatre Corp

is the good export chances, as times, make this chancier UE. Blin he every element repeal U.3 chances for

Picture Grosses

'Time' Fast 9G, Omaha; 'Cat' Sharp \$7,500, 2d

"Cat' Sharp \$7,500, 2d

"Cat on a Hot Tin Roof" continues to be the big power at the downtown first-runs this session, being rated strong in its second stanza at the State.

Estimates for This Week
Brandeis (RKO) (1,100; 75-90)—
"Fiend Who Walked West" (20th) and "RX Murder" (20th) Oke \$3,000.

Last week, "Certain Smile" (20th) and "Count 5 and Die" (20th) and "Count 5 and Die" (20th) and "Twilight for Gods" (U) and "Black Tent" (Rank). Mild \$3,000.

Last week, "Kathy O" (U) and "Wild Heritage" (U) \$4,500.

Orpheum (Tristates) (2,980; 90-\$1,25)—"Time to Love and Time to Die" (U). Happy \$9,000 Last week, "Hunters" (20th) (2d wk), \$4,700.

State (Cooper) (850: 90-\$1,25)—"Cat On Hot Tin Roof" (M-G) (2d wk). Sharp \$7,500 after \$8,000 bow.

BROADWAY

(Continued from page 9)

(Continued from page 9)
wk). The sixth round ended Sunday (14) with fair \$5,300. Last week, \$5,800. "A Town Like Allce" (Rank). is scheduled to follow on Sunday (21).

Trans-Lux \$2nd St. (T-L) (540; \$1-\$1.50)—"Case of Dr. Laurent" (T-L) (13th wk). The 12th frame wound up yesterday (Tues.) with nice \$9,000. Last week, \$9,200. Continues indef.

Victoria (City Inv.) (1,003; 50-\$2)—"La Parisienne" (UA) (8th wk). The seventh week finished yesterday (Tues.) with solid \$15,500. Last week, \$13,500. "The Defiant Ones" (UA) opens Sept. 24.

**Warner (SW-Cinerama) (1,600; 1,80-\$3,50)—"South Seas Adventure" (Cinerama) (9th wk). The eighth session ended Saturday (13) with fine \$26,900 for 14 shows. Last week, \$35,900 for 16 shows. Continues indef.

LOS ANGELES

(Continued from page 8)

(AGI). Soft \$11,500. Last week, State with Hawaii, Uptown, "How to Make a Monster" (AI), "Teenage Caveman" (AI) (1st wk), \$14,800. Wiltern with Downtown, New Fox, "Camp on Blood Island" (Col), "The Snorkel" (Col) (1st wk), \$16,800.

FOX, "Camp on Blood Island"

(Col), "The Snorkel" (Col) (Ist wk), \$16,800.

Los Angeles, Loyola, New Fox, Uptown (FWC) (2,097; 1,298; 765; 1,715; 90-\$1.50) — "Villa!" (20th) and "Sierra Baron" (20th). Dim \$14,000. Last week, Los Angeles, Loyola with Pantages, "The Hunters" (20th), "Cattle Empire" (20th) (2d wk), \$16,300.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 90-\$1.50) — "The Blob" (Par) and "I Married Monster from Outer Space" (Par). Perky \$14,900.

Downtown Paramount (ABPT) (3,300; 90-\$1.50) — "Yankee Doodle Dandy" (WB) (Reissues). Slim \$5,000. Last week, "Naked and Dead" (WB) (Respectful Prostitute" (Ind) (1st wk), \$6,300.

Pantages (RKO) (2,815; 90-\$1.50) — "Three Coins in Fountain" (20th) and "The Egyptian" (20th) and "The Egyptian" (20th) (Reissues). Dull \$4,000.

Fox Wilshire (FWC) (2,296; 90-\$1.50) — "Cast On a Hot Tin Roof" (MG) (3d wk). Fast \$20,000. Last week, \$23,300.

For Beverly (FWC) (1,170; \$1.50-\$2)— "Reluctant Debutante" (MG) (4th wk). Strong \$10,000. Last week, \$10,100.

Warner Beverly (SW) (1,612;

Fox Beverly (FWC) (1,170; \$1.50-\$2)—"Reluctant Debutante" (MG) (4th wk). Strong \$10,000. Last week, \$10,100.

Warner Beverly (SW) (1,612; \$1.25-\$2) — "Big Country" (UA) (4th wk). Good \$12,500 after \$12,-600 last week.

Fine Arts (FWC) (631; 90-\$1.50) — "White Wilderness" (BV) (4th wk). Fine \$5,700. Last week \$6,600. El Rey (FWC) (351; 90-\$1.50) — "Indiscreet" (WB) (4th wk). Lush \$2,200. Last week, \$3,000.

Four Star (UATC) (868; 90-\$1.50) — "La Parisienne" (UA) (7th wk). Tall \$3,200. Last week, \$2,400. Hollywood Paramount (F&M) (1,468; \$1.65-\$3] — "Gigi" (MG) (10th wk). Sock \$20,000. Last week, \$18,700.

Egyptian (UATC) (1,392; \$1.65-\$3.30) — "South Pacific" (Mag) (15th wk). Hefty \$19,000. Last week, \$20,300.

Chinese (FWC) (1,408; \$1.75-\$3.50) — "Windjammer" (NT) (23d wk). Bucko \$22,000. Last week, \$21,400.

Warner Hollywood (SW) (1,384; \$1.20-\$2.65) — "Seven Wonders"

CHICAGO

(Continued from page 9) (12th wk). Soft \$24,400. Last week, \$28,000.

ees, \$28,000.

Oriental (Indie) (3,400; 90-\$1.50)

"Imitation General" (M-G) (2d k). Hep \$22,000. Last week, wk). H

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40)—"Search for Paradise" (Cinerama) (22d wk). Happy \$26,-000. Last week, \$25,000.

Roosevelt (B&K) (1,400; 90-\$1.80)

— "Defiant Ones" (UA) (5th wk).
Fancy \$16,500. Last week, \$22,000. rancy \$16,000. Last week, \$22,000. State-Lake (B&K) (2,400; 90-\$1.80) — "Big Country" (UA) (4th wk). Good \$18,000. Last week, \$20,000.

20,000. Surf (H&E Balaban) (685; \$1.50) "Your Past is Showing" (Rank) -"Your Past is Showing" (Rank Oke \$5,000. Last week, "Rooney (Rank) (4th wk), \$3,200.

Todd's Cinestage (Todd) (1,036; \$1.75-\$3.50)—"Around World" (UA) (76th wk). Fair \$14,100. Last week \$18,000.

\$18,000.

**United Artists (B&K) (1,700; 90-\$1.80)—"Indiscreet" (WB) (6th wk).

Stout \$15,000. Last week, \$17,000.

**Woods (Essanses) (1,200; 90-\$1.50) — "Reluctant Debutant"

(M-G) (3d wk). Slow \$12,500.

Last week, \$21,000.

**World (Tettel) (608; 90)—"Poor But Beautiful" (Indie) (3d wk).

Fair \$3,000. Last week, \$3,500.

BOSTON

(Continued from page 8)
\$13,000. Last week, "The Hunters"
(20th) and "Flamingo Frontier"
(20th) (2d wk), \$3,000.

Metropolitan (NET) (4,357; 70-\$1.10) — "Andy Hardy Comes
Home" (M.-G) and "Man Who Died
Twice" (Indie), Good \$10,000, Last
week, "Certain Smile" (20th) and
"Cattle Empire" (20th) (2d wk),
\$7,000.

Mayflower (ATC) (683; 75-\$1.25)

"Case of Dr. Laurent" (T-L) (5th
k). Breezy \$5,000. Last week, wk). \$5,500.

\$5,500.

Paramount (NET) (2,357; 70\$1.10) — "Hell Squad" (A1) and
"Tank Battalion" (A1). Fair \$8,500.
Last week, "Raw Wind In Eden"
(U) and "Ride Crooked Trail" (U),

\$5,000.

Pilgrim (ATC) (1,000; 60-\$1.10)—

'Naked And Dead" (WB) and
'Rooney" (Rank). (m.o.). Nice
\$4,500. Last week, "Tank Force"
(Col) and "Buchanan Rides Alone"
(Col) (2d wk), \$4,500.

Saxon (Sack) (1,000; \$1.50-\$3.30)

"South Pacific" (20th) (23d wk).

Hot \$15,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-\$1.25)
—"High Society" and Mogambo"
(reissues). Good \$4,000. Last week,
"Adultress" (Times) and "Nana"

(reissues). Good \$4,000. Last week, "Adultress" (Times) and "Nana" (Indie) (reissues), \$4,000.

Orpheum (Loew) (2,900; 90-\$1.50)

— "Big Country" (UA) (4th wk).
Nice \$11,000. Last week, \$13,000.

State (Loew) (3,600; 75-\$1.25) —
"Cat On Hot Tin Roof" (M-G) (4th
wk). Slick \$13,000. Last week,
\$16,000.

MINNEAPOLIS

(Continued from page 8) the asset side. Okay \$5,000. Last week, "Noah's Ark" (Indie), \$6,-200.

Lyric (Par) (1.000; 85-90) "Wind Across the Everglades" (WB). Light \$5,000. Last week, "Revenge of Frankenstein" (Col) and "Curse of the Demon"

Radio City (Par) (4.100; 85-90) "Kathy O" (U). Light \$7,000. Last week, "That Certain Smile" (20th) (2d wk.), \$5,000 five days.

RKO Orpheum (RKO (2,800; 90-"Cat on Hot Tin Roof"

\$1.50) "Cat on Hot Tin Roof" (M-G) (3d wk.). Still a lulu. Great \$14,000. Last week, \$16,500. RKO Pan (RKO) (1,800; 75-85) "Buchanan Rides Alone" (Col) and "True Story of Lynn Stuart" (Col). Satisfactoy \$4,000. Last week, "No Time for Sergeants" (WB) (8th wk.), \$5,500 at 90-\$1.25.

wk.), \$5,500 at 90-\$1.25.

State (Par) 2,200; 85-90)
"Fiend Who Walked West" (20th).
Mild \$5,000. Last week, "The
Hunters" (20th) (2d, wk), \$5,500.

Suburban World (Mann) (800;
85) "Rooney" (Rank). Well-liked
frish picture, but hasn't much boxoffice zip. Satisfactory \$2,000.
Last week, "How to Murder a Rich
Uncle" (Col) and "All at Sea" (MG) (2d runs), \$1,000.

World (Mann) (4400: 85-\$1.25) \$21,400. Warner Hollywood (SW) (1,384; S1.20-\$\frac{2}{5}.65) — "Seven Wonders" | Last week, "How to Murder a Rich (Cine) started 67th wk (14) after \$21,500 last week. Carthay (FWC) (1,135; \$1.75-\$3.50) — "Around World in 60 "Streetear Named Delive" (20th) Days" (UA) (91st wk). Satisfactory \$15,000 after \$20,700 last week. "Stage Struck" (BV), \$2,800.

Burl Ives' 2 Lives; Lyric In Mpls. Plugs Rival 'Cat' To Build His 'Everglades'

To Build His 'Everglades'

Minneapolis, Sept. 16.

With "Cat On a Hot Tin Roof"
playing to sock business at a competing RKO Theatres house, the
Orpheum, and Burl Ives' performance as Big Daddy in it one of the
talks of the town, United Paramount has rushed "Wind Across
the Everglades" into its Lyric here.
Ives also has one of the "Everglades" leading roles and United
Paramount is so convinced that
"Cat" has made him such hot boxoffice hereabouts that it's calling
the public's attention in its newspaper advertising to the opposition
attraction and devoting a major
part of the ads to informing the
public that he also may be seen in
"Everglades."

The Lyric ads play up Ives in
much bigger type than the picture's
title and include a large cut of him.

This is the first time here that

This is the first time here that any theatre in its newspaper ads has given this kind of recognition has given this kind of recognition to a current opposition attraction. Industry heads feel that it repre-sents acknowledgment of Ives' cat-apulting to the big boxoffice name class via a single picture.

JAIL TEX. EXHIB ON 'STREET CORNER' RAP

Galena Park, Tex., Sept. 16. Galena Park, Tex., Sept. 16.

Jess A. Dodson, manager of the Galena Park Theatre here, was put in county jail on a charge of exhibiting lewd and obscene pictures. A similar warrant was out for the theatre lessee, Marvin Bell of Houston, who was also arrested.

Police Chief E. A. Cox and Dave Thompson, justice of the peace, led a raiding party which entered the theatre without buying a ticket, just showing their badges, watched the pic, "Street Corner," for several minutes, then closed the house. The objection raised by the raid-

The objection raised by the raiding group was to scenes showing both natural and Caesarean birth. The pic was showing at three theatres in nearby Houston and was widely advertised in the area.

A little more than a year ago Thompson closed another theatre in a widely publicized test case in which the owner was ultimately found guilty and heavily fined.

Catholic Paper Vs. 'Corne

Albany, Sept. 16.
The Evangelist ran a Page 1 box ecommending that "Concerned The Evangelist ran a Page 1 box recommending that "Concerned residents of the Vails Mills area should vehemently protest to the management of the Vails Mills Drive-In against the proposed showing (over the holiday) of the condemned (by Legion of Decency 'Street Corner.'

Residents of Amsterdam, Glov-ersville, Johnstown, Broadalbin and Hagaman could protest "with good results," the Catholic weekly

"Street Corner" is licensed by the Motion Picture Division, State Education Dept.

Brubeck Quartet

Continued from page 2

has no personal concern, it shows a willingness to con-form to local prejudices which is a strange commentary on 'democratic' principles. "Paul Rossiter, Monte Carlo." However, Desmond, now Frisco, said:

rrisco, said:
"I was responsible, myself, for not being there. I am half-Jewish. The assumption, by the State Department, was that I would not have to state anything on my visa application and would be accepted."

application and would be accepted."
Desmond went on to explain that he had been hospitalized in least Pakistan and was "still kind of shaky" when it came time for the Brubeck group to play Iraq. "I was still sick." he said, "that was the main reason I listed myself as Jewish. Everybody had just assumed I wouldn't, but I did and so wasn't admitted by the Iraq Government. I only missed about four days of the tour. It certainly wasn't the State Department's fault.
"I don't want to get everybody all excited about this or all incensed about something that doesn't exist—among other things, the Government of Iraq doesn't even exist any more."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year......15 This Date, Last Year.....17

THE HOUSE ON HAUNTED HILL

Susina Assoc.

Prod. Dir.—William Castle

Vincent Price, Carol Ohmart, Richard

Long, Elisha Cook, Carolyn Craig,

Julie Mitchum, Leona Anderson.

Howard Hoffman, Alan Marshall

(Started Sept. 3)

COLUMBIA

Starts, This Year......17 This Date, Last Year.....26

"THE BANDIT"
(Warwick Prods.)
(Shooting in Spain)
Prods.—Irving Allen, A. R. Broccoll,
Dir.—John Gilling
Victor Mature, Ane Aubrey, Anthony
Newley, Sean Kelly, Dermot Walsh,
Waiter Gotel, Norman Wooland
(Started Aug. 11)

WALT DISNEY

Starts, This Year..... 6 This Date, Last Year..... 2

"THIRD MAN ON THE MOUNTAIN"
(Wait Disney Prods. Lid.)
(For Buena Vista Release)
(Shooting in Switzerland)
(Shooting in Switzerland)
Dir.—Ken Annakin James MacArthur,
Janet Muuro, James Donald, Herbert
Lom, Laurence Naismith, Nora Swinburne, Lee Patierson, Waiter Fitzgerald, Ferty Mayne
(Started July 8)

(Started July 8)

"THE SHAGGY DOG"

(Walt Dinney Prods.)

For Buena Vista Release)

Exec. Prod.—Walt Disney

Prod.—Bill Walsh

Dir.—Charles Bartor

Fred MacMurray, Jean Hagen, Tommy

Kirk, Annette Funicello. Tim Considine, Jymme Shore. Cedi Kellaway,

Kevin Corcoran, Alexander Scourby,

Jaques Außuchon, Strother Martin,

Jaques Außuchon, Strother Martin,

Clanted Aug. 40

METRO

Starts, This Year......22

This Date, Last Year.....18

BEN-HUR"
shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
God, Haya Harareep, Hugh Griffith,
Sam Jaffe, Marie Ney, Finlay Currie,
Cathy O'Donnell
Started May 21)

Cathy O'Donnell
(Started May 21)

"CREEN MANSIONS"

"FROE-Med Manual Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee
J. Cobb, Sessue Hayakawa, Henry
Silva, Estelle Hemsiley

"Some Camber Running"

"Food Sold Sisgel
IN Started July 21)

"Some Camber Running"

"Frod Sold Sisgel
IN Frank Sinstra, Dean Martin, Shirley
MacLaine, Martha Hyer, Arthur KenPrank Sinstra, Dean Martin, Shirley
MacLaine, Martha Hyer, Arthur KenMed Sinstra, Dean Martin, Shirley
MacLaine, Martha Hyer, Arthur KenMed Sinstra Dean Martin, Shirley
MacLaine, Martha Hyer, Arthur KenMed Jana Sinstra Dean Martin, Shirley

"Martha Bu Sasindon)

"Fir.—Jean Negulesco
Deborah Karl Tunberg
Dir.—Jean Negulesco
Deborah Karr, Rossano Brazzi, Maurice
Chevaller
(Started Aug. 36)

"MORTH BY MORTHWEST"

Shooting in New York)

Frod.-Dr.-Aired Hitchoock
Candon Martin Sasint, James
(Started Aug. 36)

Mason Grant, ava marie Saint, James Mason (Started Aug. 26)
NIGHT OF THE QUARTER MOON"
Dir.—Hugo Hass
Julie London, John Drew Barrymore,
Agnes Moorehead, Anna Kashii, Dean
Jones, Nat King Cole, Ray Anthony,
Jacile Coogan
Garted Sept. 2)

PARAMOUNT

Starts, This Year.....10 This Date, Last Year.....12

20th CENTURY-FOX Starts, This Year.....14

This Date, Last Year.....22

"THE SOUND AND THE FURY"
(Jerry Wald Prode.)
Prod.—Jerry Wald
Dir.—Martin Ritt
Yull Brynner, Joanne Woodward, Stuart
Whitman, Ethel Waters, Margaret
Leighton, Jack Warden, Mme, Francoise Bosay, John Beal, Albert Dekker, Jean Carsons, Stephen Perry,
Bill Gunn
(Started Aug. 18)

UNIVERSAL

Starts, This Year..... This Date, Last Year.....23

'IMITATION OF LIFE"
Frod.—Ross Hunter
Br.—Douglas Sirk
Lana Turner, John Gavin, Sandra, Dee,
Susan Kohner, Juanita Moore, Dan
O'Herithy, Robert Alda
(Glarted Aug. 5)

Started Aug. 5)

"No NAME ON THE BULLET"

Frod.—Robert Arthur

Dir.—Jack Arnold

Audie Murphy, Joan Evans, Charles

Drake, Wills Bouchey, Whit Bissell,

Jerry Paris

Glarted Sept. 20

THE EARTH IS MINE"

Vintage Prod.)

Dir.—Henry King

Rock Hudson, Jean Simmons, Dorothy

Exec Prod.—Edward Muhl

Prods.—Casey Robinson, Claude Heil-

Prods.—Casey Robinson, Claude Heil-man McGuire, Claude Rains, Ken Scott, Cindy Robbins, Kent Smith, Anna Lee, Peter Chong (Started Sept. 2)

WARNER BROS.

Starts, This Year.....10 This Date, Last Year.....14

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack. Charles Coburn, Erin
Captel, MacDonald Carey, Bruce
Captel, MacDonald Carey, Bruce
Captel, MacDonald Carey, Bruce
Captel, MacDonald Carey, Bruce
Captel, MacDonald Carey, Bruce
Captel, MacDonald Carey, Bruce
Pavan, Thomas Gomez, Bette Davis,
Peter Cushing, Susana Canale,
Archie Duncan, Tom Brannum, David
Farrari, Bob Cunningham, Basil SydGranted April 17)

Started April 17)
THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Siezak, Roger
Moore, Vittorio Gassman, Katrina
Faxinou, Gladys Cooper, Carlos Rivas
(Started July 29)

INDEPENDENT

This Date, Last Year....107

"THE NAKED MAJA"
(Titanus-Metro)
(For UA Release)
(Shooting in Rome)
Prod.—Goffredt Lombardo
Dir.—Henry Koster
Ava Gardner, Anthony Franciosa
(Started May 12)

GStarted May 120
"THUNDER IN THE SUM"
(Seven Arts Frod.)
(Frod.—Clarence Greene
Dir.—Russell Rouse
Susan Hayward, Jeff Chandler, Jacques
Bergerac, Blanche Yurks, Carl Esmond, Fortunio Boasnova, Janine
Grandel, Albert Carrier, Albert Villa(Started July 21)

(Gleater May 21)

"THE DEVI'S DISCIPLE"
(Hecht-Hill-Lancaster)
(For U.A.)

Prod.—Harold Hecht
Dir.—Alexander Mackendrick
Laurence Olivier, Kirk Douglas, Burt
Lancaster, Eva LeGallienne, Janet

Scott (Started July 28)

(Started July 28)

"SOME LINE IT HOT"
(Ashton-Frods-Mirisch Co.)

Prod.-Dir.—Billy Wilder.
Marilyn Monroe. Tony Curtis, Jack
Lemmon. George Raft, Pat O'Brien.
Joe E. Brown, George E. Stone, Joan
(Started Aug. 0)

"FACE OF THE FIRE"
(Mardi Gras Prods.)

For Allied Artiste)
(Shooting in Sweden)
Prods.—Albert Band, Louis Garfinkle
Dameron Mitchell, James Whitmore,
Miko Oscard, Royal Dane, Howard
Smith, Richard Erdman, Robert
Simon

Mike Oscard, Reyal Dane, Howard Smith, Richard Erdman, Robert Simon (Started Aug. 25) "A MODEL FOR MURDER" (Ludwig H. Gerber Proda.) (Shooting in London) Exce Frod.—Jack Parsons Co-Frods.—Ludwig Gerber, Robert Dun-Dit—Texty Rishon

Go-Freda.—Ludwig Gerber, Robert Dunbar
Dir.—Terry Bishop
Kleth Andes, Harel Court, Michael
Gough, Patricia Jessel, Julia Arnall
(Started Aug. 26)
"MR. PHARAOH AND THE CLEOPATRA"
(RKO Eldorade Proda).
Grod.—Bruce Newberry
Dir.—Don Weis
Gilbert Roland, Dina Merrill, Cesare
Danova, Greta Thyssen
(Started Sept. 8)
"MAKE HANDS WITH THE DEVIL"
(Glass-Seitzer Frod.)
"Schooting for UA in Bray, Ireland)
Exciter
Frod.Dir.—Michael Anderson
James Cagney, Don Murray, Dana
Wynters, Glynis Johns
(Started Sept. 8)
"CRY, TOUGH"

(Started Sept. 8)
"CRY TOUGH CHESSED
GHEL for UA RulesseD
Dir.—Paul Stanley
John Saxon, Linda Cristal, Joheph
Calleis, Harry Townes, Joe Di Santis,
Barbara Luna
(Started Sept. 5)

Roeburt Finishes Script Of 'State Dept. Murders'

of State Dept. Murders'

John Roeburt, who specializes in to and book whodunits, has completed the screenplay of "State Department Murders" (not his own story) for indie producer William Hart (National Film Studios, Washington, D.C.).

Arthur Lasker, New York attorney, is Hart's associate in the venture. Story is a Gold Medal suspense novel. It will be cast with Gotham legit and ty players.

Roeburt heads for the Coast next month to work with Milton Berle on their novel, "The Earthquake," which Random House will publish next April. Both the comedian and the publishing house plan a big ballyhoo on the book. Roeburt may also collab with Berle on the latter's memoirs.

THE FB! STORY"
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug. 11)

Starts, This Year......60

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...a ratio of

87 to]

the facts are HERE

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No Lack of Imports, But Few Rate In Advance: 'Seventh Seal' Touted

tedly is a natural for "sleepers," independent distributors head into the new season with a lot of product but comparatively few films which, in advance, look like natural contenders to hit the jackpot.

Indies generally feel that, in the light of conditions in the U.S. industry, their chances today are better than ever. At the same time, the number of imports tagged as having outstanding potential in advance of release is rated small, or at least smaller than in recent

In a way this is compensated for by some popular exploitation en-tries and the knowledge that quite a few "hits" of the past managed to sneak by the experts prior to release.

The Italians, who used to dominate the foreign film mart here after the war, have comparatively little to offer, though their "Attila" starring Anthony Quinn is expected to roll up a \$2,000,000 gross, and "Hercules" is poised for gross, and "Hercules" is poised for launching along the same exploita-tion road. The last Italo entry seen here—"Guendalina"—rated a flop, though it was well received at the Cannes film festival.

The Germans, who have broken through with "Captain von Koepenick" in a very successful N.Y. date, are coming up with "The Eighth Day of the Week" and the Venice sensation, "Rosemarie."

Venice sensation, "Rosemarie."

The French, today the top contenders, have a number of potentially strong entries, including "Mon Oncle," "Pot Bouille," "The Woman and the Puppet" (Brigitte Bardot), "In Case of Accident" (also Bardot), "Witches of Salem," "Natalie," "He Who Must Die," "Crime and Punishment," "The Lovers," "Une Vie," and "Girl from Hamburg."

Sweden has "The Seventh Seal" coming up, an effective film by Ingcoming up, an effective film by ing-mar Bergman which will open at the Paris Theatre and is in the great tradition of the Swedish cinema. It also has "Wild Straw-berries." Japan entered the winner berries." Japan entered the winner at Venice this year, and it'll be shown in the States, where Japan has made more of a mark with exploitation rather than "art" films in recent months. The exploitation rather than art films in recent months. The Czechs are sending "The Infernal Machine," a Jules Verne story said to be very well done.

to be very well done.

These are the pictures which the indies think stand a good chance in the U.S. Quite a few of these, and others, will be dubbed for wider distribution, just as Trans-Lux dubbed its "Case of Dr. Laurent" and backed it with an ambitious promotional campaign. Others will be released purely as "art" films, which still leaves a considerable potential in the expanding chain of art houses.

PLENTY OF TIME FOR SERGEANTS' IN MPLS.

Minneapolis, Sept. 16.

"No Time for Sergeants," which arrived on the local scene nine weeks ago, continued to hold forth uninterruptedly, going directly from the RKO Pan to all 10 sub-sequent houses in the earliest 28day availability slot.

day availability slot.

It will continue to remain indefinitely, too, because the later availability uptown theatres are grabbing it and they get it as soon as it's finished in the 28-day houses.

The eight-week downtown run, divided between the RKO Orphedivided between the RKO Orphe-um and the movoever RKO Pan, was one of the two longest chalked up in years by any non-reserved-seat screen attraction or picture in a large-seater here. It exceeded "Bridge on the River Kwai" by one week. However, another comedy, "Don't Go Near the Water," lasted 10 weeks downtown.

The reason "Sergeants" became available immediately for the 28-day subsequent-run makes the next day after the end of its loop run day after the end of its 100p run is that clearance here starts counting following the conclusion of the engagement at the first house played and takes no consideration of the movoever theatre.

Embassy Films Acquires Italo 'Hercules' for U.S.

Joseph E. Levine's Embassy Films. Boston states rights distrib uter, has acquired the U.S. rights to "Hercules," an Italian-made spectacular in Eastman color and anamorphic widescreen. The film, produced by Lux Films in association with Galatea Films, will be dubbed into English and is being geared for release early in 1959.

geared for release early in 1959.
Levine plans to follow the same policy he employed in the release of "Atilla." also an English-doctored Italo picture which Levine estimates will rack up \$2,000,000 in domestic grosses by February, 1959. Levine said he planned to spend \$750,000 to exploit "Hercules" and has retained Terry Turner to supervise a heavy radio, tv and newspaper campaign to accompany the saturation bookings that are planned for the film.

the saturation bookings that are planned for the film.

"Attila," released starting in April, 1958, was launched and followed up with a similar campaign under Turner's direction, with a total of \$500,000 said to have with a total of \$500,000 said to have been spent on the exploitation. The picture, handled by states rights distributors under licensing from Levine, is expected to chalk up 9,000 dates by February, 1959. In three weeks at the Woods Theatre. Chicago, recently, "Attila" is said to have scored a gross of \$80,000, with an additional \$265,000 from 45 neighborhood theatres in a seven-day saturation.

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Variety Clubs

mittee, headed by circuit operator Harry Brandt, was appointed. Serv-ing on the committee with Brandt are Ned Depinet, William German, Robert Weitman, Sid Markley, Jerry Pickman, Philip Harling, Jerry Pickman, Philip Harling, Richard F. Walsh, Robert Coyne, Alex Harrison, James Velde, Ed-ward Hyman and Gen. John Reed Kilpatrick.

Among suggestions made was one that the N. Y. Tent spread its philanthropic work among various charities instead of devoting all its activities to one group. Also suggested was the possibility of the N. Y. Variety Club's sponsoring of film world premieres in N. Y.

In addition to 'Donnell, representatives of Variety International included George Eby, International chief barker, and George Hoover, International representative.

Turn to Radio-Tv?

Albany, Sept. 16.

"Changing conditions" in the motion picture industry make it imperative that Variety Clubs tap television and radio as sources for fiew membership, International television and radio as sources for fiew membership, International Chief Barket George Eby declared last week. His statement was made at the 17th annual golf tourna-ment dinner of the Albany Tent.

ment dinner of the Albany Tent.

Eby reiterated the warning the next day at a meeting with the "crew" in the Club's new quarters—a three-story brick building, three blocks west of the Capitol. He said that one Pittsburgh station—KDKA, over which the Pittsburgh unit has conducted telethos for its charitable projects the past six years, has raised \$600,000 from them.

them.

Dramatizing the "changing conditions" which have affected the film industry here was the fact that only three men from distribution attended the Variety dinner. They were Clayton Pantages, branch manager for 20th-Fox, Howard J. Smidt, Paramount sales rep, and Ed Segal, new Warner sales rep.

Post-'48 Pix

Continued from page 1 =

Project didn't catch on either and was abandoned.

was abandoned.

"The industry is a hopeless case," commented Reade. "As a matter of fact, it's about time we all woke up to the fact that there just isn't such a thing as a film industry any more. You have the production and distribution industry, and you have the theatre industry. They're no longer interdependent. It's important that we understand this and act accordingly.

"There are lots of things done today in the business that are traditional. They were done 20 years ago, and they're being continued, but actually there's no reason for them any more. There hasn't been that kind of industry for a long time."

Reade pointed out that control of Reade pointed out that control of the tv situation was still with the exhibitor. "No man can make a good film for television. It'd be too expensive," he said. "He needs that theatre outlet. Take that away from him and he'd sit up and take notice."

notice."

The circuit op foresaw no dangers in pay-tv. "I don't care how it comes, by wire or over-the-air, I don't see how it's going to hurt us," he opined. "America is, such a huge country. People have a lot of money. In our time we've seen new competition in the form of radio and television, night baseball, records and even the pari-mutuel machines. And, somehow, there's still life in the film business and we pull in tremendous grosses."

Actor's Dream

Continued from page 5

\$1,500,000. Figure in the 10%-of-gross and it adds up to the fact that a gross of \$3,300,000 would be needed simply to break even (distribution gross must double costs in order to avoid deficit).

U.S. Customs & O'seas 'Cuties'

Federal Bureau Looking More Sharply As 'Objectionable Scenes' Rise

PENN, D.C., REOPENED BY STANLEY WARNER

Washington, Sept. 16.
The belief that an improved product out of Hollywood will lure product out of Hollywood will lure more business caused the Penn Theatre here to be reopened 10 days ago. The Stanley Warner house had been closed since May 8, 1957. "Everything we see indicates we will be getting a better product," Charles Grimes, SW district man-ager here, said. "We are optimis-tic that we can make a go of the Penn."

was shut before as a money

The opening bill for the 1.320-seat house was a double feature, "Kings Go Forth" and "Another Time, Another Place."

As previously, it will carry pictures on a 21-day subsequent run. The 40-50c admission range conforms with another theatre across the street. The Penn is six blocks the street. The Penn from the Capitol Bldg.

Universal Cutting

Continued from page 4 will also include studio-made prodwill also include studio-made prod-uct and entries purchased com-pletely from outside sources. The so-called blockbuster entries will be augmented by low-budget ex-ploitation pictures as well as a few middle-budget actioners, such as Audie Murphy in "No Name on the Bullet" and "The Wild Inno-cence."

cence."

In the past, U has been known as a company which has always had a large backlog of pictures. For example, during the past five or six years, the company always had at least 20 pictures completed at any one time ready for release during the year. When the company halted production activities a while back, it had a whole year's supply or approximately 39 pictures ready and available for release. As part of its new operation, the company will be playing it closer to the vest, with only a few months' time elapwith only a few months' time elap-sing between the completion of sing between the completion of production and the release of a picture.

"Spartacus" is an example of U's entry into the big budget field. The Howard Fast story is being made in association with Kirk Douglas' Bryna Productions at a cost of between \$3,500,000 and \$4,000,000 and \$4,000 an 000,000. Similarly, "This Earth Is Mine," being made with Vintage Productions (Henry King, Casey Robinson and Claude Heilman) is a \$3,000,000 entry. The studio's own remake of "Imitation of Life" is also a kingsized contribution.

In juxaposition to these films are such low-budgeters as "Step Down in Terror" and "Monster in the Night," which staff producer Josin Terror" and "Monster in the Night," which staff producer Jos-eph Gershonson is making for the company. At the same time, the company is picking up several hor-ror films from Hammer Produc-tions of England.

Rise in Loew's

Continued from page 3 =

sequently, subsequent income is all profit, less, of course, the costs of distribution, prints and advertis-

ing.

As for "Ben Hur," a broker close to the film industry this week noted the press attention the production already has received and observed this immediately transobserved this immediately translates itself in terms of public interest. He added he has information that the picture, which is being produced in Rome by Sam Zimbalist, is shiping well, despite the negative investment. This is now estimated at \$12,500,000.

that a gross of \$3,300,000 would be needed simply to break even (distribution gross must double costs in order to avoid deficit).

Then comes that 75% of profit. If the picture were to take in \$4,000,000 in worldwide revenue —meaning a little financial edge for the studio—the thesp would collect \$1,100,000. And this for a "annuity" values just as Par does single-picture's work.

Number of foreign films with scenes that appear objectionable to U, S. Customs has sharply increased in recent months, Irving Fishman, the U. S. Customs official concerned with film imports, said in N. Y. last week.

in N. Y. last week.

Fishman pointed out that still only about 1% of all imports were being questioned. However, he said, there are definitely more objectionable pictures being submitted. One currently stuck at the Custom House is the Polish-German co-production, "The Eighth Day of the Week."

"Every time there's a court decision easing up on censorship there is an automatic rise in that type of film being shipped in from Europe," Fishman explained. One of the primary causes of Customs action is nudity. cision

action is nudity.

There have been incidents of people clipping objectionable scenes from prints shipped in the regular way, sending these frames into the country by mail and adding them back on to the film later on. Fishman said his men kept a reasonable check on such practices via contact with the remaining censor hoards. ing censor boards.

In the excitement over local state In the excitement over local state censorship fights, the activities of U. S. Customs are often overlooked. Importers of late have complained that Customs has become much tougher.

SCHWALBERG HEADS N.Y.'S CITATION FILMS

A. W. Schwalberg, former distribution v.p. of Paramount and in the last couple of years head of his own independent company and also associated in theatrical distribution with Eliot Hyman, has become board chairman of Citation Films. This is a New York-based outfit which has taken over reissue rights to "At War With the Army," Dean Martin-Jerry Lewis comedy.

Army," Dean Martin-Jerry Lewis comedy.
"Army," was produced by Abner J. Greshler under an "outside picture" provision of the Martin-Lewis contract with Paramount and Par-aligned producer Hal Wallis. Schwalberg played a key role in obtaining the production for Par release initially.

Schwalberg also is v.p. of Bene-

Schwalberg also is v.p. of Benedict Bogeaus' Waverly Productions, which he recently joined, and will help "exploit and promote" Bogeaus' "From the Earth to the Moon" and "Enchanted Island" through the facilities of Citation, according to the latter company.

Murray Kaplan, president and general sales manager of Citation, has been associated with Schwalberg for a number of years.

Other Relightings

Schenectady, N.Y., Sept. 16.
The Colony, one of two independent Schenectady theatres still in operation, reopened on Sept. 5, under the management of Nicholas Palotta, after a summer closedown

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Music composed
and conducted by

Dimitri Tiomkin CL 1183

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WINDJAMMER

S. Harry Mother Co. . - Franche Tour Esc. Population of Health in South that Paper and the Case . At the Constraint Symphony Streeter A bitter fight for the control of boxing telecasts has broken out between the advocates of home-tv and theatre closed-circuiting. Strangely, however, the nation's theatres and the networks are on the sidelines as the battle is being waged between the International Boxing Club and Irving Kahn's TelePrompter Corp. Nate Hallern's Theatre Network Television, although a proponent of closed-circuiting of certain fights, tends to side with the telecasting policy of the IBC.

What the feud amounts to, in

to side with the telecasting policy of the IBC.

What the feud amounts to, in short, is a basic difference in the philosophy in the telecasting of boxing matches. The IBC and Halpern believe that closed-circuit should only be employed for topnotch national attractions which already have a pre-sold audience. They therefore advocate the occasional use of theatre closed-circuit only for the important fights which, they feel, will assure a profitable turnout for theatres. The general rum of fights, they maintain, should be confined to home television. The latter aspect is particularly important to the IBC since it has agreements with the networks to provide two boxing attractions each week.

Kahn Wants 'Em All Kahn, on the other hand, is op-

Kahn Wants 'Em Ali
Kahn, on the other hand, is opposed to the occasional use of closed-circuit. He believes that many fights, although lacking immediate national interest, can be built into b.o. attractions at theatres with the proper promotion. If it's not popular enough for closed-circuit telecasting on a national basis, he feels it can be put on successfully on a regional network. In pitching his theory, Kahn points to the promotional build-up his company gave the recent heavyweight championship fight between Floyd Patterson and Roy Harris. Although many exhibitors lost money on the attraction, they are said to feel that the result would have been worse if Kahn hadn't mac'e an all-out effort to build up the event. In addition, exhibitors felt that it was imnortant for them to book the fight, if only to keep it off home-tv and to maintain the continuity of the pionship fights.

The IEC looks on Kahn as a competitor in the promotion of fights because it believes that he was the actual promoter of the Patterson-Harris fight. William P. Rosensohn, former TelePrompter v.p., resigned from the company and was the promoter of record of the bout in Los Angeles. At any rate, the IBC believes that the \$210,000 put up by Kahn for the promotion possible.

In addition, Kahn has admitted that he is dickering for other fights. He is believed to have, as a result of his association with Cus D'Amado, Patterson's manager, the rights to Patterson's next bout which Emil Lence, an independent promoter, will stage in Madison Square Garden, N.Y., in November. Kahn attempted to arrange a regional network in Florida recent for the Kid Hogan Bassey-Willie Pep featherweight match, but theatremen in the area reportedly expressed no interest in the bout, causing Kahn to abandon his

bout, causing Kahn to abandon his plan.

Prior to Kahn's entry in the closed-circuit field, Halpern's TNT, working with the IBC, dominated the field in the closed-circuiting of fights, handling 15 of the 17 bouts which went to theatres. Kahn, a former 20th-Fox pressagent who pione ered the typrompting field, boldly stepped in, however, by offering Sugar Ray Robinson more money (after a deal supposedly had been set with TNT) when the later was scheduled to meet Carmen Basilio for the middleweight championship.

Kahn's entry caused quite a stir and Robinson threatened to walk out unless the closed-tw rights were turned over to TelePrompter. A compromise, however, was arranged and TelePrompter received token, repersentation, in the relation of the Fund for the Republic's "Report on Blacklisting" which cited Miss Grant as an example of persons "associated with the left wing" used by "Dangee"."

prior negotiations.

Robinson-Kahn Question
However, all efforts are now
being made by the IBC and TNT
to dispel the impression, that
Robinson is committed to Kahn
for his future bouts. At a press
conference recently—attended by
Robinson and Truman Gibson—
president of the IBC, it was announced that the IBC had received
an "interesting" proposal for the
closed-circuit rights to Robinson's
next fight from TNT. The middleweight champ also sald he had no
obligations or commitments with weight champ also said he had no obligations or commitments with anyone at this point for the closed-circuit ty rights.

Press clippings of the Robinson-Gibson announcement were sent

Press clippings of the Robinson-Gibson announcement were sent to exhibitors by TNT with an accompanying letter in which Halpern said that his company "will continue to adhere to its policy of bringing you the topnotch national attractions. We are in the closed-circuit business, not the fight promotion business, and our interests, therefore, coincide with yours. We will continue to bring you those fights which will assure a profitable turnout for your theatre."

Kahn, meanwhile, is reported to be making preparations for the closed-circuiting of heavyweight champ Floyd Patterson's next fight. The feud between Patterson's manager and the IBC leaves the field open for TelePrompter to obtain other than IBC bouts, although Kahn has stated that he will bid for fights promoted by the IBC. Similarly, Halpern feels that the way is open to him to bid for Patterson fights since D'Amado has stated that he has specific commitments with no one.

Low-Rudgeters Trigger New Talent: Goldwyn Jr.

Hew laient volumyn Ji.

In seeking out new, young talent, look to the low-budget field of features such as the so-called exploitation product. This is the theory of producer Samuel Goldwyn Jr., who's a young talent himself.

He's now at work casting "The Young Lovers," a Julian Halevy novel for which James Landis (from the "exploitation" area) has been given the scripting assignment.

ment.
Goldwyn figures there's "more imagination and vitality" in some of the less expensive pictures than in many of the larger ones which "are made in the first place only because the tax situation is right."

Plead Fifth

Continued from page 2 :

her testimony in the cast of the Broadway show, "Hole in the Head." She said she had also appeared on the Broadway stage in "Lo and Behold," "Arms and the Man" and "Detective Story," as well as a number of tv dramatic productions.

Solomon invoked the Fifth when asked if he had been a writer for NBC-TV's "Wide, Wide World." The committee said he had—under the name of Salaman. But Solomon said he was without a job at the time of his appearance.

The committee described him in a statement to the press as one of 23 ex-Hollywood figures suing film producing companies for more than \$50,000,000 on the ground they had been blacklisted.

Solomon said he was not a Communist at the time he testified. But he plead the Fifth when asked if he had been one a week or a month earlier—or last year or anytime.

The committee, in its announce

Court Nixes L.A. Board's 'House for Homos' Ran

Los Angeles, Sept. 16.
U. S. District Court of Appeals has reversed the 1957 refusal by L.A. County Board of Supervisors to issue a license to Charles H. to issue a license to Charles H. Tarbox, owner of Carmel Theatre, to further operate house, Tarbox' petition was nixed by board on strength of sheriff's office claiming theatre constituted a public menace and was patronized widely by homosexuals.

by homosexuals.

In ruling that board should issue a new license, court stated there was no evidence against character of owner, or he had knowingly permitted homos in theatre. Further, court held, Tarbox did everything he could to prevent any unlawful acts from taking place in theatre.

"The acts committed inside the theatre were seemingly beyond the control of the police or the petitioner," court ruled.

See Roadblocks In Path of Fox's Frisco Pay-TV

San Francisco, Sept. 16.
Despite a spate of forecasts that tollvision will start in Frisco next spring, city officials here are dublous spring, dubious.

None will be quoted but all point out that the Pacific Telephone & Telegraph Co., key factor in Matty Fox's dream for Skiatron, seems to be much more conservative about the possibilities than Horace Stoneham, president of the Frisco Giants.

The PT&T says it is considering a request from Skiatron to make engineering studies for a closed-circuit system, but that no decision on the request has been made and no steps taken toward starting the studies.

on the request has been made and no steps taken toward starting the studies.

Fox was in Frisco less than a month ago and at that time presumably mapped out his plans with the phone company. At that time, too, he was described as "gun-shy" of the press and ducked all comment. Stoneham flatly predicted to a Giants stockholders meeting in Jersev City last week that Skiatron will go into operation next spring. But this forecast was met with bland skepticism in the Frisco press, which has heard such predictions before.

Fox was quoted last spring as saying he "hoped to operate without a franchise," but Frisco officials are doubtful that he can, even if he works out a deal with the phone company. They point out that the phone company is a stateregulated public utility and that, if the city doesn't have the power to grant a franchise, the state probably would.

The phone company says it is asking Skiatron to pay the costs of engineering studies before it undertakes them. PT&T also wants approval from the State Public Utilities Commission before starting engineering studies.

In the light of crystallized sentiment against toll-tv both in Northern and Southern California, it's difficult to see how the phone company could even start its surveys for some months, much less get Skiatron set up to begin programming by next April.

AIP SETS UP O'SEAS AND NEW YORK WINGS

Hollywood, Sept. 16.
American International Pictures, which previously has used facilities of other companies for overseas distribution, has established its own foreign department and will shortly set up a branch in New York.

Amusement Stock Quotations

Week Ended Tuesday (16)

N. Y. Stock Exchange

100					ung c		
195		4 977 - 1	1- 77 1				Net
High	Low	Week	TA AO	. Weekly		Tues.	Change
		in	100s	High	Low	Close	for wk.
201/8	14	ABC Vending	51	20	191/2	193/4	— ½
			57	195%			
201/2	13	Am Br-Par Th			191/8	19	- 1/4
363/8	$24\frac{1}{2}$	CBS "A"		35%	335⁄8	341/8	- 1/2
351/8	241/8	CBS "B"	46	337/8	33 .	335%	- 7/8
201/4	121/2	Col Pix	45	19	181/2	19	_
161/4	137/8	Decca	176	161/2	155%	153/4	+ 1/8
				.363/4	351/4	363/8	+37/8
36¾	14	Disney					
131	971/8	Eastman Kdk		130	$125\frac{1}{2}$	1281/4	+71/2
51/2	334	EMI	88	5%	51/4	51/4	1/8
77/8	634	List Ind.	71	81/8	734	73/4	1/8
191/2	127/8	Loew's	502	21	201/8	205%	+11/8
		Nat. Thea	240	91/8	87/8	9	+ 14
97/8	73/8					421/2	
435%	305/8	Paramount		427/8	421/8		+ 1/2
$19\frac{1}{2}$	123/8	Philco	293	22	211/8	213/4	+21/8
691/4	431/2	Polaroid	129	691/4	661/4	663/4	+ 1/4
361/2	301/4	RCA	569	395/8	37	39	+4
			70	73/8	67/8	7	+ 1/4
71/8	5	Republic			1258	13	+ 1/4
$13\frac{1}{8}$	91/2	Rep., pfd	6	13			+4
18	141/2	Stanley War .	59	167/8	161/8	1634	+ 14
26	20	Storer	24	2578	2514	253/4	+ 78
3434	213/4	20th-Fox	138	331/4	325/8	- 33	+1
	151/4	United Artists	93	2358	231/4	231/4 -	+ 5 ₈
2438				20	1938	1934	+ 34
225/8	19	Univ. Pix	15.				1 14
71	581/2	Univ. pfd	*50	60	5912	60	+ 12
211/4	167/8	Warner, Bros.	29	2234	22	23	+178
971/8	671/2	Zenith	289	1141/4	10278	1151/2	+912
.0178	01/2						
		4 maria	m Ste	ock Excl	hange		
		America			• • • • • • • • • • • • • • • • • • • •		
45/8	27/8	Allied Artists	65	43%	4	43/8	
1034	73/8	All'd Art., pfd.		93%	83/4	938	- 38
		Assoc. Artists		11	10%	11	+ 38
10%	83/8	ASSOC. Artists	919		358	37/8	- 1/8
55%	3	DuMont Lab	196	37/8			78 1/8
41/2	21/2	Guild Films .	302	41/8	4	31/8	
934	558	Nat'l Telefilm	154	81/2	83/8	81/2	- 1/4
7	358	Skiatron		67/8	61/4	61/2	+ 14
		Technicolor .		63/4	61/4	61/4	+118
57/8	31/2			75%	71/8	71/4	+ 58
87/8	61/4	Tele Indus	27				
61/4	31/2	Trans-Lux	33	71/4	71/8	7.	+ 78
		Over-the	Com	ter Sec	urities		
		Over-time	-00101		Bid	Ask	
							• /
Ampe	x			• • • • • • •	411/2	44	— <u>1</u> 4
Ches	neake	Industries			21/2	23/4	+ 1/8
	ama I	Prod			21/2	27/8	+ 14
					13/8	134	
Magn	a The	The standing	• • • • •	• • • • • • • •		97/8	5á
Metro	politar	Broadcasting	• • • • • •	• • • • • • • • • • • • • • • • • • • •			
Offici	al Filn	18			. 1	11/4	+ 18
Telep	rompte	F			7	77/8	+ 1/4
T) A	Theat	res			53/4	63/8	
U. A.	2 11040						
# A -4	- 1 170	luma					
₹ ACU	ual Vo	iané.					

(Quotations furnished by Dreyfus & Co.)

Bert Gordon's Fancy Dan 'Fantasies'; Make 'Em For 429G and Net \$1,071,000

429G and Net \$1,071,000

Hollywood, Sept. 16.
Exploitation pix needn't be horror pix, their value is in fantasy and they can be made well enough to be a regular staple of the film industry, according to Bert I. Gordon, who has made seven in the past four years.
Gordon, now winding a four-ple pact with American International Pictures, said that his first four "fantasy" pix—he dislikes the term "horror"—were made for a total of \$429,500 and netted \$1,071.000.

"Anyway you look at it," he commented, "that's healthy for the industry as a whole."

Gordon disagrees with those who issue a blanket condemnation of all exploitation pix. "We use pathos, love, tenderness and imagination," he said. "Horror is the least important element and in most cases—in our pictures at least—an element entirely lacking."

Special effects are the backbone of his pix, Gordon said, "and with special effects you can make a \$150,000 picture look like \$600,000."

Gordon said his first pic, "King Dinosaur," was made for "less than

\$150,000 picture look like \$600,000."
Gordon said his first pic, "King Dinosaur." was made for "less than \$50,000" and netted \$55,000 for Robert Lippert, who bought it. He said his second, "The Cyclops," for RKO-Allied Artists, cost \$71,500 and netted \$68,000, while his third, "The End or the Beginning." for AB-PT, cost \$170,000 and netted \$290,000, while his fourth, for AIP, "The Amazing Colossal Man," cost \$138,000 and netted \$658,000.

On the basis of comparison in similar situations, Gordon predicted that his latest two for AIP, the duo "The Fantastic Puppet People" and "The Revenge of the Colossal Beast," made for a total of less than \$300,000, will do better than any of the previous pix. He is now editing "The Spider," last on his AIP deal, which cost \$146,000.

Far from being a bad influence, said Gordon his ny have been

own toreign department and with shortly set up a branch in New York.

New arm will be headquartered in Hollywood, where firm already maintains its main base, with prexy James H. Nicholson to head operations. Ben Rose has been appointed Eastern Hemisphere division manager, based in London.

Deal now in force will be continued. Low's International is now releasing "I Was a Teenage Frankenstein" in Europe, Paramount is handling South American release of many AIP Hittins" in the province of the Parent-Teachers Association.

L.A. Anti-Toll Org Vs. Giant Pay-Ball

Hollywood, Sept. 16.

The California Public Utilities Commission has been asked by the Los Angeles Citizens Committee Against Pay-TV that, should Pacific Telephone & Telegraph apply to furnish service to Skiatron for tollcasting of the Frisco Giants baseball games in 1959, no action be taken pending the next session of Congress.

Committee, which has been fighting the granting of any tv licenses and franchises, claims that the Commission has no legal power to grant to an unregulated private entertainment corporation the right to use streets and other properties, through the facilities of a regulated public utility such as PT&T. It's pointed out that because approximately one-half of the proposed telecasting of Giants' games would cross state lines from program origin, such telecasts in home for a fee over a wire setup constituted interstate commerce, and therefore within the exclusive domain of Congress.

'Kwai' Driving 'Em In

Albany, Sept. 16.

The surprise of the drive-in season for the Albany exchange district has been the potent business of "The Bridge on the River Kwai."
Larger ozoners playing the Columbia Academy Award picture—at 90c—report it has been the biggest grosser on record for them.

Engagements of a week — in a few spots, longer—have been common.

mon.

Alan V. Iselin brought the film

Alan V. Iselin brought the film back to the Turnpike (outside Albany) recently for a repeat engagement—this time, at a 70c tap.
The picture has drawn new patrons to under-skles. Believed to be an unusual proof of this at the Sunset Drive-in, Kingston, was the number of speakers "taken away" in a week, apparently by accident. These customers presumably were unfamiliar with the drive-in setup.

THEY'RE OFF TO THE RACES

'They Said We Were Crazy'

When CBS-TV negotiated for a two-hour presentation of "Won-derful Town" as one of the major specials for the new fall season, and actually committed itself to a \$500,000 production budget without so much as a sponsor in sight, there was considerable con-

without so much as a spousor in signt, there was considerable construction around the network.

But this week CBS wrapped up its third and final sponsor for the special, recouping the total investment. Picking up an hour of the tab will be Westclox. Carlings Beer is taking another half-hour. Remaining 30 minutes will be sponsored by Procter & Gamble on behalf of Lilt, representing P & G's initial excursion into

ble on benair of Line, representing a continuous september and the spec arena.

"Wonderful Town," starring Rosalind Russell, will be presented the last Sunday night in November in the 9 to 11 period. Three-way sponsor ride gives the network an SRO status on its fall-winter roster of specials, including Du Pont, Sheaffer Pen, Monsanto and Philco sponsorships.

CBS-TV Hits the Sante Fe Trail

Junket-Pageant for Coast Newsmen to Bally Network's Westerns; Dozier as Marshal

Hollywood, Sept. 16.

Hollywood, Sept. 16.
One of the biggest promotional splashes in television annals is being pieced together by CBS-TV and the state of Kansas in the form of a three-day "Return to the Santa Fe Trail" junket-pageant which will ballyhoo five of the network's westerns. The junket, set for Sept. 26-28 and involving some 65 Coast newsmen, will be centered in Dodge City and Ft. Larned and will employ some 10,000 costumed Kansians in a series of shows, parades, cattle auctions, mock attacks and other civic and military cere

rades, cattle auctions, mock attacks and other civic and military ceremony and hoopla.

CBS-TV will charter a plane and foot the hotel bills, but the state of Kansas is playing host and supplying all the shows and ceremony. Web figures that the pageantry, if staged with professionals, would bring the cost of the affair up to around \$250,000.

Shows and stars involved are

to around \$250,000.

Shows and stars involved are "Zane Grey Theatre," Dick Powell, Barbara Stanwyck, June Allyson; "Gunsmoke," Jim Arness, Amanda Blake, Dennis Weaver, Milburn Stone; "Trackdown," Robert Culp; "Wanted—Dead or Alive," Steve McQueen; and "The Texan," Rory Calhoun and Chill Wills. All the stars will be honored in some fashion; Arness will be made an honorary marshal of Dodge and Stone an honorary member of the Dodge Medical Assn; other stars will be made honorary members of Boot Hill.

Junket will kick off with arrival

will be made nonorary members of Boot Hill.

Junket will kick off with arrival in Dodge on Sept. 26, with reception by Gov. George Docking and the mayor of Dodge, then a tour of the city, a Spanish Fiesta, western show at the Longbranch saloon, ceremonies at Dodge City Auditorium, cattle auctions at the Livestock Sales Pavilion and house parties throughout the city. Following day, party leaves for Ft. Larned, and en route switches to an 1890 Santa Fe train, on which the party's attacked by Indians (en-Santa Fe train, on which the party's attacked by Indians (en-acted by the Larned Saddle Club)

(Continued on page 54)

Station 'Liable' **Goes To Summit**

Washington, Sept. 16.
The Justice Department has moved into the old question of whether a broadcasting station is liable for defamatory statements made by political candidates on the air by asking the U.S. Supreme Court to settle it once and for all.

for all.

Acting as a "friend of the court,"
U.S. Solicitor General J. Lee Rankin urged the highest tribunal to
review the North Dakota Supreme
Court's decision in the WDAY
case. In it, the state court held
a station can't censor a candidate's speech and, therefore, is
not responsible for any libelous
statements he may make. Other
courts have held differently.

Rankin asked a indicial summit.

Rankin asked a judicial summit ruling to "dispel the uncertain-

TV on Agony Kick

TV on Agony Kick

Hollywood, Sept. 16.
Agony columnists, who dole
out advice to the troubled,
may find themselves in the
midst of a shaping tv cycle.
Two deals are reported in negotiation for Abigail Van
Buren, who syndicates a lovelorn pillar under the heading
of "Dear Abby."

NBC-TV is said to be interested in a daytime strip for
the "counselor" and Henry
Jaffe has ideas for an ABC-TV
strip. Upcoming on KCOP is
Mae West to soothe the agonies
of distraught romancers and
currently Marlene Dietrich
does a similar stint on NBC's
radio network.

radio network.

Newspapers have long held that "lovelorn" columns are effective as circulation boost-

Union Carbide's 'Omni' Pullout A Sunday Poser

Pullout of Union Carbide from "Omnibus" sponsorship this season poses something of a money crisis for NBC-TV. When the netcrisis for NBC-TV. When the network talked producer packager Robert Saudek into trimming the erstwhile 90-minute entry to an hour over a 15-week period, it was on the basis that both Union Carbide and Aluminium of Canada would share the tab, as per last season.

season.

But with Aluminium as the lone client. NBC finds itself committed to a 15-week season with only six of the hours sponsored. On a time and program basis, the remaining nine shows represent an approximate \$2,000,000 blow.

approximate \$2,000,000 blow.

Last season, too, NBC enjoyed the benefits of a General Motors alternate-week ride with "Wide Wide World," which will also be missing from this year's sked. NBC is slotting the low-budgeted unsponsored "Outlook" series to alternate with "Omni."

Present predicament finds NBC TV riding with Aluminium as its lone sponsor in the pre-6 p.m. afternoon periods.

'21' IN TROUBLE IN AUSTRIA, TOO

Vienna, Sept. 16.
Austria has followed suit in alleged quiz scandals. Seemingly proud of this fact a local morning newspaper charges openly a "quiz-ling" system of the state-operated television.

SUNDAY NIGHT

By GEORGE ROSEN

Next Sunday (21) they'll be off to the races, with the Ed Sullivan and Steve Allen competing enand Steve Allen competing entries (both devoting their hour showcases to previewing the respective web's best) officially kicking off the new season. It'll be a no-holds-barred race for '58-'59 supremacy, with CBS bossman Bill Paley on the one hand and the Bob Sarnoff-Bob Kintner NBC team on the other handpicking the talent and specialties for the two premieres.

premieres.

The networks are counting heavily on next Sunday night's 8 to 9 audience pull as a start-of-the-season harbinger of viewing habit. It's a rating that will be watched closely by the trade, not only in terms of the continuing Sullivan vs. Allen competition, but in determining whether American viewers prefer to preview "the best of NBC" or "the best of CBS."

Both networks will be training

NBC" or "the best of CBS."

Both networks will be training their heaviest promotion-advertising artillery on the two displays in getting the new season off the ground. There's a lot at stake for both networks. For CBS it's a determination to recapture lost ground after a season which saw NBC move into a strong competitive position. For NBC it's a case of holding on to the major strides made by prexy Bob Kintner during the '57.'58 semester.

As the new season gets into

As the new season gets into swing, here are the major pivotal night-by-night spots that will bear watching in terms of influencing audience shifts:

audience shifts:
Sunday 9 to 10: The big question here is whether Dinah Shore can hold her own. There are two factors: loss of Bob Banner as producer (he's gone to CBS) and at last season's end she had gone into a rating decline with CBS' "GE Theatre" and Hitchcock's series getting much the best of it.

getting much the best of it.
What NBC-TV's "Morthwest Passage" does to ABC-TV's "Maverick," if anything, bears watching, First time out this past Sunday, "Passage" could do no better than a 10.4 against a "Maverick" rerun (16.4) and 12.0 for CBS' "Bachelor Father" Father.'

Father." A

Monday: CBS is banking on
the back-to-back Danny Thomas
and Ann Sothern shows to recapand Ann Sothern shows to recap-ture Monday night supremacy, but Thomas is up against a still un-known quantity—NBC's "Pete Gunn for Hire." If he surmounts that, CBS is even confident that out of Monday could come a Top 10 threesome, counting on "Desilu Playhouse" as the other one.

Tuesday: Big question here is whether the Garry Moore 10 to 11 CBS show will justify the \$100,000 weekly budget. It has a big job to do since the competing "Californians" has built up an audience

audience..

Wednesday: On two counts this is an interesting night. First of all, there's the Milton Berle comeback on NBC and what he will do against CBS' "The Millionaire" and ABC's new "Donna Reed Show." Then there's the question of how Lawrence Welk (ABC) fares against "Wagon Train" (NBC).

Train" (NBC).

Thursday: It's 8 to 8:30 they'll be watching: namely what "December Bride" in its switchover from Mondays can do vs. ABC's solidly entrenched "Zorro" and the new NBC Ed Wynn show.

Friday: It all comes down to how CBS'-"Trackdown" and Jackie Gleason segments will fare against ABC's "Disneyland" and what, if anything, NBC's "Ellery Queen" can do as the competition.

Saturday: Two areas bear

can do as the competition.

Saturday: Two areas bear watching, As the past season closed out "Perry Mason" shot lady gave the answers "too quickly and without any signs of nervousness. This lady has a husband and this husband has business connections with the quizmaster."

The Austrian tv system has denied all charges.

Can do as the competition.

Saturday: Two areas bear watching, As the past season closed out "Perry Mason" shot one continue into a decline? Then New Theorem Shows 10:30 "Have there's the 9:30 to 10:30 "Have there's the 9:30 to 10:30 "Have there's the 10:30 "H

OFFICIAL KICKOFF Quizzes, Critics & Programming: Cowan's Credo for TY Industry In 1st Major Talk as CBS Prexy

ABC-TV: 'Hey, Look'
The ABC-TV WednesdayFriday strategy, if initial ratings are any indication, is not
only paying off for the "Disney Presents" display, as wirness last Friday's ratings, but
the insertion of the Lawrence
Welk-Plymouth show on Wed.
has translated itself into a
happy. Trendex payoff vs.
NBC's "Wagon Train."
For the 7:30 to 8 stretch,
Welk last week registered a
14.9 against "Wagon Train's'
14.3. Previous week, with Disney still in the Wed. slot, "Wagon Train" doubled the rating
—12.7 against 6.0.

Disney Repeats Wallop 'Em All In Shift to Fri.

Hollywood, Sept. 16.

Hollywood, Sept. 16.

ABC-TV has taken the unusual step of kicking off the season's new "Walt Disney Presents" stanza with three of his "Disneyland" repeats, the "Davy Crockeft" trilogy. Opener aired last Friday and the first of the new "Disney Presents" shows won't hit the air until Oct. 3. Even so the switchover from Wed, resulted in Disney walloping the opposition, knocking off such the opposition, knocking off such competitive fare as "Trackdown," "Jefferson Drum," "Destiny and even the Shirley Temple special.

even the Shirley Temple special.

Reason for the repeats is the fact
that Disney Sutdios couldn't get
its new product ready in time for
the seasonal kickoff on Friday (12),
yet the web had to get "Disney
Presents" (complete with new
title) into its new Friday night slot
and was committed to start of the
new sponsorship cycle at that time.

Macanabila, Disney was still in. Meanwhile, Disney was still involved in production on the first of the new shows, "The Nine Lives of Elfego Baca."

of Elfego Baca."

Deadline failure doesn't imply any production crisis at Disney, which operates differently from other producers in the telefilm field. Disney customarily has elements of all his 26 hour shows in work at the same time, instead of filming a complete segment at a time before moving on to the next show. Hence, by the Oct. 3 new product kickoffer, he'll have a flock of shows in the can.

PRISCILLA LANE'S TV SHOW IN HUB

Boston, Sept. 16.
Priscilla Lane, former film star, and for the past decade living with her husband and four children in a small town a few miles north of Boston, has inked with WBZ-TV to hostess a new show to preem Monday (22).

It will be called "The Priscilla Lane Show" and she will interview show biz celebs coming into Hub, reminisce about her film making days, and intro serialized films to be presented on her show.

Last year, a deal WBZ-TV set up with Bette Davis to host a tv show and intro her old films on the Hub station fell through.

Pittsburgh, Sept. 16.
Louis G. Cowan, president of CBS-TV, spoke before the Pittsburgh Advertising Club here today (Tues.) in his first major address since assuming stewardship of the network. It was a thought-ful, realistic and virtually all-en-compassing appraisal of tv at its 10-year mark in its manifold re-sponsibilities to the American

compassing appraisal of ty at its ilo-year mark in its manifold responsibilities: to the American public.

Cowan's detailed exploration into all areas-of the "our fish-bowl life" touched on current controversy, such as the quiz show scandal; attacks from within and out the industry; the functions and problems relating to programming, news and public affairs; responsibility from management in facing up to the industry's everincreasing problems. All aspects of "this staggering, powerful instrument" were touched upon.

On the question of quiz shows: "I think it should be made abundantly clear that no program should be on the air — quiz or otherwise—that does not meet the standards of honesty and fairness. No responsible person or organization can or does act on accusation alone. In the instance of the quiz shows, these properties usually are owned by a network. Since these programs represent property values that may well be worth hundreds of thousands or millions of dollars to other people, we are obliged to act in utter fairness to their rights.

"When, however, in our opinion there is sufficient evidence supporting such accusations, we have taken, and will continue to take, action to remove such programs from the air promptly. There can be no compromise."

On critics of television: "There are occasions when critics or reporters of the television scene unthinkingly can destroy the people on whom they sit in judgment. And there are those who enjoy watching these executions just as much as the knitting-needle crowds who gathered to watch the guillotines at the time of the French Revolution. This is not a very healthy appeal. Fortunately, not many writers pander to this aspect of our society.

"While there frequently seems (Continued on page 58)

(Continued on page 58)

RCA's Coin For 'Passage' 'Queen'

RCA coin is helping NBC get off the hook on two expensive—and until now—unsponsored program items. The bankroller bought alternate weeks (the full hours) of "Further Adventures of Ellery Queen" and further inked a contract for alternate week half-hours of "Northwest Passage." "Passage," a film stanza on Sundays, began last week (14). "Queen," a live production from Hollywood by Albert McCleery, begins on Sept. 26, the same day RCA starts its sponsorship. As an aside, McCleery has already bought six scripts for the mystery series, two from Gore Vidal.

BEECHNUT ON PROWL FOR ANOTHER SHOW

Young & Rubicam, agency for Beechnut, is currently on the prowl for another half-hour network to show on behalf of the Peppermint Gum Division.

Beechnut has the agency executives scouting for a program following the sales returns of Dick Clark. Show is expected to be selected within the next two weeks.

Mon. Morning Quarterbacking Moved Right Up to Game Time as L.A. Rams **Show How Ampex Can Win Games**

Los Angeles, Sept. 16.
Three assistant coaches and the general manager of the Los Angeles Rams sat beside a monitor up in the coaches' booth in the press box of the Coliseum Friday right (12). Pacida them was a press box of the Coliseum Friday night (12). Beside them was a technician, and down below, just outside the stadium, was a moving van and a KNXT mobile unit to which the monitor was wired. Insides the Rams' dressing room was another monitor and a largescreen projection unit. Trained on the field were two wide-angle television cameras.

This was no ordinary television

sion cameras.

This was no ordinary television setup. Instead, it was an experiment—and a highly successful one—that may produce as much controversy in the football world as the invention of forward pass. It was the first use of the Instantaneous playback feature of videotape as a coaching aid, and in the words of general manager Pete Rozell, was a contributory factor to the team's 40-38 victory over the San Francisco '49ers.

Lined up in the coaches' booth

Francisco '49ers.

Lined up in the coaches' booth were Jack Faulkner and Bill Swiacki, all with headsets connected to coaching staff on the field. Next to them was Ampex technician Bob Day, with communications to the moving van in which an Ampex Videotape Recorder was in operation. Under a prearranged sys'em, only scrimmage play was to be recorded, and rather than continuous operation, the VTR was to a play at a time, each play numbered in sequence.

As the teams came out of a

numbered in sequence.

As the teams came out of a huddle, Day would call down, "Tape 5." or whatever the number. Technicians in truck would lay in a 20-cycle audio beep to signify the start of each play, and would mark the number on the tape itself with a heavy crayon. Meanwhile, up in the booth, Faulkner was likewise recording the number of each play, and in the heat of action, jotting down the numbers of plays he wanted to see in the next time out, sometimes asking for a replay immediately.

times asking for a replay immediately.

Day would call down, "Play back No. 23," and if the action were currently or No. 26, technician would rewind three beep tones, check the number and roll the day. Faulkner, pencil in hand, would follow the action on the monitor, sometimes even following one man with the point of his pencil. Occasionally, he'd ask for the same play again. A couple of times, same play was run off three or four times. Then Faulkner, having spotted the trouble, would call down to the bench with his analysis. More often, analyzing the '49er defense, he'd call down plays to be used.

Out; of 64 plays in the first half and 80 in the second, he double and triple-checked on 10 plays in each half. Then, at half-time, coaches and technicians scurried down to the dressingroom ahead (Continued on page 58)

(Continued on page 58)

CBS-TV Grabs Off **Lotsa Sports Coin**

Sked got a bankroller boost from Reynolds Tobacco and Carter Products this week. The two have

sked got a bankroller boost from Reynolds Töbacco and Carter Products this week. The two have co-signed for the networks Gator and Orange Bowl games, though CBS is still on the lookout for sponsors for the Holiday and Cotton bowl telecasts.

Web's pro football coverage hit a virtual SRO, with over a dozen different clients pacting for the games on regional hookups. All 12 pro clubs are covered in the 60-game lineup. Regional bankrollers are Marlboro, P. Ballantine, American Oil, Falstaff, Pan American Oil, Duquesne Beer, Goebel Brewing. Speedway Petroleum, Carlings Beer, Standard Oil of Ohio, Standard Oil of Indiana, American Petroleum and Hamm rewing.

Paar's Coin Intake

NBC definitely isn't going to be happy to lose Jack Paar.
Last week alone Paars' "Tonight" grabbed off \$1,800,000 in two renewals.

Money is accounted for by the continuation of Bristol-Myers and Polaroid. Bristol-Myers calls for almost 200 particularly in the control of the product of the particular of the product of the product of the product of the product of the product of the particular of the product o

ticipations spread across the fourth quarter of 1958 and next year. Polaroid picks up 40 participations as of Janu-

1st Coast-to-Coast **College Study For Credit on NBC-TV**

a national hookup begins on NBC Oct. 6. The web, working with over 300 colleges and universities, has cleared the 6:30 to 7 a.m. daily slot for the course in "Atomic Age Physics."

Physics."
Stanza, preceding NBC's "Today"
commercial telecast, will go Monday through Friday under the title
"Continental Classroom." NBC figures the national stanza will enable
some 15,000 highschool science
teachers to earn college credit.
Show is being produced in collaboration with the American Assn. of
Colleges for Teacher Credit and
the Ford Foundation's Fund for the
Advancement of Education.
First science course will continue

Advancement of Education.

First science course will continue
through June 5. Dr. Harvey E.
White, U. of California physics
professor will be the main on-theair teacher, with guest scientists
participating from time to time.

AACTE recommended that a min-

AACTE recommended that a minimum of three hours of credit be given each semester. However, amount of credit is to be determined by the local institution participating in the program. First course is basically for teachers.

Telecasts of the cross-the-boarder will be taped in NBC's Gotham studios, under the overall supervision of Edward Stanley, web's director of public affairs. Dorothy Culbertson will produce and Martin Einhorn direct.

SID CAESAR'S NOT THRU WITH BRITAIN

London, Sept. 16.

"British tv still has several lush years ahead" was Sid Caesar's summing-up before he returned to New York. Despite a mixed reception for his series on the state skein he aims to return to Britain for further tv work in what he calls "the second biggest television market in the world" and one which, he is confident, "is still well below saturation."

Caesar admits that his relation-ship with the BBC was occasionally strained. He was often exasperated by its refusal to take short cuts in production and also by its old-fashioned camera work.

WDSU's Editorials

New Orleans, Sept. 16.
Robert D. Swezey, exec veepee
and general manager of WDSU
Broadcasting Corp., New Orleans,
states that effective this week both
WDSU-TV and radio would inaugurate editorial broadcasts.

The move, according to Swezey, was prompted by the demise of the New Orleans Item as of Sept. 15, leaving the city with only one

rewspaper.

Television editorials have been scheduled at 11:10 p.m. Monday through Friday, with the radio broac axis pencilled in between 8-8:30 a.m. and 11-11:30 p.m. "

NBC Sublets to Rival

Hollywood, Sept. 16.
For the first time NBC has rented studio space for a competitive network show at its Burbank plant. Both the Bing Crosby shows for Oldsmobile will emanate from the valley studio for airing over ABC-TV.
Previously NBC sub-rented El Capitan theatre to ABC and a studio at Sunset and Vine to Don Fedderson for "Do You Trust Your Wife."

ABC-TV Finalizes Its Daytime Sked

After working weeks on a day-time program schedule, ABC-TV has finally locked one up. The finalization of plans for three-and-a-half hours a day of new program-ming leaves the network less than a month to iron out the kinks in at least four of the six stanzas on the agenda. Weekly production budg-et on the six shows is roughly \$150,000.

et on the SIX SHOPE \$150,000. Gerry Chester, ABC daytime programming veepee, settled the lineup on Monday (15). Until then, two programs, Liberace and Peter Lind Hayes, were the only pro-grams set for "Operation Day-

two programs, Liberace and Peter Lind Hayes, were the only programs set for "Operation Daybreak" berths.

Sked, which kicks off Oct. 13, reads: "Day in Court," live courtroom recreations from L. A., 11 to 11:30; Hayes, from 11:30 to 12:30, in a variety show; 12:30 to 1, "Mother's Day," a Karl Jampel audience participationer; Liberace, 1 to 1:30; "Time for Romance," an Irving Mansfield package, 2 to 2:30, and Goodson-Todman's "Beat the Clock" from 3 to 3:30.

Seventeen bankrollers have already bought about 65 of the 70 quarter hours a week available under ABC's charter sales plan. We is contemplating an expansion to the degree of two more half-hours a day by January, which means that the web will be solidly programmed between 11 a.m. and 6 p.m. (Web has had shows on from 3:30 to 6 for sometime now.) Incidentally, producer Mansfield is preparing a nighttime pilot for ABC. Show is called "Take a Look" and is a panel affair.

ARGUE PAPP FIRING BEFORE ARBITRATOR

CBS and the Radio-TV Directors Guild presented their arguments to an arbitrator last week in the to an arbitrator last week in the case of associate director Joseph Papp, who was fired by the network after failing to answer the questions of a Congressional Committee investigating communism. RTDG called for arbitration on his reinstatement when the union supported by vote Papp's right to remain silent.

Cases were presented before Prof. Emmanuel Stein. A decision isn't expected for several days. At present, Papp, who was chief of the N.Y. Shakespeare festival, is working in a managerial capacity for Cheryl Crawford's upcoming legiter "Comes a Day."

SIGN-LANGUAGE TV

Zenith Hearing Aid Picks Up Tab For Unusual WNBQ Show

For Unusual WNBQ Show

Chicago, Sept. 16.

WNBQ this fall will attempt weekly video news shows for the deaf and hard-of-hearing by means of a sign-language expert working in tandem with a newscaster. Latter assignment will go to the station's news gabber whose lips are easiest to read.

Zenith Hearing Aids is picking up the tab for the five-minute Saturday afternoon world news roundups that will precede the NBC football telecasts.

John M. Tubergen Jr., who will be doing the transliteration in sign language, brought to light the fact that there are around 100,000 deaf people in Northern Iillinois for whom there is nothing to watch on tv save sports. Therefore the adjacency to the NCAA games.

It is believed to be the first time television has ever designed a show expressly for the deaf. It's felt at WNBQ that the concession to the hard-of-hearing will not destruct from the acceptability of the show by the regular tv audience.

TV Network Premieres

Friday, Sept. 19-20)

Rin Tin Tin (film), Adventure, ABC, 7:30 to 8 p.m. Nabisco via Kenyon & Eckhardt.
M-Squad (film), Mystery, NBC, 9 to 9:30 p.m. American Tobacco via Sullivan, Stauffer, Colwell & Bayles and Bulova via Mc

co via Sullivan, Stauffer, Colwell & Bayles and Bulova via McCann-Erickson.

Saturday, Sept. 20

Perry Mason (film), Mystery, CBS, 7:30 to 8:30 p.m. Sterling Drug via Dancer-Fitzgerald-Sample, Parliament via Leo Burnett and Colgate via Ted Bates.

Sammy Kaye's Music From Manhattan, Music, ABC, 10 to 10:30 p.m. Manhattan Shirts via Peck Advertising.

Sammy Kaye's Music From Manhattan, Music, ABC, 10 to 10:30 p.m. Manhattan Shirts via Peck Advertising.

Sunday, Sept. 21

Maverick (film), Western, ABC, 7:30 to 8:30 p.m. Kaiser and Drackett, both via Young & Rubicam.

Mark Saber (film), Mystery, NBC, 7 to 7:30 p.m. Sterling Drug via Dancer-Fitzgerald-Sample.

Jack Benny, Comedy, CBS, 7:30 to 8 p.m., American Tobacco via BBDO.

General Electric Theaire (film), Anthology, CBS, 9 to 9:30 p.m. General Electric via BBDO.

\$64,000 Question, Quiz, CBS, 10 to 10:30 p.m. Revlon via Warwick & Legler and P. Lorillard via Lennen & Newell.

Monday, Sept. 22

Restless Gun (film), Western, NBC, 8 to 8:30 p.m. Procter & Gamble via Leo Burnett and Sterling Drug via Dancer-Fitzgerald-Sample.

Sample.

Father Knows Best (film), Situation Comedy, CBS, 8:30 to 9 p.m. Scott Paper via J. Walter Thompson.

Peter Gunn (film), Mystery, NBC, 9 to 9:30 p.m. Bristol-Myers via Doherty, Clifford, Steers & Shenfield.

Tuesday, Sept 23

Cheyenne (film), Western, ABC, 7:30 to 8:30 p.m. Harold F. Ritchie via Kenyon & Eckhardt, Johnson & Johnson via Young & Rubicam and National Carbon via William Esty.

Dragnet (film), Adventure, NBC, 7:30 to 8 p.m. Bulova via Mc-Cann-Erickson.

Dragnet (film), Adventure, NBC, 7:30 to 8 p.m. Bulova via McCann-Erickson.

George Gobel (color), Music-Variety, NBC, 8 to 9 p.m. Liggett & Myers via McCann-Erickson and RCA via Kenyon & Eckhardt, Arthur Godfrey, Variety, CBS, 9 to 9:30 p.m. Toni via North Advertising and Pharmaceuticals via Parkson.

Bob Cummings (film), Situation Comedy, NBC, 9:30 to 10 p.m. R. J. Reynolds via William Esty.

The Californians (film), Western, NBC, 10 to 10:30 p.m. Lipton and Singer, both via Young & Rubicam.

Wednesday, Sept. 24

Price Is Right (color), Audience Participation, NBC, 8:30 to 9 p.m. Lever via J. Walter Thompson and Speidel via Norman, Craig & Kummel.

Donna Reed (film), Situation Comedy, ABC, 9 to 9:30 p.m.

Donna Reed (film), Situation Comedy, ABC, 9 to 9:30 p.m. Shulton via Wesley Associates and Campbell via BBDO.

Millionaire (film', Drama, CBS, 9 to 9:30 p.m. Colgate via Ted

Bates.
Patti Page, Music, ABC, 9:30 to 10 p.m. Oldsmobile via D. P.

Patti Page, Music, ABC, 9:30 to 10 p.m. Oldsmobile via D. P. Brother.
This Is Your Life, Human Interest Interviews, NBC, 10 to 10:30 p.m. Procter & Gamble via Compton.
Thursday, Sept. 25
Ed Wynn (film), Situation Comedy, NBC, 8 to 8:30 p.m. Liggett & Myers and Bulova, both via McCann-Erickson.
Playhouse 90, Drama, CBS, 9:30 to 11 p.m. American Gas via Lennen & Newell, Kimberly-Clark via Foote, Cone & Belding, Allstate Insurance via Leo Burnett.
You Bet Your Life, Quiz-Comedy, NBC, 10 to 10:30 p.m. Lever via J. Walter Thompson and Toni via Taitham-Laird.
Friday, Sept. 26

Jefferson Drum (film), Western, NBC, 7:30 to 8 p.m. Sustaining, Further Adv. of Ellery Queen (color), Mystery, NBC 8 to 9 p.m. RCA via Kenyon & Eckhardt.
Phil Silvers (film), Situation Comedy, CBS, 9 to 9:30 p.m. Schick via Benton & Bowles and R. J. Reynolds via William Esty.
Lineup (film), Adventure, CBS, 10 to 10:30 p.m. Procter & Gamble via Benton & Bowles and Brown & Williamson via Ted Bates.
Person to Person, Interviews, CBS, 10:30 to 11 p.m. P. Lorillard via Lennen & Newell and Maxwell House via Benton & Bowles (lost account after buying show).

SPECIALS
Roberta, Musical with Bob Hope; NBC, 7:30 to 9 p.m. Friday, Sept. 19, Buick via McCann-Erickson.
Du Pont Show of the Month (Harvey), Comedy CBS, 9:30 to 11 p.m., Monday, Sept. 22. Du Pont via BBDO.

COOLEY AS CREATIVE DIRECTOR FOR KTLA

BIRECTOR FOR KTLA

Hollywood, Sept. 16.

Appointment of Lee Cooley as creative director of KTLA and Paramount Sunset Studios has been finalized, and Cooley arrived over the weekend to assume his new duties under Jim Schulke, vp. for KTLA and Par-Sunset.

Cooley, recently released from his producer's pact with CBS-TV, will be responsible for overall creative activities of the station and studio, with particular emphasis on development of new properties. KTLA is scheduled to receive two Ampex videotape units in October, which it plans to use interchangeably with Paramount Sunset, and Cooley will concentrate on development of properties lending themselves to tape syndication.

He'll work closely with Bob

ties lending themselves to tape syndication.

He'll work closely with Bob Quinlan, new KTLA program director, who also moved in from CBS-TV, via the web's New York flagship, WCBS-TV.

Heckle & Jeckle' Coin

CBS-TV finally broke the ice on its Saturday ayem cartoon series "Heckle & Jeckle." Show wrap-ped up two clients, Peter Pan Peanut Butter and General Mills, for alternate quarter-hours start-ing in October.

N.Y. Times Drops TV Coverage in H'wood; Godbout Back to N.Y.

Hollywood, Sept. 16.

N.Y. Times has discontinued its daily Hollywood tv column. Oscar Godbout, sent here by the Times three years ago to write the column and cover tv, returns to general assignment next week.

eral assignment next week.

Times' Hollywood Bureau Chief
Tom Pryor said the Times felt
column duplicated news available
in N.Y., hence decided to shift
Godbout to Gotham. Pryor will
cover any tv news paper deemed of
general or trade importance. Times
bureau here now a two-man operation, Pryor and assistant Thomas
McDonald.

Kellogg Pulls Out Of CBS 'Name That Tune'

Kellogg, which had inked to sponsor "Name That Tune," pre-sented over CBS-TV on Mondays at 7:30 p.m., has pulled out with co-sponsor Whitehall Pharmaceu-ticals taking over the whole fare.

Whitehall, which steps in as full sponsor in early October, was repped in the negotiations by Sullivan, Stauffer Colwell & Bayles.

HOW ANTI-TV CAN YOU GET?

Hope Springs Eternal

Faced with the dilemma of premiering the first full hour night-Faced with the dilemma of premiering the first full hour night-time tv show lacking any sponsorship, NBC is hoping against hope that, by some judicious postponing, it can still entice some bank-roll coin into the Saturday night "Cimarron City" entry.

There's method in NBC's madness in putting back the preem date a couple of weeks—for each week represents a \$200,000 investment (\$100,000 per program cost plus 100G time costs).

Only drawback is that CBS-TV scores by default—giving the competing "Have Gun Will Travel"-"Gunsmoke" segments a running start on their new season episodes in wooing the 9:30 to 10:30 p.m. audiences.

NBC-TV's 'Today' Gets Drastic Overhaul to Satisfy Affiliates

Reacting to station affiliate instructors, NBC-TV is going to revamp local time availabilities within the framework of its seven-year-old "Today" show. Moreover, the program, beginning Oct. 6, is going to tape the hourlong portion which now is being repeated live for the far west.

Program and administrative changes are also afoot.

Bill Sargent, director of participating programs, said that the web is going to provide stations with eight locally saleable spots instead of the present four five-minute cutaways ifor local news) in the course of a two-hour telecast. Affiliate reasoning, says Sargent, is that straight one-minute spot openings are "hotter" seles properties than news breaks. The first "Today" segment, from 7 to 7:30 a.m., will contain room for The first "Today" segment, from 7 to 7:30 a.m., will contain room for four one-minute commercials which the stations can sell locally. Since the show began seven seasons ago, there were always four five-minute news breaks, one at the tailend of each half-hour. Hereafter, in addition to the four one-minute spots, there will be five-minute news cutaways only during the 7-7:30 period and again at 8:30. In the remaining two half-hours there shall be no local interruptions. terruptions.

Henceforth, "Today" will Henceforth. Today will do sules at the beginning of each half-hour (whereas previously they were presented at the end) and, in the 7 and 8 a.m. instances, they will be followed immediately by the

local news cutaways.

Until now, the first hour of the querogram was done over completely with order to satisfy time zone de-lalr

(Continued on page 64)

Sponsor Windfall For ABC N.Y. Key

Over a three-week period, WABC-TV has written \$1.250,000 in local and national spot biz, a record haul for the Gotham station. The station disclosed that the last month-and-a-half saw the ABC flag pull in a total of \$2,000,000 which boosted third-quarter sales to 25% over the same full period in 1957.

Much of the coin upbeat is due to sponsors buying adjacent to the

Much of the coin upbeat is due to sponsors buying adjacent to the seven new daytime half-hours to be programmed by the network. "I Married Joan," preceeding ABC's "Operation Daybreak," and "Beulah," another local daytimer, are sold out cross-the-board. Day timers "Time for Fun" and Joe Franklin are "practically on an SRO basis."

Ben Hecht, who preemed Mon-

SRO basis."

Ben Hecht, who preemed Monday (15), is carrying Norwich Pharmacal and Schiffli Lace & Embroidery Institute. Hecht has a latenight strip. "Weather Girl," another nighttimer, is SRO for Helena Rubenstein. "Shock Theatre" is unbest on his although not

Pharmacal and Schiffli Lace & Embroidery Institute. Hecht has a latenight strip. "Weather Girl," another nighttimer, is SRO for Helena Rubenstein. "Shock Theatre" is upbeat on biz, although not SRO.

Double-exposed (on weekends) "Annie Oakley" is sold out. Wednesday night post-fight show with Les Keiter was renewed for another year by General Cigar. Several other bankrollers signed for scattered spots on the WABC-TV sked.

Second Schiffli Lace & Committee Magnuson (D.-Wash.) The additional hearings are being held at Monroney's request. He felt the committee received incomplete evidence on ratings when somly executives of the ratings firms were heard during a pne-day hearings on the subject in late June. "The committee" he said, "is following the revelations which following the revelations which are been made in the investigation of cuiz shows in New York. I have also had some private reports myself."

**The additional hearings are being held at Monroney's request. He felt the committee received incomplete evidence on ratings when somly executives of the ratings when somly executives of the ratings when somly executives of the ratings when some private received incomplete evidence on ratings when somly executives of the ratings when some private received incomplete evidence on ratings when some provent event depth and the subject in late June. The committee received incomplete evidence on ratings when some provent event depth and the provent event e

Hogan: 'Collusion'

Understood that when and if N.Y. District At orney Frank Hogan takes action on Frank Rolan tages action on the divers complaints anent the "fixed" selevicion quiz shows the legal basis will be on the grounds of "collusion." Further hearings are sched-uled for this week and action by the DA is expected in 10 days.

D.C. Sleuths To **Link TV Ratings** With Quiz Probe

Washington, Sept. 16.

The tv quiz show sensations have sparked new Senate Commerce Committee interest in more hearings on tv ratings this fall-but the hearings will probably be delayed until mid-November.

alfin Sen. Mike Monroney (D.-Okla.),
in a brief Washington visit over the
weekend, told Variery in an exceived directly some "new" inforalfmation on the quiz shows and that he would like for the committee to look into it.

He did not say what it was.

Monroney said a look into the quiz programs could be coupled with hearings the committee had already planned on tv ratings, when the three network presidents

Quiz Casualities

"Dotto" (NBC and CBS)
"ESP" (ABC)
"Haggis Baggis" (NBC)
"\$64,000 Challenge" (NBC)

and Sylvester (Pat) Weaver will be invited in to answer questions about how the ratings affect programming.

gramming.
"It seems to me the two subjects fit together." he said.
Monroney said the new hearings will be held in New York. He had hoped they could be held late this month or in early October, he said.

said.
"But it now appears that the additional hearings will have to be postponed until after the election (Nov. 4)," he said, "because many of the committee members cannot attend until then."
The Oklahoma Senator said the

attend until then."
The Oklahoma Senator said the
New York hearings may be before
the Communications Subcommittee
headed by Sen. John O. Pastore
(D.-R. I.) rather than the parent
Commerce Committee, chairmaned
by Sen. Warren Magnuson (D.-

SET FOR ACTION

While the headlining of the quiz While the headlining of the quiz scandal by the nation's dailies and magazines was obviously inspired by its juicy implications and the fact that, regardless of the medium, it made for red hot copy, the fact remains that many in high places throughout the industry seem convinced that the dailies and the mags are determined to utilize the scandal in perpetuating their anti-tv gripes and bias.

What NBC board chairman Rob-

their anti-tv gripes and bias.

What NBC board chairman Robert Sarnoff cautioned about several months ago in rapping the knuckles of the dailies for some vigorous anti-tv slanting is now seen bearing fullblown fruition. It's a 1re a dy anticipated that, sparked by the quiz scandal and attacks on the webs for "more of the same" programming mediocrity, this may well be the year of open warfare between the newspapers and mags on the one hand and tv on the other.

Perhaps' the peak performance

papers and mags on the one hand and tv on the other.

Perhaps the peak performance was reached last week when Time magazine, in a continuing "crusade" stemming from the quiz show scandals, made no bones about its feelings for the medium, not even bothering to qualify some of its comments. In an article deemed suggestive of the "Confidential" type of reporting in the heyday of that mag, Time resorted to such declarations as "the golden MC grins into the back room of greed, craftiness and weird emotions," with the whole tone of the piece reducing tv to an approximate gutter status. (And why, some are asking, was it necessary to reach way out into left field for personal innuendos?)

What particularly irks broad-

to reach way out into lett field for personal innuendos?)

What particularly irks broadcasters in regard to Time is the "biting - the - hand - that - feedsyou" implications, as witness the following: The Henry Luce Time-Life-Fortune mag dynasty has a multi-million-dollar stake in its multiple ownership of tv stations (Denver, Salt Lake City, etc.). These are bigtime network affiliates that in the night-to-night pickup of coaxial network shows, depend on the revenue and audience of the quiz entries, among others. Yet there's no instance on record of any of the Time-Life stations bumping any of the commercial quiz shows in protest against what Time considers sordid schemings.

Until now the networks have more or less dismissed the bulk of criticism as stemming from trade and "egghead" sources. But it may now be that the mass circulation dailies and mags, convinced that the glamor may have rubbed off the medium, are preparing for the attack.

the attack.

One such blast was launched last week in the Hearst afternoon Los Angeles Herald-Express, hardy an egghead publication, via a frontpage series by radio-tv editor Bob Hull. First of the series was headlined, "Video Programs to Offer Mostly More of Same."

Offer Mostly More of Same."
Hull, running through the fall lineup, advised readers that "if you are saddle-sore, weary of being shown up by memory experts and just can't stand one more low-key singer with a weeklong studied casualness, then you may as well take the picture tube out of your set and start an aquarium.

"Oh, you'll sneak a look now (Continued on page 58)

(Continued on page 58)

Nothing Like a Dame

Atlantic City Beauty Pageant on CBS-TV ran off with the Trendex ratings for the Sept. 1-7 week. CBS copped nine out of the Top 10, as

Miss AmericaCBS	40.6
Have Gun, TravelCBS	27.5
Hitchcock Presents.CBS	27.2
I've Got SecretCBS	22.4
Ed SullivanCBS.	22.0
I Love LucyCBS	
Phil SilversCBS	
Frontier Justice CBS	
DecisionNBC	20.4
What's My Line CBS	202

FEAR 'BIAS BOYS' Gitlin's \$5,000,000 Budget For 'Pubaffairs With Mass Appeal'

Brotherly Love

Philadelphia, Sept. 16. Benedict Gimbel Jr., presi Benedict Gimbei Jr., president and general manager of WJP, gave a luncheon for Raymond Welpott and John A. Snyder at Philadelphia's Midday Club last Thursday

(11). Luncheon served to introduce Welpott, recently named vice-president and general manager of WRCV and WRCV-TV, and Snyder, newly-appointed general manager in charge of television at WCAU, to the heads of Philadelphia's radio stations.

For \$2,000,000 7-Spec TV Week Hollywood, Sept. 16. The most lavish layout of teletion specatculars in a single-week riod is scheduled for Oct. 12, then CBS and NBC combined will woons from the television of the compared to the outlay for tradditional entertainment. The teach fee in public affairs a pretty big area in public affairs which provides entertainment." says Irving Gitlin's CBS circetor of public affairs. A retvork unit which not too long ago got its ears pinned back in a CBS economy drive, Gitlin's department has been given a minimum of \$5,000,000 (\$1,000,000 more than last season) to spend on public affairs programming. There's still another million in the kitty, depending on how show budgets are formulated. Such cash is piddling when compared to the outlay for tradditional entertainment. Networks Gear For \$2,000,000

The most lavish layout of tele vision specatculars in a single-week period is scheduled for Oct. 12, when CBS and NBC combined will present seven specials in seven nights at a combined time & talent cost of nearly \$2,000,000. While in cost of nearly \$2,000,000. While in terms of concentrated expenditures, this doesn't rival the \$1,500,000 spent in one night last year, via the Standard Oil 75th anni show, the Bing Crosby-Frank Sinatra "Edsel Show" and "Pinocchio." its the most extensive and costly concentration of the standard of th

tra "Edsel Show" and "Pinocchio." its the most extensive and costly consecutive-night lineup ever.

Week kicks off Sunday (12), with Walter Pidgeon starring in Talent Associates' "Swiss Family Robinson" production for Rexall on NBC; next night, it's Hallmark's "Johnny Belinda" seasonal opener on same web, with Julie Harris starring; on Tuesday (14), Bob Hope does the second of his NBC Buick specials. Wednesday, it's Ginger Rogers for Pontiac on CBS, first Bob Banner show under his new producer-director pact at Columbia. On Thursday night, Talent Associates pop un again with "Little Women" for Sheaffer Pens on CBS, followed Friday by Fred Astaire's tv preem for Chrysler. Jerry Lewis winds up the week on Saturday (18) in the first of his Timex specials. The Lewis and Hope dates, incidentally, are still tentative.

tentative.
There'll be another concentrated There'll be another concentrated period of specials starting Nov. 20, though not so tightly jammed as the October period. At that time, webs will turn out nine specials in 11 days, beginning with "Kiss Me Kate" on the 20th as a Hallmark show, then involving Bob Hope, Jerry Lewis and the Bell Telephone. "Cosmic Rays" repeat on consecutive nights, followed by a Shirley Temple special on Nov. 25, Victor Borge's Pontiac outing the 29th, "Wonderful Town" on the 30th, and the "Timex All-Star Jazz 30th, and the "Timex All-Star Jazz Show" and Lowell Thomas' "High Adventure" on Dec. 1. All of the last four shows are CBS entries.

Perry Mason' Half Sold As Elgin Watch Buys In

CBS-TV has inked some fresh coin for "Perry Mason" with the Elgin Watch Co. stepping in for partial sponsorship. Elgin buy puts the hour-long fare at the half-sold mark.

By ART WOODSTONE

It's going to be a great scason for public affairs—at least on CBS—and because of a variety of unrelated factors there is reason to believe that the situation will improve on the other two networks as well (if not this season, then soon thereafter).

With quie shows buckling danger.

then soon thereafter). With quiz shows buckling dangerously under diversified pressures, more and more of the westerns getting the yawn and nearly everyhody in the trade stretching imagination for distinctive (if not fresh) entertainment formats, CBS has decided to swing more deeply into the public affairs field. And the chief purpose is to find entertainment to reach i.e., sponsors, mass audience.
"There's a pretty big area in

ditional entertainment shows, but it appears that CBS is experimenting with the concept of pubaffairs with mass appeal. (Not all the coin is for shows with commercial potential but the way things shape up most of it is.) In a sense, it's experimental, with CBS out to see just what kind of sponsor appeal; refurbished public affairs has.

has.

According to Gitlin, lots of things combine to make 1958-59 a hot season for pubaffairs, and that's discounting the quiz "killers" and the fear of public apithy for other tv offerings.

At CBS, one factor in particular makes it a good season for p.a.—Lou Cowan only recently took over as prexy of CBS-TV and Gitlin says the new boss "wants more" of this kind of programming. And certainly not to be discounted is the \$10,000.000 billings in the kitty this season from such shows.

Other Reasons

For the industry in general, as Gitlin sees it, there are other reasons why public affairs is on the upbeat....

Previously, the networks didn't

Previously, the networks didn't have the knowhow to inject the flavor of entertainment into their "actuality" skeins. For years, he says, the industry has always equated broad-interest programming with fiction only, but "today the drive for fresh material brings you into the non-fiction area. It

only requires special safeguards
(Continued on page 64)

Lotsa Biddin' But **Revlon Not Buyin'**

Revlon, which last week pur-chased the "Bid 'n' Buy" program chased the "Bid "n Buy" program from packager Robert Stivers, is still looking for a network bidder for the quizzer. Both ABC and NBC have made bids for the program but offered unacceptable time periods, according to Revion execs.

ABC-TV offered the ϵ osmetic

coin for "Perry Mason" with the Elgin Watch Co. stepping in for partial sponsorship. Elgin buy puts the hour-long fare at the half-sold mark.

Longterm sponsors signing for one-third, alternate week sponsorship are Parliament Cigarets and Sterling Drug. Short term deals on "Mason" include Elgin Watch, Mutual of Omaha, Colgate-Palmolive, Prestone and Ford Trucks.

Elgin, in addition, bought into plassing, and the plassing, and the plassing, and the plassing, and the plassing, and the plassing, and the plassing, and the plassing, and the plassing, and the plassing and the plassing, and the plassing and the plassi

WPIX the Winnah in Gotham Grab for Kellogg Spot Business

WPIX, N. Y., copped the Kellogg +
biz for the Gotham area, beating
out all the other indies and WABC-TV, all of whom were competing heavily for the biz.

heavily for the biz.

What brought in the \$137,000 Kellogg account to the Daily News indie was its highly successful kiddie film programming for mat, wh h includes "Popeye," "Abbott & Costello," and "Three Stooges." The \$137,000 represents time charges solely. Kellogg, under its national spot campaign, has picked up four shows for local placement. The shows are "Wild Bill Hickok," "Superman," "Woody Woodpecker" and "Huckleberry Hound."
But perhaps the more significant

and "Huckleberry Hound."

But perhaps the more significant station story at this time is that its thematic approach to programming, each night devoted to a different program category, comedy, drama, sports, etc., is paying off in concern contents. sponsor coin.

drama, sports, etc., is paying on in sponsor coin.

Eleven new participation orders have been signed for the month of September, with 32 inked in August, all the orders riding on the approaching new season. With the exception of a few programs, sponsors are taking participations on the indie as opposed to program buys. Many of the orders are for across the board participations; some are spotted in a variety of programs on different nights. The packing of telefilms in block formation according to category is cueing the participation spread, with sponsors hoping to reach different audiences nightly.

Among the sponsors lining up

Among the sponsors lining up are: Norge, American Tobacco, O'Cedar, Merkle Meats, Lestoil, Wander Co., Borden, Chunky Chocolates, Continental Baking, Monarch Wine, Colgate, Warner-Lambert, Isodine, and Gulf Oil.

bert, Isodine, and Gulf Oil.

Midweek daytime operation of the station this season is being devoted to educational programming, under the direction of the State Board of Education. Commercial operation of the station will begin at 5 p.m., with the kiddie programming block winding up at 7 p.m. Included in the kiddie strip lineup are the Kellogg shows. After a news and weather half-hour strip, followed by Amos 'n' Andy across the board, the thematic bloc of telefilms begin.

Ziv Red Hot In **Mating Sponsors**

Ziv's marriage bureau remains quite active in seeking out alter-nate sponsors.

For Brown & Williamson which For Brown & Williamson which had previously signed for alternate weeks in 19 märkets, Ziv has completed arrangements for alternate sponsorship in 15 cities. In Louisville, it will be Lincoln Income Life Insurance; Knoxville, French Broad Dairy; Detroit, Cleveland and Bay City-Saginaw, Stroh Brewing; Buffalo, Frontier Oil; Milwaukee and Washington, Schlitz Brewing.

Ing.

In addition, the following stations have bought the open weeks for sale to sponsors: WRAL-TV, Raleigh; WIG-TV, Pittsburgh; WBAL-TV, Baltimore; WNHC-TV, New Haven; WSLS-TV, Roanoke; WDEF-TV, Chattanooga; KSTP, Minneapolis.

Among new sales on the series are an additional four markets for Bunker Hill Meat Packing, which is placing the show in Bluefield, W. Va.; Washington, N.C.; Columbia, S.C.; and Bristol, Va. All told the show is now sold in 91 markets.

EBF-Library Expanded Twenty-one new films have been added to the Encyclopedia Britannica Film Library, which is being distributed by Trans-Lux.
Television stations under contract to Trans-Lux for the complete services of the EBF library receive between 50 and 75 new re-

preceive between 50 and 75 new re-leases annually to add to the exist-ing library. Among the new films are "Chaucer's England" and "The World of the Invisible," dealing with microscopic life.

For 'N.Y. Confidential'

Cnicago, Sept. 16.

Despite reported contentment with Ziv's "Target" series last season, Drewry's Ltd. has switched its property this semester to "New York Confidential" in its 13 midwest markets.

A sudsery continued to the content of the conten

west markets.

A sudsery spokesman said that "Target" had run a nice track and helped to move the product in the midwest markets but that it was responding to rumors that the show might not go into a second skein because of a cancellation by a West Coast sponsor. Not wanting to be caught without a vehicle this fall, the spokesman said, Drewry's decided to bypass "Target" and quickly latched on to the Television Programs of America series.

CNP Syndication Of Loretta Young Series in % Snag

Hollywood, Sept. 16. Deal for NBC's California Na tional to syndicate the half-hour dramatic shows Loretta Young filmed for Procter & Gamble the past five years, has curdled be-cause of Miss Young's refusal to share the profits. Proposal where-by CN would be paid only distribu-tion costs of from 35 to 40% was nixed by CN's Frank Cleaver.

nixed by CN's Frank Cleaver.

Among Miss Young's other demands was 50c of the first dollar before distribution charges. Under the releasing arrangement only the pictures which she hosted and guestars appeared would be made available this year. The others in which she starred can not be marketed until next year.

Under Miss Young's contract with P & G, renegotiated after her fifth year, she was given the right to make available the old pictures for syndication. This would involve 166 telepix. Many of the shows have already had re-runs.

Understood that P & G agreed to syndication of the old programs providing there was no conflict in

providing there was no conflict in air time or product with the pres-ent series.

ent series.

Miss Young appeared in practically half of the shows in the past five years and for a time P & G balked at syndicating the shows in which she performed as the star but this phase of the deal was resolved to make available all her past NBC-TV shows over the twoyear period.

year period. This season Miss Young will appear in 22 of the 31 shows, with several season-end repeats.

HIGHWAY PATROL' 4TH YR. RENEWALS

"Highway Patrol" has been re-newed for a fourth year for 132 of the 197 markets in which it has been aired. Renewals on the Ziv property have been coming in as much as six months in advance.

much as six months in advance.
Regional renewals have come in
from Kroger Stores which signed
for Kansas City, Louisville, St.
Louis and Roanoke. Weidemann
Brewing and Household Finance
have pacted for a fourth year in
Cincinnati and Indianapolis. Ballantine beer has inked for 35 markets, including N. Y., Boston, Baltimore, Buffalo, Philadelphia,
Miami, Washington, Savannah, and
other eastern seaboard markets.

Among stations signing un for a

other eastern seaboard markets.

Among stations signing up for a fourth year of the Broderick Crawford starrer are WIIC, Pittsburgh; WAGA, Atlanta; KSTP, Minneapolis; WFAA, Dallas; KGUL, Houston; KOCO, Oklahoma City; WSM, Nashville; WDSU, New Orleans; WMCT, Memphis; KOMO, Seattle; KOA, Denver; KTTY, Los Angeles; KRON, San Francisco; WGN, Chicaga; WJBK, Detroit.

Jessel May Ride With

2 Syndicated Strips
George Jessel may soon find
himself hosting two syndication
properties.

National Telefilm Associates has National Telefilm Associates has completed a group of segments in "George Jessel's Show Business" series. Half-hour show consists of shorts from the Paramount library of w.k. personalities, with Jessel doing the hosting chores, accompanied by different guests in particular segments.

Guild Films has made a deal with KCOP, Los Angeles, to syndicate "The George Jessel Show," which will be taped there.

'Sergeant Preston' Into Syndication

Hollywood, Sept. 16.

First syndicated entry for the new Jack Wrather Independent Television Corp. will be "Sergeant Preston of the Yukon," with

geant Preston of the Yukon," with
the 78 "Preston" shows going into
the off-network rerun market in
October, following expiration of
Quaker Oats' two-year CBS-TV
sponsorship of the show.

These 78 will be followed later
in the year by a new series of 26
"Prestons," these to be filmed
starting Nov. 15, with Richard
Skinner continuing in the lead, but
Sherman Harris taking over as exec
producer. New series of 26 will
be filmed in color, in contrast to
the black & white of the first '78.

Meanwhile, Simmons has been
signed by Wrather in a dual capacity, as star of the series and
an exec of the Wrather organization, handling liaison work with
stations and sponsors on the syndicated show. Under deal, Simmons
will continue to make personal appersoners of feir redoes cate is will continue to make personal ap-pearances at fairs, rodeos, etc., in the Preston character.

Will Webs Play Ball With Rival Vidfilmeries? **ABC-TV Most Amenable**

Will a network play the telefilm property of a competing web's vidfilm subsidiary?

On the record, all three say the door's open for CBS Film Sales, ABC Film Syndication, and NBC's California National Productions, regardless of their affilia-tion. But at this date the only web tion. But at this date the only web playing a show distributed by the competing network's vidfilm subsidiary is ABC-TV. Sponsor U.S. Rubber moved over "Navy Log." handled by CBS Film Sales, to ABC-TV last season. The skein's run winds up next month, leaving only ABC Film Syndication with a network entry for the coming season, "Man with A Camera" on ABC-TV

ABC-TV
NBC's California National Productions contends it's only in the syndication mart, eschewing national sales. CBS Film Sales is very much in the national picture, but this selling season struck out on web berths for its pilots.

Of the three networks ABC-WW.

of the three networks, ABC-TV is described as more amenable in reality to telecasting the properties of a competing web's vidfilm subsidiary. CBS-TV and NBC-TV are considered far tougher in that

Flock of Renewals On ABC Film '26 Men'

On ABC Film "26 Men"
Second year renewals on "26
Men" are coming in at a good clip.
ABC Film Syndication reports
the following stations have joined
the renewal lineup: WXYZ, Detroit; WGR, Buffalo; KTBS, Shreveport; WMAL, Washington; KROD,
El Paso; KOB, Albuquerque;
WJAC, Johnstown; WTPA, Harrisburg; KFBC, Cheyenne; KSBW,
Salinas; KOAM, Pittsburgh, Pa.;
WCSC, Charlestown; and WDSU,
New Orleans. WCSC, Charle New Orleans.

Among the sponsors are Coca Cola, Pac-a-Sac Stores, Molson's Brewery, Mutual Federal Savings and Loans, of El Paso.

e Producer Russell Hayden is cur-rently on location in Arizona com-pleting the filming of the second group of 39 episodes.

Hal Hudson's 'Start Rolling In May' Plea to Telepix Advertisers

34 Properties On **CBS Film Sales Roster**

CBS Film Sales has the largest syndication catalog of properties in the biz.-with the tally now up to 34 properties.

One reason for the wide array is the many off-network skeins But even without the parent com-pany's beltline, the syndication subsid on its own accounts for quite a number of properties.

quite a number of properties.

Latest entries include "Border
Patrol," the pilot on which is now
being pitched for regionals;
"Rendezvous," now in production
in England; "Navy Log," freshest
off-net skein; "Col. Flack," "The
Brothers," "The Eve Arden Show,"
"Mr. Adams and Eve," "Sunrise
Semester," "You Are There," and
the CBS News Public Service Library.

Pix Producers In Japan Ban Features on TV

Tokyo, Sept. 16.

Standoff between motion picture industry and tv in Japan will be futher entrenched with complete ban of feature films on tv come

the end of this month.

Japan's "Big Six," Shochiku Daiei, Toho, Toei, Shintoho and Daiei, Toho, Toei, Shintoho and Nokkatsu, had originally agreed to begin the boycott in April. But Nikkatsu had a pact to furnish one feature per week to Nippon Television (NTV) until the end of August. This concludes a three-year contract which held back fildom's efforts for a blanket boycott stimulated by reduced b.o. revenue in the light of increasing popularity of tv.

Indications are that the indies

Indications are that the indies will follow in the path of the majors in this decision.

Policy of film star's p.a.'s on twill also be tightened thereby forcing tv to develop its own talent.

forcing to to develop its own talent.

Possibility for bridging interests exists however, in the picture producers making product for to screening exclusively. Toel is now shooting a 13-installment series and other may follow sult if they can be convinced it will not cut into their theatre earnings.

Carling's 5th Season On Bowling Telepix

Chicago, Sept. 16.

Carling's Brewery has purchased Walt Schwimmer's "Championship Bowling" for the fifth consecutive year, expanding its syndicated buy this term to 22 markets. Sudsery's first purchase of the property in 1953 was for only eight markets.

Bowling series gives Carlings sports identification throughout the year, with baseball sponsorship in summer, football in the fall, and the kegler telefilms in

With the Carlings buy, "Cham-pionship Bowling" is set for over 100 markets this fall.

Hollywood, Sept. 16
Television's outdoor series, particularly westerns, would gain in quality if present shooting schedules were revised to permit production to begin in May instead of July and August, in the opinion of "Zane Grey Theatre" producer Hal Hudson. Implicit in Hudson's viewpoint is a plea to advertisers for earlier decisions on program buys and renewals.

Principal benefit to be gained from two-months-earlier starts is meteorological, Hudson points out. On the Coast, where the vast majority of telefilms are made, there's a period from mid-December

jority of telefilms are made, there's a period from mid-December through February when it rains or is overcast virtually every day. Under present circumstances, series of 39 usually wraps up in late March or April, with the rainy period smack in the middle of production. Were filming to start in May, however, 39 shows would be wrapped up by the first of the year, and problems inherent in the rainy weather would be bypassed. These problems pertain directly

rainy weather would be bypassed.

These problems pertain directly to photographic quality, Hudson avers. Unless there's a real downpour, crews go right on shooting in the rain, and this gives a flat, greyish quality to the picture. Same goes for overcast days, with the difference that shooting in the rain adds problems in terms of breaks for hairdressers, makeup men, etc. Generally, producers with three days of shooting try to solve the problem by juggling their location and interior filming days on a particular show, but that can't always be worked out due to availabilities at the ranches and studios.

Apart from the actual pictorial

Apart from the actual pictorial quality, scripts and other production values are hurt because delays are inevitable and the prolays are inevitable and the production company generally finds itself behind schedule and rushing to make up. Thus, the wils of midwinter locationing are compounded, he points out. On the positive side, there are virtues to be gained from a May start. May and June are the traditional layoff months in Hollywood for talent, writers and directors, and the series shooting in May when most production is at a standstill can find many desirable stars and scripters available for assignments when they'd normally be too busy at any other time of year. This goes particularly for writers, who'd

(Continued on page 64)

\$3,000,000 **Deal** On 'Annie Oakley'

Continental Baking, already in its fourth and fifth years on the syndicated stanza, has inked a two-year renewal in 76 markets for "Annie Oakley." The new deal with CBS-TV, which marks an unusually long association by a sponsor with the same show, represents an outlay of approximately \$3,000,000 in time and talent for Continental.

Continental can choose from 81 extant episodes in the western half-hour. Additional stanzas will be produced next spring, but the number hasn't been determined.

400G MORE VOTED FOR BAPTIST SERIES

with the Carlings buy, "Championship Bowling" is set for over 100 markets this fall.

ABC Films Sales On

Bowie, "Special Six"
Twelve new markets for "The Adventures of Jim Bowie" have been inked by ABC Films Inc. Outfit also signed 13 new deal on its "Special Six" feature package, consisting of J. Arthur Rank pix. "Bowie" contract included WRCV, Philadelphia; KMSP, Minneapolis, KBTV, Denver; WBRE, Wilkes-Barre; KARD, Witchita; WEWS, Cleveland; WJZ, Baltimore; and WDSU, New Orleans. "Special Six" stations included WAGA, Atlanta; WWJ, Detroit; WBRE, Vilkes-Barre; KOMO, Seattle; and WJW, Cleveland, 1927.

TV FEATURE FAMINE DILEMMA

Carlson's Get-Rich Formula

Hollywood, Sept. 16.

For all the talk of the desirability and prestige of network shows, from the actor's viewpoint, Richard Carlson prefers to stay in the syndicated field. Carlson is currently starring in "Mackenzie's Raiders" for Ziv Television Programs, but talks from the experience of three years in Ziv's "I Led Three Lives."

Carlson sees two distinct advantages is starring in syndicated series: first, there's more money, particularly over the long pull, and second, for the versatile actor, there are fewer restrictions on what he can do. Carlson, for example, under his "Three Lives" and his current deal, can do live tv appearances, direct pictures and act in features. He's free for virtually anything, provided it fits into the Ziv production schedule, and that's fast-moving and flexible enough to permit plenty of outside activity.

But from the money standpoint, a syndicated show is even more rewarding. Under Carlson's deal on "Three Lives," he gets what averages out to a two-figure percentage of the gross, worked out on a sliding percentage basis. The "Three Lives" series, comprising 117 episodes or three years worth of production, has grossed a whopping \$5,500,000 thus far, and Carlson has walked off with a hefty share of it.

Actually, the series stopped filming two years ago, but it's still setting and carlson's trill events.

hefty share of it.

Actually, the series stopped filming two years ago, but it's still getting playdates, and Carlson's still collecting some fat checks. They're not residuals, strictly speaking, since they comprise a percentage of the gross (which keeps growing), but they involve far more coin than just ordinary residuals. Had "Three Lives" been a network show, Carlson believes, he wouldn't have made as much out of it, nor would sales on the series continue to register such heavy sales at this point. Beyond which, neither Carlson nor Ziv can foresee when "Three Lives" will stop producing revenue.

British Ain't Talkin' on Strategy To Keep Feature Pix Off TV

The plan of action decided by the Film Industry Defense Organization at an emergency meeting of its directors held in view of the impending ABC-TV-Ealing deal, is being given the hush hush treatment. The meeting was held to work out what steps could be taken to save the scheme designed to halt the sale of feature films to ty now that the organization is con-fronted with a major threat. But several FIDO officials and mem-bers declined to make any comment when quizzed.

ment when quizzed.

At the general council meeting of the Cinematograph Exhibitors Association, it was reported however, that the board of FIDO had had several meetings to discuss the matter and the position had been considered and views exchanged with Associated British Pictures Corp. CEA delegates were assured that the situation was being watched and a further report would be made when matters became clearer.

Trouble stems from reports that ABPC, parent company of the commercial tv web, had made a bid of just under \$1,400,000 for Associated Talking Pictures, parent company of Ealing Films. It is feared by many that if ABC-TV gets hold of the Ealing backlog, estimated at about 200 features, and puts them out on its network, it could mean curtains for FIDO.

Deutsch to Helm 'Claudia' Series

Hollywood, Sept. 16. A vidpix series based on "Clauthe novel by Rose Franken, will be lensed here, with Armand Deutsch to serve as exec producer. George Burns is an active participant in the deal.

Miss Franken, who will script, and her husband, William Brown Meloney, who will be producer, are here from N. Y. to confer with Deutsch and Burns on all phases of production, including casting of actors for the roles of Claudia and David

Miss Franken has already fin-ished the pilot script, and she will be head writer and pen a number of episodes for the projected series.

It's planned to have tests shot within the next two weeks for thesps being considered for the leads.

Rival Dog Food Buy

Rival Dog Food has purchased
"If You Had a Million," the offnetwork reruns of "The Millionaire," for 10 markets in New
York, Massachusetts, Pennsylvania,
Rhode Island, Michigan, Missouri
and Ohio.

Rival Dog Food buy begins un-

or regional sales on the property signed recently were Ronzoni Macaroni and Savarin.

Bundle of Shows Wrapped Up For **Guild's Synditape**

Guild Films, which is expanding in the video tape field on many fronts, has formed a new subsid Synditape Inc. which will handle production and distribution deals in the tape field.

The subsid, according to Guild prexy John J. Cole, starts off with a lineup of 13 tape shows and long-term production deals with key tape producting stations. The shows include KTTV's, Los Angeles, "Divorce Courts," and "Town Hall Party," as well as the upcoming Paul Coates "Juvenile Court." Another longterm production deal has been made with Los Angeles' KCOP, under which the station is readying three programs for syndication. These are "The George Jessel Show"; "The Mae West Show" and "People's Court."

On the network level, Guild has (Continued on page 58)

(Continued on page 58)

GOVERNOR TV'S NEW BRITISH BATCH

Governor Television has acquired six features for tx distribution, all British imports, five of which were released theatrically in 1957 and thereafter.

thereafter.

Two of the pix in the package have not been released theatrically as yet, and they're being offered to tv stations on a delayed telecasting basis. The two are "The Secret," starring Sam Wanamaker, and "Light Fingers," starring Rolland Culver and Guy Rolfe, as well as Lonnie Donegan, billed as the Elvis Presley of England.

Others in the package are "Cast a Dark Shadow," 57 release, "Escapade," 1937, "The Hostage," 1937, and "Captured," 1948.

HOW TO PROGRAM

By MURRAY HOROWITZ

A struggle is shaping up for the programming slots to be vacated by the features. Even with the sales of the Para-

by the features.
Even with the sales of the Paramount library, stations have been and are eating up cinematics so fast that a famine for first-run pix will exist across the country in two to three years. In some markets, the famine will come sooner, depending on the split of the features in the particular situation. It's nigh impossible filling the vacuum with post-'48's, even allowing that a residual agreement will be worked out with the various Hollywood guilds. There just aren't that many post-'48's available to fill the "Morning Shows," "Afternoon Shows," "Late Shows," "Million Dollar Movies," playing in virtually every market in the country.

virtually every market in the country.

Additionally, in many cases because of features, stations have increased their programming day, getting on the air earlier and signing off later. (There's a limit to the rerun possibilities of old pix. Many will stand many additional runs; others, if they are to be played much longer, will be hit hard by competitive programming. What to do? The answers are coming from many quarters, evidencing the shape of the coming struggle.

struggle.

Syndicators of half-hour filmed rogramming feel that they're programming feel that they're heading for a bonanza. They have visions of series being dusted off for additional runs. Room will be

created for fresh properties, too.

But there are other straws in the wind, many of them of no support to the rosy hued outlook of film syndicators.

local live personality 1. The shows, the service programs, and other live shows that had been dumped by stations across the country to hop on the feature bandcountry to nop on the feature band-wagon, may have a resurgence. Even at this date, stations in major cities such as Los Angeles and N. Y., are instituting gabfest shows of a variety of content and personalities to buck feature competition

personalities to buck feature competition.

2. Tape may really come into big play just as the feature pinch will be most sorely felt, in two or three years. It's known, for instance, that CBS is thinking of taping all its "Playhouse 90" programs for syndication at a later date. Screen Gems took its filmed "Playhouse 90" presentations and included them in its feature package. Once the union problems are licked, taped hour and 90-minute dramas may find a ready market in the syndication field. Ditto for the hour-long filmed westerns such as "Wagon Train" and "Perry Mason." Also, there are many local taped shows which could find berths on other stations across the country, once more room on station schedules is made by vacated feature slots.

On the network level. NBC-TV's

Slots.
On the network level, NBC-TV's
"Tonight" show has everything to "Tonight" show has everything to gain with time. While competing stations scramble to find a format to replace feature programming, or somehow strengthen its cinematic showcase with new pix in the midst of a diminishing supply, "Tonight's" format and appeal "Tonight's" format and could remain firm.

B&A's' 9-Market Sale

Guild, Bascom & Bonfigli is hot for "Burns & Allen," which Screen Gems is rerunning in syndication. San Francisco agency bought the half-hours in nine markets for two

sponsors.

Rival Dog Food got New York,
Indianapolis, Milwaukee, Detroit,
Chicago and Philly. GB&B also
bought Spokane, San Diego and
Denver for Nucoa.

More TV Film News Page 60

STATIONS WONDER Jack Wrather's Giant Status as ITC Buys Gordon's TPA for \$11,350,000

Fred Wile to MGM-TV

Hollywood, Sept. 16.

Frederic W. Wile Jr., former vee-pee in charge of network program-ming in Hollywood for NBC-TV, ming in Hollywood for NBC-TV, has been named director of business affairs at MGM-TV in an expansion of Bud Barry's operation at the Culver City studio. Robert Norvette remains as business manager of MGM-TV and reports to Wile.

Wile, who passed more than a score of years in radio and tv in executive capacities with Young & Rubicam and NBC, had recently been associated with Pat Weaver, erstwhile NBC prexy, in an independent production and consultant firm

The War's On; No More 13-Wk.Deals Sez OF's Hackett

Harold Hackett, prez of Official Films, says he won't take a 13-week deal again.

week deal again.
The shortterm commitment and
the ensuing hazards that can crop
up are just too risky for a property. A good idea can be killed
even before exposure to the public and ideas are hard to come by,
Hackett opined.

even before exposure to the public and ideas are hard to come by, Hackett opined.

Official's "Invisible Man," along with Ziv's "World of Giants," has been bumped off the CBS-TV fall schedule. Both science fiction shows failed to garner sponsorship and both are 13-week deals, with renewal options.

What the net plans to do with both shows remains up in the air. CBS-TV has about \$500,000 committed on each. It could use them as summer replacements, hold off for next season, put them in syndication, etc.

But Hackett's point is that a 13-week telefilm deal compounds the traditional high hazards of the biz, Speaking generally, not referring to his or Ziv's property, Hackett rhetorically asked what happens to the basic idea if the project doesn't go forward? Great ideas could be killed off quickly, hardly given a chance to be executed properly. Fresh approaches and new ideas don't come daily in ty, the medium with a monster's appetite for programming.

Looking toward the '59-60 season, Hackett expects to come in with eight pilots. Official, from here on in, will make deals only with "accredited producers," those with a backlog of production savyy. Those producers who do (Continued on page 64)

(Continued on page 64)

SUBMIT 330 SCRIPTS FOR WGA'S SERIES

Hollywood, Sept. 16.

Hollywood, Sept. 16.

Members of Writers Guild of America, both from the east and west branches, have submitted 330 scripts for guild's planned half-hour telepix series.

Judging to pick the best 13 teleplays is now under way. After early screening of scripts by guild member panels, the final 13 will be chosen by three nationally known men in tv and allied arts. Each writer of a winning entry will get a \$250 option on selection, to be applied against a minimum \$2,500 purchase price.

WGA West council is considering several offers for the anthology series. Members of guild's tv show committee which is in charge of the project are chairman Leonard Freeman, Herbert Baker, Lee Berg, Julius Epstein, Samuel Newman, Donn Mullally and Ben Röberts.

The burgeoning Independent Television Corp. (ITC), the Jack Wrather sparked telefilm outfit, has acquired Television Programs of American for \$11,350,000, a deal making ITC one of the majors in the biz.

the biz.

Milton Gordon, TPA prez and principal owner of TPA, sold out to Wrather's ITC, following a week of negotiations. The mushrooming ITC will remain helmed by Walter Kingsley, its president who came over from Ziv. Gordon's role in the amalgamated company will be confined to consulting.

conined to consulting.

Kingsley is currently on Coast conferring with Wrather, ITC board chairman, presumably on a table of organization for the fast-growing ITC. What roles Michael Sillerman, TPA's exec v.p., and Leon Fromkess, production v.p., and other TPA execs will have in ITC's expanded setup remains to be clarified. be clarified.

be clarified.

ITC was set up by wheeling and dealing Wrather just two months ago. Partnered with the Jack Wrather Organization in the venture were Associated Television, Ltd., (ATV) and Incorporated Television Programme Co., Ltd., of Britain.

of Britain.

In building up a sales force, Kingsley took some Ziv talent with him. Kingsley had been Ziv's syndication sales head. Just a few weeks later, after getting the framework of a production-distribution organization going, Wrather stepped out and made the TPA deal, acquiring TPA's 13 shows, all subsidiary companies, as well as other assets. The move puts ITC in the telefilm biz in a big way.

Gordon established himself as TPA's principal owner when he bought out the interest held in bought out the interest heid in the company by Edward Small, former chairman of TPA's board. The \$2,000,000 Small deal took place August, '57. The current ITC deal racks up a neat profit for Gordon.

The Jack Wrather Organization wns "Lassie," "The Lone Ranger," The Jack Wrather Organization owns "Lassie," "The Lone Ranger," and "Sergeant Preston of the Yukon," and has currently set production on "Adventures of Tom Swift." Wrather, a Texas oilman, recently acquired Muzak Corp. Wrather himself has other interests in tv and the entertainment field. He is prex of KFMB-TV, San Diego, and of KERO-TV Bakerfield, Calif., and also of Disneyland Hotel in Disneyland. TPA properties acquired by ITC

TPA properties acquired by ITC clude "N.Y. Confidential," "Caninclude

(Continued on page 54)

'Million \$ Movie' Hot in 5th Year

"Million Dollar Movie" on WOR-TV, N.Y., which starts its fifth year this fall, looks like it will be sold out for the upcoming sea-

n. Of the 160-weekly spots avail-Of the 160-weekly spots available in the multiple-showing cinematic showcase, 120 already are accounted for by sponsors. Advertisers riding the show include Warner Lambert for Bromo-Selzer and Anahist; N.Y. Telephone Co., Best Foods, Del Monte, Minute Maid Orange Juice, Helena Rubenstein, R. J. Reynolds, and Chief Apparel.

In the personnel division, con-

In the personnel division, consolidation of the operations departments of WOR and WOR-TV is continuing. Marvin Camp, who has been acting supervisor of the WOR Radio and tv press department since January, has been named manager of the press and public relations for the WOR division. Stan Lomax, WOR Radio sportscaster, has been named to the newly-created post of director of sports for the WOR division. Herb Salzman moves over as merchandising manager for the WOR division. In the personnel division, con-

THE PERRY COMO SHOW
With Robert Preston, Maureen
O'Hara, Jimmy Van Heusen,
guests; Mitchell Ayres orch, Ray
Charles Singers, Louis Da Pron
Dancers, Frank Gallop
Producer-Director: Clark Jones
Writers: Goodman Ace, Jay Burton,
Mort Green, George Foster
60 Mins, Sat., 8 pm.
AMERICAN DAIRY ASSN., CHEMSTRAND, KIMBERLY-CLARK,
NOXEMA, RCA-WHIRLFOOL,
SUNBEAM
MBC-TV, from N.Y. (color)
(Campbell-Mithun; Doyle Dane
Bernback; FC&B; SSC&B; K&E;
Perrin-Paus)
To paraphrase a Rodgers &
Hammerstein song, there is nothing like a pro. And Perry Como,
back for his third season on NBCTV, demonstrated anew his standing as one of the business' real
professionals. For Como, there's no
problem of running out of steam
or material, or exhausting his
popularity in the sense other tv
personalities do.

Apart from the fact that Como's
nace doesn't permit exhaustion of

popularity in the sense other tv personalities do.

Apart from the fact that Como's pace doesn't permit exhaustion of anything tand this has been played to advantage through the years as the peg on which the Como tv personality is hung), there are four characteristics that give the show its unique staying power. First, Como's still one of the top song stylists of this generation; second, he and his staff have impeccable taste in the choice of musical and script material; third, Como has an abundance of easy charm and can handle himself with any type of personality; and finally, the show has been so constructed by head writer Goodman Ace as to maximize all of these virtues.

So nobody, least of all the audi-

imize all of these virtues.

So nobody, least of all the audience, was feeling any pain Saturday night with Como's escasonal premiere. Como & Co. were as comfortable as an old shoe and yet bright as a penny, a combination of smiles resulting from a long-settled and workable format and a consistently fresh enthusiasm. It's the kind of show that can roll along in near-perpetual motion.

can roll along in near-perpetual motion.

For guests, Como had Robert Preston, transferring that magnetic salesmanship he emits in "The Music Man" to television with a rendition of the "Trouble" number from the Meredith Willson musical; Maureen O'Hara, a sight to grace any color screen and doing quite nicely with such vocals as "Look to the Rainbow," although a bit hazy on her lines in what was intended as a comedy sequence with Como that ended up just as funny by dint of the confusion it created; and Jimmy Van Heusen, backing Como, Miss O'Hara, the Ray Charles Singers and the Louis Da Pron Dancers in some 15 or so of his best songs.

of his best songs.

As usual, it's the music that constitutes the Como payoff, and the presence of Van Heusen and his catalog were a distinct advantage in this department. To top it off, Como had a bunch of "kids" in for a quick jam session on "That's a Plenty," the kids being Tony Pastor, Buddy Morrow, Ray MacKinley, Red Nichols and Russ Morgan, playing it strictly for kicks.

With Bob Kinkel having given

Kinley, Red Nichols and Russ Morgan, playing it strictly for kicks. With Bob Kinkel having given up his producer-director chores on the show to move back to the Coast, Como grabbed off Clark Jones as his new producer-director, and Jones gave the segment the kind of precise clarity that's become his directorial trademark. Show continues as one of NBC's anchor color shows, and this season, for a change, Como's given more consideration to the tint slows, dropping the "in one" staging that characterized previous seasons, and staging his numbers in enough depth to give NBC's art boys a chance to get in some tint licks. Looks pretty, too. Chan.

THOU SHALT NOT KILL, With Bill Stout, narrator Producer: William Hitley Director: Dan Gingold Writer: Irwin Rosten 60 Mins, Wed. (10) 10:30 p.m. KNXT, Los Angeles

When KNXT announced its in-tention of going ahead with onthe-air editorials and selected the issue of capital punishment as its first topic, the subject seemed a pallid one in the face of the highly charged issues and controversies existing today. That in the hands

existing today. That in the hands of KNXT, the subject of capital punishment did emerge as an absorbing and vital one is probably the highest praise this one-hour special can be paid.

Out of a seemingly insipid subject, producer William Whitley and writer Irwin Rosten forged a powerful and emotion-charged documentary that stands up with among the best television has produced, network or local. And in the reportorial and narrative hands of newsmar Bill Stout, it was delivered tellingly.

Not only was the documentary

was delivered tellingly.

Not only was the documentary itself powerful, but so was the station's editorial stand in opposition to the death penalty.

Stout interviwed scores of subjects—families of victims of murders, law officers, judges and criminals to get all shades of opinion. Nor did he spare the horses in the descriptions and even photographs of brutal crimes, offered up by the proponents of capital punishment as one of the keys to their arguments.

But it was in the segments

punishment as one of the keys to their arguments.

But it was in the segments filmed by Eli Ressler at San Quentin that the program was socked across, first with interviews of some highly articulate inmates, then with the warden, who gave KNXT its editorial peg with the observation that "it's not my gas chamber, it belongs to the people." But the real clincher was an eight-minute segment simulating an actual execution, with the camera moving into the death cell then into the chamber itself; complete with strapping the victim down and the final pull of the lever. A really chilling experience, and Stout, in renewing the station's plea to cover the next execution with live cameras, was probably right in predicting it would be the last execution to beheld in California.

If KNXT missed the boat, it was in one resect, achieving

held in California.

If KNXT missed the boat, it was in one respect, achieving equal balance pro and con throughout the show and prior to the airing of the editorial statement of the station itsif. Though Stout gave plenty of room for the proponents of capital punishment, and possibly an equivalent amount of time, the overall tenor of the show in terms of the narration was anti-death penalty and in actuality, the entire hour, rather than

CLASSROOM TV PREVIEW
With John Tillman, moderato
Gov. Averell Harriman, Dr. Joh
Brosman, Dr. James Allen, Ji
Er. Jacob Holtzmann, others
Producer: Walter Engels
Director: Jack Felice
Writer: Jack Klein
30 Mins, Fri. (12), 8 p.in.
WPIX, N. Y.
The New York State Board of

The New York State Board of Regents, which has taken over WPIX's midweek daytime opera-

WPIX's midweek daytime operation for educational tv fare, offered a brief preview Friday (12) night of the type of fare which will be telecast.

There was a lesson in Spanish, English, science, and a fun session for pre-school children. The lesson excerpts were so brief that it's difficult to make any generalized judgments. Most of the video teachers stood up pretty well before the cameras. From the exposed samples, it looks that the tv fare will be aimed primarily for in school use, although anyone with a tv set can eavesdrop.

Considering the time allotment,

in school use, although anyone with a tv set can eavesdrop.

Considering the time allotment, up to 5 p.m. daily Monday through Friday, it's surely the most ambitious projects for educational tv in the N. Y. area. Dr. James Allen Jr., commissioner of the State Department of Education, said the programming will be aimed to supplement teaching at school. The samples offered, though, didn't do much to support that supplemental function. They were straight lecture lessons done by capable, likeable on camera teachers. But Dr. Allen indicated a much wider application when the educational daytime tv operation gets underway Monday (22). (Metropolitan Educational Television Assn. (META) will have some role in programming). ming).

will have some role in programming).

Dr. John Brosman, chancellor of the Board of Regents, was on hand to tell of the various activities of the Regents. Jacob Holtzmann, chairman of the Regents' advisory council on educational television, who was instrumental in making the deal with WPIX, also said a few words. Gov. Harriman, in his conversation with newsman-moderator John Tillman, spoke of extending the educational tv operation to other parts of the state. Most of the half-hour was devoted to state officials outlining their hopes for educational tv. Tillman handled his moderator role capably.

the last five minutes, was an editorial.

torial.

Stout turned in a major-league performance, though, both in his reportage and his excellent narration. Ressler's photography vas standout, particulary inside San Quentin, and Rosten's script was articulate and provocative. KNXT and producer Whitly can be proud of this one.

Chan.

Tele Follow-Up Comment

Youth Wants To Know

"Youth Wants To Know" kicked off the U.S.-Soviet program exchange project on NBC-TV Sunday (14) with an interview of the USSR's first de put y premier, Anastos Mikoyan on the subject of trade relations. Unfortunately, the topic was of such a technical nature and the questioning by the U.S. students, was for the most part, so academic, that the interview produced little but platitudes. The tv showcasing of Russian officials in the U.S. would undoubtedly help in the American public's understanding of the Russian outlook, but only if a free play of ideas is permitted—as much freedom, for instance, as allowed in a U.S. Presidential press conference. The apparent conditions surrounding the American students' interview of Mikoyan inside the Kremlin was, however, an intellectual stratigacket. The essential questions about Russia, covering the areas of political and cultural freedom and international policy were not put at all.

Instead, the visiting students' survices went along these lines:

to express freely their opinions about Russia. The fact that such an explanatory note was necessary was an admission that the interview which followed was crucially limited by the Russian restrictions.

As part of the exchange program, five interviews with Russian officials will be shown on this series while the Russians will telecast a like number of interviews with American officials. Herm.

YOU ASKED FOR IT
With Jack Smith
Froducer: Cran Chamberlin
Director: Fred Gadetic
Writer: Gomer Cool
30 Mins, Suh, 7 p.m.
SKIPPY PEANUT BUTTER
ABC-TV, from Hollywood
(Guild, Bascom & Bonfigli)

This 30-minute segment preemed in a more serious vein than in previous years by presenting a filmed report on Hawaii, its citizens and their views on statehood, in-cluding a short spiel from the Territorial Governor William Quinn.

cluding a short spiel from the Territorial Governor William Quinn. The initialer was a harmless pleasant show, for little was accomplished in the local interviews, it being a superficial treatment at best on the statehood question, touching briefly on the economic problems of the natives, the Communistic threat, and the intermixture problem of Hawaii.

The basic format remains the same with write-in requests from members of the home audience who wish to see something. Jack Smith by way of some pleasant chitchat and talks with the guests, and in some cases getting into the act, does okay but the program itself needs more substance to put it into the big league class.

The film footage on both Hawaii and a bit on the parachute fire fighters of the department of forestry was above par. The camera caught the "smoke jumpers" rugged training, their bailing out of a plane and their fire fighting techniques. The Hawaii scenes ran a bit like a travelog but captured some interesting facial expressions and scenic work.

The scripting on the show left much to be desired in that it was

and scenic work.

The scripting on the show left much to be desired in that it was wishywashy and puffy, lacking genuine enthusiasm. If the program were given the straightforward approach it might come off better.

"You Asked For It" always manages to come up with at least one humorous skit. The week it was Gloria Peebles' trained monkeys and dogs who roll on logs, paddle cances and to balancing feats on a surfboard.

Sponsor Skippy Parent

a surroard.

Sponsor Skippy Peanut Butter ran through three easy-to-take commercials which were entertaining. The plugs, done in a soft sell manner, left a good impression of the bankroller.

Bern.

VOICE OF FIRESTONE With Fred Waring's Pennsylvan-ians, Sterling Holloway, John Daly, narrator; Hugh James, announcer
Producer: Frederick Heider
Director: Richard Donovan Dunlap
Writers: David Gregory, Harold

Writers: David Greg Flender 30 Mins., Mon., 9 p.m. FIRESTONE ABC-TV, from New York
(Sweeney & James)

In 30 years of broadcasting the Firestone "voice" sounded for classical music in the light and longhair variety. For the 1958-59 season, however, the powers that be are experimenting with a new format that will change the complexion of the show from week to week. The idea harks back to Ed Wynn's ("Texaco Fire Chief") phrase, "The program's going to be different tonight, Graham."

wynns "Trexaco Fire Chier' phrase, "The program's going to be different tonight, Graham."

And it's in the week-to-week difference that the program may lose its hold on the Firestone fans. For example, the new series started Sept. 8 with a gala roundup of star's who'll appear on forthcoming stanzas. The following week (15), show was pegged on "back to college" with Fred Waring's Pennsylvanians and upcoming in the next two weeks are an all-puccini show with Richard Tucker and a Latin-American fiesta with Abbe Lane and Xavier Cugat. This is just a sampling of the wide road Firestone plans to take (at double last year's budget) but it's hard to estimate how many viewers will go along for the ride on the changing weeks and how smooth the ride's going to be.

On show caught (15) Waring and his crew were on a campus kick that had some nice melodic (orch and choral) qualities but came off isjointedly. Showcased in montage, none of the segments really took hold. And Sterling Holloway, who co-guested with Waring, wandered through it all with no apparent purpose or meaning. Midway in the proceedings came an overlong pitch for the Four-H Clubs, via interviews and film clips. It was wholesome but not entertaining.

John Daly, the newscaster-panthe kind of precise clarity interesting trademark. Show continues as one of NBC's archor color shows, and this season, and this season, and this season, and staign is a number of the consideration to the tint slows, dropping the 'in one' staging that characterized previous seasons, and staign is a number below as chance to get in some tint slows, dropping the 'in one' staging that characterized previous seasons, and staign is a number below as chance to get in some tint slicks. Looks pretty, too. Chan.

BBC SNUBBED BY

BRITISH COM'LI TY

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BRITISH COM'LI TY

London, Sept. 16.

British commercial to believes it conditions surrounding the American of the season of the conditions surrounding the American officials. The season of the conditions surrounding the American officials and the classification of the conditions surrounding the American officials. Herm.

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British commercial to believes it conditions surrounding the American officials and the conditions surrounding the American officials and the classification of the season of the conditions surrounding the American officials and the classification of the season of the conditions surrounding the American officials and the classification of the season of the conditions surrounding the American officials. Herm.

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TALES OF WELLS FARGO
With' Dale Robertson, Tom Pittman, Wilton Graff, Richard Deacon, Sam Potter, Orville Sherman, Gary Spencer
Producer: Nat Holt
Director: Earl Bellamy
Writer: Dwight Newton
30 Mins., Mon.; 8:30 p.m.
PALL MALL & BUICK
NBC-TV (film)

(SSC&B; McCann-Erickson)

"Tales of Wells Fargo," starting its new season, continues to be one of the least pretentious of the yestern crop, and, perhaps for that reason, one of the most successful. At least it has the virtue of simplicity, and there's no mistaking the heavies or the heroes.
For Monday's (8) preem, producer Nat Holt combines a good story by Dwight Newton with a fine, off-beat performance by Tom Pittman to come up with one of the best episodes in the series to date. Pittman, playing a bitter youngster back from three years in jail for a crime he claims he didn't commit, is given some help and advice by Dale Robertson, show's star, and seems all set to reform when he undergoes a change of heart and gets troublesome again. He's all set to gun Robertson down when a planned holdup comes off, and instead of shooting Robertson, he knocks off a couple of the crooks.

Although Newton's teleplay sometimes gets bogged down in homilies about the need for sympathy and understanding, his story follows a straight, logical line, and is direct and uncontrived. And pittman turns in a sterling job as the mixed-up youngster. Robertson is good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely accent to the point where he sounds it good as the hero, though he sometimes overdoes the homely ac

HAVE GUN, WILL TRAVEL
With Richard Boone, Martin Balsam, Joseph Calleia, Rusty Lane, others
Producer: Sam Rolfe
Director: Burs Kulik
Writer: Harry Julian Fink
30 Mins., Sat, 9:30 p.m.
LEVER, WHITEHALL
CBS-TV
(J. Watter Thompson, Ted Bates)
"Have Gun, Will Travel" began
the 1958-79 season on CBS-TV
Saturday (13) and reiterated clearty the singular reason it has been
so successful in the past.
Richard Boone is the one constant asset to the half-hour program. Boone, as the articulate,
quick tempered guman Paladin,
gave a distinctive performance in
a story that was merely sufficient.
Because Boone's performance in
story that was merely sufficient.
Because Boone's performance in
story that was merely sufficient.
Because Boone's performance is onnistently strong, "Have Gun"
may be network video's only program that can get by with such
commonplace' story material. A
misunderstood Paladin was confronted by a hostile town to which
he has brought the body of a native
son, whom he killed strictly in the
line of duty as a bounty hunter.
A line of praise, in this case, is
in order for other actors in the
cast, Joseph Calleia, as the weary
sheriff, and Martin Balsam, as one
of the dead man's vengeful brothers. Camerawork is stark and
effective.

MUSIC U.S.A.

STEVE CANYON
With Dean Fredericks, Harry
Towne, Paul Frees, Morgan
Woodward, Dan Barton, Sidney
Clute, others
Executive Producer: Michael
Meshekoff Meshekoff
Producer: David Haft
Director: Ted Post
Writers: Joseph Landon, Shelly
Colbert
30 Mins., Sat. 9 p.m.
CHESTERFIELD
NBC-TV (film)
(McCann-Erickson)
Based on Milton Caniff's popular
comic trip, "Steve Canyon," filmed
adventure series of an Air Force

pilot and trouble-shooter on spe-cial assignments to various Air Force commands, has been bought Force commands, has been bought by Chesterfield to fill the Saturday night 9 to 9:30 niche on NBC-TV as part of its programming overhaul for this season. As adventure stuff goes, it's just about what you'd expect. The kids with that jet-age gleam will eat it up, thanks to a collaborative pictorial assist from the U.S. Air Force. As tense' drama, the initial episode has a fairly pedestrian quality. That it follows Perry Como on the Sat. night sked won't hurt it.

Dean Fredericks, who apparently is an old hand in filmed tv shows, has been chosen to recreate the fictional Steve Canyon role. As physical requirements go, it was a good enough choice. He'll remind Caniff fans of the real (strip) thing. Dramatically speaking, however, he has little choice but to look stiff, deadpan serious and herolike. Everything but animation is there.

Kickoff show was called "Operation Towline" which has to do by Chesterfield to fill the Satur-

there.

Kickoff show was called "Operation Towline," which has to do with interceptors and refueling in full power while towing fighters into defensive position. It's a risky business; so risky that the D.C brasshats have called a halt on General "Shanty" Towne's mad project. But they didn't reckon on Canyon who, despite an initial tragedy, proves to the world that my pal's "Shanty's" anything but a dreamer.

As scripted by Joseph Landon

a dreamer.

As scripted by Joseph Landon and Shelly Colbert and directed by Ted Post, it subscribed faithfully to all the vidpix rules and regulations. But considering the ingredients, it could make with more excitement.

Rose.

GUNSMOKE
With James Arness, Dennis Weaver, Amanda Blake, Milburn Stone, Robert Wilkie, Bruce Gordon, Elisha Cook
Producer: Norman Macdonnell Director: Richard Whorf
Writer: John Meston
30 Mins.; Sat., 10 p.m.
LIGGETT & MYERS, REMINGTON RAND
CBS-TV (film)
(D-F-S., Young & Rubicam)
For the premiere of its fourth season on CBS-TV, "Gunsmoke" producer Norman Macdonnell and story editor John Meston made a somewhat tragic mistake. Using one of Meston's own teleplays, they departed from the type of story line that has become "Gunsmoke's" trademark, and instead shifted to a routine western type of yarn that resulted in one of the least distinctive "Gunsmoke" episodes in all its years on the air.
For a series that has been distinguished by its insight into all

tinctive "Gunsmoke" episodes in all its years on the air.

For a series that has been distinguished by its insight into all kinds of people and their quirks and problems, story on the opener was a real disappointment. It's a stock affair, with Matt Dillon framed for a murder by a gambler who wants to open up Dodge for his gaming by having the marshal put away. Meston introduces Wild Bill Hickok into the yarn as the sheriff who's come to take Dillon away, and both lawmen solve the crime by getting a bribed witness drunk enough to admit the frameup.

It's a far cry from the kind of stories that have made "Gunsmoke" unique and a model for all telefilm writing, western and straight drama alike. It deprives the show of every element of distinction it possesses and drops it into the category of the formula western.

Cast and director Richard Whorf salvaged what they could of this

possesses and drops it into the category of the formula western.

Cast and director Richard Whorf salvaged what they could of this, and the acting and direction at least kept a superficial vestige of the class that has characterized the series. James Arness is a fine and believable Matt Dillon, Dennis Weaver an altogether human and likeable Chester. Amanda Blake a crisp and tart Kitty and Milburn Stone a lovable cynic. Always excellent in its casting, "Gunsmoke" didn't falter in this segment either, with Bruce Gordon a menacing heavy, Robert Wilkie a quietly confidential Hickok and Elisha Cook a colorfully spineless derelict.

In other words, everything was as it has been, except the script. But with "Gunsmoke," the olay's always.been the thing. Chan.

NORTHWEST PASSAGE
With Keith Larsen, Buddy Ebsen,
Don Burnett, others
Exec Producer: Samuel Marx
Producer: Adrian Samish
Writers (preem): Sloan Nibley,
George WaGGner (based on the
Kenneth Roberts book)
Director (preem): WaGGner
30 Mins., Sun. 7:30 p.m.
Sustaining
NBC-TV (film; color)
"Northwest Passage," from the
Kenneth Roberts bestseller historical novel, is a western in mid-18th

cal novel, is a western in mid-18th Century dress. It aims to cover the

cal novel, is a western in mid-18th Century dress. It aims to cover the doings of Major Robert Rogers' Rangers versus the French and Indians in the F & I War, plus the western waterway theme due on followup segments in this "commando" vidpixer out of MGM-TV and with Adrian Samish producing. It's manifestly for kids, since their elders may be a bit squeamish about warfare in which the Rangérs, in addition to the usual gunfire, employ axes to kill the opposition. Nothing like a couple of axes to do in the hated French. Some of the dialog is in the contemparary speech idom, exampled by "bust loose." It could reach its audience, though pitted against the hot shot: "Maverick" on the ABC side of the fray and "Bachelor Father" on the CBS end. There was some snappy action in the premiere although the climactic avalantche, triggered by cannon fire from the Rangers, could hardly show up with penetration and realism on a home screen. The leads are Keith Larsen as Major Rogers, Buddy Ebsen as sidekick sergeant and Don Burnett as an ensign. Series is in color, and the tint was said to be extra special.

THE PLYMOUTH SHOW STARRING LAWRENCE WELK
With Alice Lon, Lennon Sisters,
Pete Fountain, Myron Floren,
Larry Hooper, Rocky Rockwell,
Welk's Orch and "Little Band";
Peter Hansen, announcer
Producer: Edward Sobol
Director: James Hobson
60 Mins.; Wed, 7:30 p.m,
PLYMOUTH
ABC-TV, from Hollywood
(Grant)
Lawrence Welk stands like a
rock of Gibralter athwart the
video lanes. He's solid; he's
straightforward; he's beyond rigging. And in these parlous days,
when faith in the tv screen has
been sorely tried, if not completely shattered, Welk's integrity
is an unmistakable morale—and
rating—booster.

Although Welk is putting more

JIMMY DEAN SHOW
With The Double Daters, Herbie
Jones, guests
Producer: Barry Wood
Directors: Jerry Shaw, Lee Tredanari
Writers: Joe Bigelow, David Gresgory
30 Mins.; Mon. thru Fri., 2 p.m.
PARTICIPATING
CBS-TV, from N.Y.
Jimmy Dean, the young singer
out of the south who developed
into a potent tv personality in his
CBS-TV morning slot last season,
is now back with a pleasing
across-the-board afternoon variety

danari
Writers: Joe Bigelow, David Greggory
30 Mins.; Mon. thru Fri., 2 p.m.
PARTICIPATING
CBS-TV, from N.Y.
Jimmy Dean, the young singer out of the south who developed into a potent tv personality in his CBS-TV morning slot last season, is now back with a pleasing across-the-board afternoon variety layout. Although this new series is using a lot of guest talent, Dean is still, the main prop and the show stands or falls with him.
A good singer who leans to the Bing Crosby-Perry Como school of casual crooning, Dean has a naturally ingratiating personality to sell. There's a danger that he'll be tripped up by a script which is not perfectly tallored for him. On the kickoff, for instance, some of the banter between Dean and the others was decidedly artificial and flat.
The show, otherwise, was a neat

the kickoff, for instance, some of the banter between Dean and the others was decidedly artificial and flat.

The show, otherwise, was a neat song session in which Dean delivered a brace of numbers without any production folderol. He opened with "I'm Sitting On Top of the World" (which appears to be mandatory of young singers on their kickoff shows), and then did "All The Way," "How Come You Do Me Like You Do," "Just A Little Lovin!", with Herbie Jones on guitar, "Wait Till The Sun Shines Nellie" in a duet with Jennie Smith, and closed with a philosophical piece of cornball material, "The Old Man With the Crooked Cane." It was a big songating and he carried it all off smoothly.

Miss Smith, a new songstress on the Columbia Records label, did nicely in her "Young and Foolish" solo number while the veteran Szonys dance duo contributed a superb adagio routine. Regulars on the show include The Doubledaters, a mixed foursome, who dished up a flashy terp bit. Joel Herron's orch furnished a solid downbeat.

Although a flock of bankrollers have latched onto this show, the opening stanza was sustaining.

The content of the co

& Myers has installed in the Saturday night 10:30 to 11 period on NBC-TV, remains basically a quiz show. And a not very original or

day night 10:30 to 11 period on NBC-TV. remains basically a quiz show. And a not very original or exciting one at that. Only this sports model in reality can be called a quiz show with a mobile unit, with half of the 30-minute entry brought in via a remote pickup (in this instance from the Winged Fot Golf Club in Mamaroneck, NY., where Sam Snead and Tommy Bolt, as the brawny half of the show, displayed some fancy oncturnal 10th hole greens play; other intertwining half comes out of NBC'S NY. studio).

They say that "Brains and Brawn" has been cutting some fancy video capers in France, with equally successful variations elsewhere in Europe. The U.S. version is a little on the late (if not untimely) side. This, too, would be excusable, were it not for the fact that "B and B" has little to offer the viewer, for all its pretentions toward sportin' life.

"B and B" is precisely what the title says. A "brain" and a "brawn" (Snead and Kurt Stehling, rocket chief of the Navy's Vanguard project) are pitted against National Open golf champ Bolt ("brawn") and Willy Ley, the missile expert ("brain"). Emcee Fred Davis tosses the questions at the "brains" while Jack Lescoulie (an old L & M hand, which naturally invites so me integrated commercials "emcees" the links portion. With \$30,000 riding on a complete game, Snead and Bolt are faced with the challenge of five tough golf shot, including duplicating one which only Bobby Jones accomplished on the same course back in '29. The "brain" partners had it equally as tough—in fact, they were more wrong than right.

At best it all adds up to a novel, ofbeat switch in the money quiz same sweepstakes. But with a

BEN HECHT SHOW With Robert L. Foreman Producer: Ted Yates, Mike Wallace Director: Roger Shope 25 Mins., 10:50 p.m.; Mon.-thru-ber.

25 Mins., 2010
Fri.
PARTICIPATING
WABC-TV, N. Y.
Latest to join the late night ranks of tv conversationalists and interrogators is Ben Hecht, whose 25-minute show preemed Monday night (15) on WABC-TV, N. Y. Veteran playwright, showman, author and iconoclast, that he is-a pro as a tv personality he isn't. Gifted as a scribbler with a penchant for reducing everything to quotable generalities, his very camera presence could have nullified even a fascinating dissertation. Monday night's premiere was hardly that.

ence could have nullified even a fascinating dissertation. Monday night's premiere was hardly that. The initial target of his verbal gymnastics and running commentary—so running that he didn't even allow his opponent time to finish his answers—was Robert L. Foreman, who as exec veepe of BBDO is one of the more solid of the Madison Ave gentry. Hecht chose to tangle with "The Television Commercial," weaving the Q & a within the framework set forth in his fanciful preamble or declaration of intent. After many morose precepts he promised that his program—a la Candide—will be "all for the best in this best of all possible worlds," then proceeded to be superior to all people who listen to tv commercials and buy their products.

If there were any particular magnetism, any droll charm or a way of speaking tongue in cheek half in jest and half in earnest, there might have been a point in Hecht's endless harangue against the veracity of the tv commercial. But as a tv personality he's rather dull and dreary, much occupied with the constant doffing of his glasses, reading his notes and even scratching his cranium. Hardly ever did he feel enough on the subject to convey any excitement. Reducing his tirades to Hechtian platitudes (of "wincing at the tv whoon-de-do;" of people in an "automatic coma, not turning off their sets but turning off their senses," etc., there wasn't even much conviction about anything.

Foreman—whenever given the opportunity—managed to take it

Foreman—whenever given the opportunity—managed to take it all in his stride. At least it wasn't a wasted evening, for he got in a plug for his upcoming "Hot Half Hour" novel on ouiz shows (shades of Revlon, the Revson Bros. and "\$64,000 Question").



VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. VARIETY's weekly chart is based on the 22 major markets regularly reported by Teleover the course of a year. Chies will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each
market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

DETROIT

32

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: August 1-8, 1958.

2. Wystf Karp (Thes. \$30-9:00) WXYZ 3. Have Gan Will Travel (Sat. 9:30-10) WJBK 4. Sugarfoot (Tues. 7:30-8:30) WXYZ 5. Tales of Wells Fargo (Mon. 8:30-9) WXYZ 5. Tales of Wells Fargo (Mon. 8:30-9) WXYZ 6. Broken Arrow (Tues. 9:00-9:30) WXYZ 7. Bob Crosby (Sat. 8:00-9:00) WWJ 8. Restless Gun (Mon. 8:00-8:30) WWJ 8. Restless Gun (Mon. 8:00-8:30) WWJ 8. Restless Gun (Mon. 8:00-8:30) WWJ 8. Part McCoys (Thurs. 8:30-9:00) WXYZ 9. Fye Got A Secret (Wed. 9:30-10:00) WJBK 9. Phil Silvers (Fri. 9:00-9:30) WJBK 9. Phil Silvers (Fri. 9:00-9:30) WJBK 1. TOP TEN MULTI-WEEKLY SHOWS RK. PROGRAM—DAY—TIME STA. RTG. 1. Popeye (M-F 6:00-6:30) CKLW 1. Popeye (M-F 6:00-6:30) CKLW 21. *Amer. Bandstand (M-F 3-3:30, 4-5) WXYZ 22. *Mickey Mouse Clab (M-F 5:30-6:00) WXZZ 23. †Detroit Bandstand (M-F 5:30-6:00) WXJZ 24. *Boots & Saddles (Thurs. 7:00) CKLW CBS 13. Top Ten WXYZ 24. *Top Ten Bandstand (M-F 5:30-6:00) WXZZ 25. *Mickey Mouse Clab (M-F 5:30-6:00) WXZZ 26. *Mickey Mouse Clab (M-F 5:30-6:00) WXJZ 27. *Detroit Bandstand (M-F 5:30-6:00) WXZZ 28. *Top Ten WXYZ 29. *Top Ten WXYZ 29. *Top Ten WXYZ 29. *Top Ten Multi-Weekly Shows 29. *Top Ten Multi-Weekly Shows 29. *Top Ten Multi-Weekly Shows 20. *Top Ten Multi-Weekly Shows 21. *Top Ten Multi-Weekly Shows 22. *Amer. Bandstand (M-F 3-3:30, 4-5) WXZZ 23. *Top Ten WXYZ 24. *Silent Service (Thurs. 9:00) WXYZ 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs. 9:00) WJBK 24. *Silent Service (Thurs.	AV. RTG.	TOP COMPETITION PROGRAM STA.	AV. SH.	AV. RTG.	TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME STA. DISTRIB.		AV.	TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	RK.
3. Have Gun Will Travel (Sat. 9:30-10) WJBK 29.9 4. Sugarfoot (Tues. 7:30-8:30) WXYZ 28.3 5. Tales of Wells Fargo (Mon. 8:30-9) WWJ 28.2 6. Broken Arrow (Tues. 9:00-9:30) WXYZ 26.5 7. Bob Crosby (Sat. 8:00-9:00) WWJ 26.0 8. Restless Gun (Mon. 8:00-8:30) WWJ 24.5 8. Restless Gun (Mon. 8:00-8:30) WXYZ 24.5 9. Fve Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Pril Silvers (Frl. 9:00-9:30) WJBK 24.2 9. Pril Silvers (Frl. 9:00-9:30) WJBK 24.2 1. †Popeye (M-F 6:00-6:30) CKLW 21.2 1. †Popeye (M-F 6:00-6:30) CKLW 21.2 1. †Popeye (M-F 6:00-6:30) CKLW 21.2 2. *Amer. Bandstand (M-F 3-3:30, 4-5) WXYZ 21.7 2. *Mickey Mouse Club (M-F 5:30-6:00) WXXZ 25.7 3. †Detroit Bandstand (M-F 5:00-6:00) WXXZ 25.7 4. **De	11.2	TargetWXYZ	47	23.2	Honeymooners (Sat. 10:30)WJBKCBS			1. Gunsmoke (Sat. 10:00-10:30)WJBK	1.
3. Have Gan Will Travel (Sat. 9:30-10) WJBK Survey (Mon. 8:30-10) WJSK Survey (Mon. 8:30-10) WJSK Survey (Mon. 8:30-9) WWJ Survey (Mon. 8:30-9) WWJ Survey (Mon. 8:30-9) WWJ Survey (Mon. 8:30-9) WWJ Survey (Mon. 8:30-9) WWJ Survey (Mon. 8:30-9:30) WJBK Survey	13.5	Frontier	48	20.6	Popeye (Mon-Sun. 6:00) CKLW AAP	5 2.			2.
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6. Broken Arrow (Tues. 9:00-9:30)	10.9	ExplorersWXYZ	47	18.5	Sea Hunt (Sat. 7:00)	2 4.			4.
7. Bob Crosby (Sat. 8:00-9:00) WWJ 26.5 8. Restless Gum (Mon. 8:00-5:30) WWJ 24.5 8. Restless Gum (Mon. 8:00-5:30) WWJ 24.5 8. Real McCoys (Thurs. 8:30-9:00) WWJ 24.5 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-10:00) WJBK 24.2 9. Free Got A Secret (Wed. 9:30-9:30) WJBK 24.2 9. Free G	17.2			18.5	Silent Service (Thurs. 9:00)WJBKCNP	5 4			6.
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8. Real McCoys (Fints. 8:30-9:00) WJBK 24:2 9. Pre Got A Secret (Wed. 9:30-10:00) WJBK 24:2 7. Harbor Command (Fri. 10:30) WJBK . Ziv 16:9 33 Thin Man WWJ 9. Phil Silvers (Fri. 9:00-9:30) WJBK 24:2 8. Annie Oakley (Tues. 6:30) WXYZ CBS 15:9 36 Driver's Appeal Board. WWJ 1. Top Ten MULTI-WEEKLY SHOWS RTG. 10. Huston's Sert Jour. (Tues. 10:30) WWJMCA 15:5 32 Highway Patrol WJBK Racket Squad (Sat. 6:30) WJBK .ABC 15:9 36 Driver's Appeal Board. WWJ 1. Popeye (M-F 6:00-6:30) CKLW 21:8 Highway Patrol WJBK Racket Squad (Sat. 6:30) WJBK .ABC 15:2 38 Holiday RanchCKLW 11:5 32 Musketeers WXYZ WJBK .ABC 15:0 33 Musketeers WXYZ WJBK .ABC 15:0 35 Musketeers WXYZ WJBK .	11.5			17.5		. O .			8.
S. Phil Silvers (Fri. 9:00-9:30) WJBK 24.2 3. Annie Oakley (Tues. 6:30) WXYZ CBS 15.9 36 Driver's Appeal Board WWJ TOP TEN MULTI-WEEKLY SHOWS RK. PROGRAM—DAY—TIME AV. BTG. AV. BTG. 4.7 9. BTG. AV. BTG. 9. Dr. Hudson's Sert Jour. (Tues. 10:30) WXYZ ABC 15.9 41 Request Playhouse CKLW 15.5 32 Highway Patrol WJBK 10. Racket Squad (Sat. 6:30) WJBK ABC 15.5 32 Highway Patrol WJBK WJBK 15.2 34 Holiday Ranch CKLW 2. *Amer. Bandstand (M-F 3-3:30, 4-5) WXYZ 21.8 17.5 12. Boots & Saèdles (Thurs. 7:00) CKLW CNP 13.9 31 Code 3 WJBK 2. *Mickey Mouse Club (M-F 5:30-6:00) WXZZ 3.7 17.5 12. Brave Eagle (Wed. 6:30) CKLW CBS 13.9 34 Topper WXYZ	15.2			16.9		.51			8.
TOP TEN MULTI-WEEKLY SHOWS AV. RTG.	10.9			/					9.
TOP TEN MULTI-WEEKLY SHOWS RK. PROGRAM—DAY—TIME STA. RTG. 10. Racket Squad (Sat. 6:30)	9.5					- 9		- 122 CARCAS (212 CACCAS)	<u></u>
1. PROGRAM — DAY — TIME STAL RTG. 10. Racket Squad (Sat. 6:30) WJBK ABC 15.2 38 Holiday Ranch CKLW CKLW 1. Proper (M-F 6:00-6:30) CKLW 21.8 11. Proper (Mon. 6:30) WWJ CNP 14.5 35 3 Musketeers WXYZ CKLW CKL	18.9					/• a			
1. †Popeye (M-F 6:00-6:30)	9.2						RTG.	RK. PROGRAM—DAY—TIME STA.	RK.
2. *Amer. Bandstand (M-F 3-3:30, 4-5) WXYZ 17.5 12. Boots & Saddles (Thurs. 7:00) CKLW CNP 13.9 31 Code 3 WJBK 2. *Mickey Mouse Clinb (M-F 5:30-6:00) WXYZ 17.5 17.5 12. Brave Eagle (Wed. 6:30) CKLW CBS 13.9 34 Topper WXYZ	10.2						21.9	1 Paners (M.P. 8-00.8-30) FRTW	-
2. *Mickey Mouse Club (M-F 5:30-6:00) WXYZ 17.5 12. Brown Eagle (Wed. 6:30)	12.2								Ž.
						5 12.	17.5		2.
	13.2								3.
	13.2				Studio 57 (Wed. 10:30)WWJMCA	5 112.	13.5	4. †News-Jac Legoff (M-F 11-11:15)WJBK	4.
5. *Price Is Right (M-F 11-11:30 a.m.). WWJ 12.7 13. Frontier Doctor (Sun. 6:00)	13.5						12.7		8.
7. *Treasure Hunt (M.F 10:30.11 am) WWI 110.14. Dr. Christian (Thurs. 8:30)	24.5					0 14.	11.0		7.
8. †11 O'Clock News (M-F 11:00-11:15) WWJ 10.8 14. Topper (Wed. 6:30)	13.9							8. †11 O'Clock News (M-F 11:00-11:15) WWJ	8.
3. †Wea, Sports Final (M-F 11:15-11:30) WJBK 10.1 15. Sky King (Thurs. 6:30)	9.5	Crossroads WWJ	32	12.9	Sky King (Thurs. 6:30)	1 15.	10.1	9. †Wea. Sports Final (M-F 11:15-11:30) WJBK	9.

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 878,100. Survey Dates: 4 Weeks Ending August 14, 1958.

	TOP TEN NETWORK SHOWS		1. Honeymooners (Sat. 10:30)	22.9 22.2		Hollywood's BestWBZ People's ChoiceWBZ	13.0 18.9
1. 2.	Gunsmoke (Sat. 10:00-10:30)WNAC Wagon Train (Wed. 7:30-8:30)WBZ Best of Groucho (Thurs. 8:00-8:30)WBZ	34.9 31.4 29.2	3. Whirlybirds (Tues. 7:00)	21.9	53	Search for Adventure: WNAC Patti PageWNAC	11.3 12.0
4 .	Father Knows Best (Wed. 8:30-9:00). WBZ	28.5	4. Boots & Saddles (Thurs. 8:30)WNAC CNP	21.2	-1		19.2
5.	Alfred Hitchcock (Sun. 9:30-10:00) WNAC Have Gun Will Travel (Sat. 9:30-10) WNAC	27.9	5. Highway Patrol (Sat. 7:00) WBZ Ziv	20.5		LassieWNAC	18.2
6	Have Gun Will Travel (Sat. 9:30-10) WNAC Tales of Wells Fargo (Mon. 8:30-9). WBZ	27.2 27.2	6. Frontier Doctor (Thurs. 7:00)WBZHTS	20.0		City DetectiveWNAC	11.5
7.	Restless Gun (Mon. 8:00-8:30) WBZ	26.9	7. Our Miss Brooks (Fri. 7:30)WNAC CBS	19.9	46	Big GameWBZ	· 12.5
8.	I've Got A Secret (Wed, 9:30-10:00), WNAC	26.2	8. Big Story (Wed. 7:00)WBZOfficial	19.2	49	WaterfrontWNAC	15.5
9.	G. E. Theatre (Sun. 9:00-9:30) WNAC	25.9	9. Silent Service (Fri. 7:00)WBZCNP	18.2	46	Badge 714WNAC	16.9
-		—- l:	10. Official Detective (Mon. 7:00)WBZNTA	17.9	46	Dr. HudsonWNAC	14.2
	TOP TEN MULTI-WEEKLY SHOWS	1:	11. Death Valley Days (Fri. 10:30) WNAC U.S. Borax	17.5	37	BaseballWHDH	15.7
1.	†Boston Movietime (M-F 5:15-6:30)WBZ		11. Twenty Six Men (Sun. 7:00) WBZ ABC	17.5	45	Harbor CommandWNAC	17.2
2.	†News, Wea. (M-F 6:45-7:00)		12. Harbor Command (Sun. 7:00)WNACZiv	17.2	44	Twenty Six Men WBZ	17.5
3.	News, Wea. (M-F 11:00-11:15)WBZ	16.2	13. Badge 714 (Fri. 7:00)	16.9	43	Silent ServiceWBZ	18.2
4.	*Guiding Light (M,Th,F 12:45-1:00)WNAC *Search For Tomorrow		14. Sky King (Wed. 6:00)	16.5	43	Boston MovietimeWBZ	18.5
٠.	(M,Th,F 12:30-12:45)WNAC	14.2	14. State Trooper (Sun. 10:30)	16.5	41	Hollywood's BestWBZ	15.5
6.	*Love of Life (M-F 12:00-12:30)WNAC	13.4	15. Great Gildersleeve (Sat. 6:00)WNACCNP	16.2	46	Boston Movietime WBZ	15.9
6. 7.	*Love of Life (M-F 12:00-12:30)WNAC *Mickey Mouse Club (M-Th 5:30-6)WNAC	13.2		16.2 15.9		Boston MovietimeWBZ BlondieWBZ	15.9 8.5
6. 7. 8.	*Love of Life (M-F 12:00-12:30) WNAC *Mickey Mouse Club (M-Th 5:30-6) WNAC †Amos 'n' Andy (M-W 5:00-5:30) WNAC	13.2	16. Kit Carson (Sat. 11:30 a.m.) WNAC MCA		56		
6. 7. 8. 8. 9.	*Love of Life (M-F 12:00-12:30)WNAC *Mickey Mouse Club (M-Th 5:30-6)WNAC	13.2	16. Kit Carson (Sat. 11:30 a.m.)	15.9	56 37	BlondieWBZ	8.5

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: August 1-8, 1958.

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	TOP TEN NETWORK SHOWS	1 1	Silent Service (Sat. 10:30)WJWCNP	25.4	51 Harbor CommandKYW	12.5
-	C	7	Honeymooners (Tues. 10:30)KYWCBS	19.5	41 BaseballWEWS	18.2
Ţ.	Gunsmoke (Sat. 10:00-10:30)WJW Have Gun Will Travel (Sat. 9:30-10). WJW	37.9 27.2	. Sea Hunt (Thurs. 9:00)	19.2	37 People's ChoiceKYW	17.9
ž.	Alfred Hitchcock (Sun. 9:30-10;00)WJW	26.5	Highway Patrol (Fri. 10:30)WJWZiv	18.2	35 WaterfrontWEWS	17.2
4.	Wyatt Earp (Tues. 8:30-9:00)WEWS		. State Trooper (Tues. 9:30)	18.2	34 BaseballWEWS	20.5
5.	Lawrence Welk (Sat. 9:00-10:00)WEWS	26.0	. Sheriff of Cochise (Wed. 7:00)KYWNTA	17.2	41 City CameraWJW	15.3
6.	G. E. Theatre (Sun. 9:00-9:30) WJW	25.9			CBS NewsWJW	15.7
7.	Maverick (Sun. 7:30-8:30)	25.8 25.8	. Waterfront (Fri. 10:30)WEWS MCA	17.2	33 Highway PatrolWJW	18.2
8.	Real McCoys (Thurs. 8:30-9:00)WEWS	25.0	. San Francisco Beat (Thurs, 8:30)WJWCBS	16.9	32 Real McCoysWEWS	25.0
9.	What's My Line (Sun. 10:30-11:00)WJW		. Medic (Tues, 8:30)/	16.2	31 Wyatt EarpWEWS	26.2
9.	Wagon Train (Wed. 7:30-8:30)KYW	23.5 1	Judge Roy Bean (Thurs. 7:00) KYW Screen Craft	15.9	40 If You Had A Million WEWS	13.5
		11		15.9	28 Wagon TrainKYW	23.2
	TOP TEN MULTI-WEEKLY SHOWS	19	. Mr. District Attorney (Mon. 7:00) KYW Ziv	14.9	39 Our Miss BrooksWEWS	13.5
7	*Amer. Bandstand (M-F 3-3:30, 4-5) WEWS	14.7 13	The state of the s	14.2	59 Public Defender WEWS	6.5
2.	†Sohio Reporter, Press Box		. Death Valley Days (Thurs. 10:30) KYW U.S. Borax	14.2	29 Playhouse 90WJW	24.5
	(M-F 11:00-11:15)WJW	14.0	. Kit Carson (Sun. 6:30)WEWSMCA	14.2	52 Air PowerWJW	8.5
3.	†Popeye (M-F 5:30-6:00)	13.0		13.9	29 BoxingWEWS	17.5
4.	†6 O'Clock Adventure (M-F 6-7)KYW †News-T. Field (M-F 11:00-11:15)WEWS	13.4 1 12.7 1		13.5	34 Judge Roy Bean KYW	15.9
e.	*Mickey Mouse Club (M-F 5:30-6:00). WEWS	12.5 1		13.5		14.9
7.	*Price Is Right (M-F 11-11:30 a.m.)KYW				35 Mr. District AttorneyKYW	12.5
8.	*CBS News (M-F 7:15-7:30)	12.1		13.5	40 Mickey Mouse Club WEWS	
9.	*Who Do You Trust? (M-F 3:30-4:00). WEWS	11.8 20		13.2	45 Little TheatreWJW	9.5
10.	†News-T. Field, Wea. (M-F 6:45-7) WEWS	11.7 20	. Kft Carson (Tues. 7:00)	13.2	34 6 O'Clock AdventKYW	13.5

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 153,200. Survey Dates: August 1-8, 1958.

	TOP TEN NETWORK SHOWS	1			1	
-	C	39.8	Highway Patrol (Sat. 9:30)WBRC Ziv	33.3 65	Joseph Cotten WABT	18.3
1.	Gunsmoke (Sat. 9:00-9:30)	39.5 2.	Twenty Six Men (Fri, 9:30)WBRCABC	30.3 63	Thin ManWABT	17.8
ã.	Ed Sullivan (Sun. 7:00-8:00)WBRC	36.5 2.	Whirlybirds (Tues. 8:00)WBRCCBS	30.3 61	DottoWABT	19.3
4.	Undercurrent (Fri. 9:00-9:30)WBRC	33.5 3.	Harbor Command (Thurs, 8:30)WBRCZiv	28.3 51		26.8
5.	G. E. Theatre (Sun. 8:00-8:30)WBRC	32.0	Silent Service (Fri. 10:00)WBRCCNP	27.3 63		16.3
6.	Oh Susanna (Sat. 8:00-8:30)WBRC Alfred Hitchcock (Sun. 8:30-9:00)WBRC		Target (Thurs. 9:00)	26.8 55	Price Is RightWABT	22.3
7.	Tve Got A Secret (Wed. 8:30-9:00)WBRC		Boots & Saddles (Thurs. 9:30)WBRCCNP	25.8 57	Music BingoWABT	19.3
8.	I Love Lucy (Mon. 8:00-8:30) WBRC	30.8 7.	Official Detective (Tues. 9:30)WBRCNTA		Wyatt EarpWABT	24.3
9.	Spotlight Playhouse (Tues. 8:30-9)WBRC	30.3	Dial 999 (Tues. 10:00)	23.3 51		22.8
9.	Millionaire (Wed. 8:00-8:30) WBRC Phil Silvers (Fri. 8:00-8:30) WBRC		Sheriff of Cochise (Thurs, 10:00) WBRC, NTA	2	Damon Runyon WABT	18.3
9.	Playhouse of Stars (Fri. 8:30-9:00)WBRC		Last of the Mohicans (Tues, 10:00)WABTTPA		Dial 999 WBRC	23.3
9.	Twenty One (Mon. 8:00-8:30) WABT		Our Miss Brooks (Wed. 6:30)WBRCCBS		Wagon Train WABT	24.3
-	TOP TEN MULTI-WEEKLY SHOWS	11.	Decoy (Wed, 9:30)WABTOfficial		Circle Thea WBRC	23.3
	TOT TEN MUDIT-WEEKUI SHOWS		Death Valley Days (Tues. 6:00) WBRC U.S. Borax	21.3 61		13.5
1.	†My Little Margie (M-W 5:00-5:30). WBRC	19.41		21.0	NBC NewsWABT	14.0
2-	†Little League Playoff (Th.F 5-5:30). WBRC	17.4 13.	Gray Ghest (Wed. 10:00)WBRCCBS	20.8 55		17.3
٥. ∡	*NBC News (M-F 6:15-6:30) WABT †Alabama Newsreel (M-F 5:30-5:45). WBRC	17.3 16.9 13.	S. Donevan, W. Marshal (Mon. 6:00). WBRC CNP	20.8 57		15.5
5.	News, Sports, Wea. (M-F 6:00-6:15). WABT	16.8			NBC NewsWABT	16.0
6.	*CBS News (M-F 5:45-6:00)WBRC	16.6 14.	Ames 'n' Andy (Wed. 6:00)WBRCCBS	20.3 53	News, Sports, Weather WABT	17.5
7.	†Circle 6 Ranch (M-F 4:00-5:00) WBRC	14.1			NBC NewsWABT	18.0
ð.	*Verdict Is Yours (M-F 2:30-3:00) WBRC *Mickey Mouse Club (M-F 5:30-6) WABT	13.2 15. 13.0 18		19.8 56	TracerWABT	15.3
10.	World's Great Movies	10.	My Little Margie (MonFri. 5:06) WBRC Official		Fun at Five:WABT	8.7
	(Th, F 10:30-Signoff)WABT		Damon Runyon Thea. (Thurs, 10:00). WABT Screen Gems	18.3 44	Sheriff of CochiseWBRC	23.3
10.	*Art Linkletter (M-F 1:30-2:00)WBRC	12.5			1	

OPETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. Valuates weekly chart is based on the 22 major markets regularly reported by Telepulse oper the course of a year. Cities will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: August 1-8, 1958.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.		TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME STA. DISTRIB,	AV. RTG.	AV.	TOP COMPETITION PROGRAM STA.	AY RTG
z. 3. 4. 5. 7. 8.	Wells Fargo, (Mon. 8:30-9:00) WRCV Restless Gun (Mon. 8:00-8:30) WRCV Guissmoke (Sat. 10:00-10:30) WCAU Affred Hitchcock (Sun. 9:30-10:00) WCAU G. E. Theatre (Sun. 9:00-9:30) WCAU Playbeuse of Stars (Fri. 9:30-10:00) WCAU Phil Silvers (Fri. 9:00-9:30) WCAU Have Gun Will Travel (Sat. 9:30-10) WCAU Whât's My Line (Sun. 10:00-10:30) WCAU Ed Sullivan (Sun. 8:00-9:00) WCAU	27.5 26.9 26.5 25.2 24.2 23.2 22.9 22.5 22.5 21.7	1. 2. 3. 4. 5. 6. 7.	Popeye (MonSat. 6:00) WFIL. AAP	17.5 17.4 14.9 14.5 13.9 13.9 13.5 12.9	65 46 49 44 27 44 26 38	Sky King WCAU Joseph Cotten WRCV Sheriff of Cochise WCAU Popeye WFIL Mike Hammer WCAU Falcon WRCV Highway Patrol WRCV State Trooper WRCV	11. 12. 7. 12. 13. 9. 13.
ĸ.	TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.	9.	Popeye (Sat. 7:00)	12.3 11.5 11.2	41	Highway PatrolWCAU Studio 57WRCV PopeyeWFIL	14. 7. 13.
2. 3. 4. 5. 8. 7.	†Popeye (M-F 6:00-6:30)	18.2 18.0 17.6 15.8 13.9 13.5 13.4 11.5 11.1	11. 11. 12. 13. 14. 15.	Official Detective (Sat. 6:30) WCAU NTA State Trooper (Thurs. 7:00) WRCV MCA Boots & Saddles (Wed. 10:30) WRCV CNP Gray Ghost (Mon. 7:00) WCAU CBS	10.9 10.9 10.9 10.5 10.5 9.9 9.7 9.2 9.2	36 33 37 31 21 33 55 29	Stageoach Theatre WRCV Gray Ghost WCAU Hin Thin WFIL Farmer Al Falfa WFIL Frontier Doctor WCAU Circle Theatre WCAU Death Valley Days WRCV Cartoon Comics WRCV Whirlybirds WCAU Big Rascals WRCV	7. 9. 13. 13. 12. 16. 7. 13. 7.

SAN FRANCISCO

Stations: KGO, KPIX, KRON, KTVU. TV Homes: 817,700. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS	1.	Highway Patrol (Tues. 6:30) KRON Ziv	18.2	43 Name That TuneKPIX	10.2
1. Gunsmoke (Sat. 9:00-9:30)KPIX 32.5		Honeymooners (Thurs. 7:00)KRON CBS	18.2	43 Twenty Six MenKTVU	10.5
2. Alfred Hitchcock (Sun. 9:30-10:00) . KPIX 25.2		Sea Hunt (Tues. 7:00)	17.9	38 Mr. Adams & EveKPIX	15.2
3. Restless Gun (Mon. 8:00-8:30)KRON 24.2		Big Story (Mon. 7:30)	17.2	31 Masquerade PartyKPIX	17.5
4. G. E. Theatre (Sun. 9:00-9:30)KPIX 23.9		Sheriff of Cochise (Wed. 7:00) KRON NTA	16.5	32 BoxingKGO	16.5
4. Have Gun Will Travel (Sat. 8:30-9) . KPIX 23.5 5. Tales of Wells Fargo (Mon. 8:30-9) . KRON 23.5		San Francisco Beat (Sat. 9:30) KPIX CBS	16.2	30 Lawrence WelkKGO	16.5
5. Twenty One (Mon. 9:00-9:30)KRON 23.5		Harbor Command (Wed. 6:30) KRON Ziv	15.9	44 SusieKTVU	8.5
 Wagon Train (Wed. 7:30-8:30) KRON 23.5 	7.	Silent Service (Sat. 7:00)	14.9	33 Perry MasonKPIX	17.5
6. Sugarfoot (Tues. 7:30-8:30)KGO 23.0		Dr. Hudson's Scrt. Jour, (Sat. 10:00) . KPIX MCA	14.5	33 Best of MGMKGO	13.5
7. Father Knows Best (Wed. 8:30-9:00) .KRON 22.2	8.	Medic (Sun. 5:00)	14.5	49 I Led 3 LivesKPIX	7.2
	8.	Science Fiction (Thurs. 6:30) KRON Ziv	14.5	38 SusieKTVU	11.9
TOP TEN MULTI-WEEKLY SHOWS	9.	Men of Annapolis (Mon. 6:30) KRON Ziv	13.9	35 Robin HoodKPIX	11.5
1. *NBC News (M-F 6;15-6:30)	10.	Gray Ghost (Fri. 6:30)	13.5	31 Intrigue TheatreKPIX	12.2
2. †Shell News (M-F 6:00-6:15)KRON 12.3	11.	City Detective (Sun. 10:30)KRON MCA	13.2.	31 What's My LineKPIX	16.9
3. †Popeye (M-F 5:15-6:00)		Decoy (Tues. 9:30)	13.2	25 Bob CummingsKRON	19.9
4. *CBS News (M-F 6:15-6:30)KPIX 11.0		Dial 999 (Tues 7:30)	13.2	25 SugarfootKGO	23.2
5. †Channel 5 News (M-F 6:00-6:15) KPIX 10.7 6. †Big Movie, Misc. (M-F 10-Signoff) . KPIX 10.6		Studio 57 (Tues. 10:30)	12.2	35 Big MovieKPIX	10.2
7. †Amos 'n' Andy (M-F 6:00-6:30)KTVIJ 10.4	13.	Popeye (MonFri. 5:15)	11.7	43 Early Show	5.6
8. †Suste (M-F 6:30-7:00)KTVU 9.8				Mickey Mouse ClubKGO	6.1
		Boots & Saddles (Mon. 7:30)KGOCNP	11.2	20 Masquerade PartyKPIX	17.5
10. *Queen For A Day (M-F 2:00-2:45) . KRON 9.4	15.	Kingdom of the Sea (Mon. 7:00) KRON Guild	10.9	25 Burns & Allen KPIX	18.2

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG TV Homes: 511,000 Survey Dates: August 1-8, 1958

	TOP TEN NETWORK SHOWS	1 1.	Gray Ghost (Sat. 10:30)	20.2	42 Giant Playhouse WTTG 12.3
1.		35.5 2. 27.2	Sheriff of Cochise (Thurs. 7:00) WRCNTA	15.9	38 7 O'Clock FinalWMAL 9.3 News-John DalyWMAL 9.7
3.		26.5 3.	Twenty Six Men (Sun. 6:30) WMAL ABC-	14.9	44 Big Picture
4.		25.7 4.	Highway Patrol (Sat. 7:00)WTOP Ziv	14.5	43 Grand Ole Opry WTTG 9.5
5.		25.5 5.	Capt. David Grief (Mon. 7:00) WRC Guild	13.5	38 City AssignmentWTTG 8.5
<u>6</u> .		25.2 25.0 6.	Badge 714 (Fri. 7:30)	13.2	32 Rin Tin Tin
7.		24.5 7.	Silent Service (Sun. 7:00)	13.0	29 Lassie
9.			Sherlock Holmes (Mon. 7:30) WTTG Guild	12.2	30 Haggis BaggisWRC 14.2
10.	What's My Line (Sun. 10:30-11:00) WTOP	22.2 9.	Mike Hammer (Tues. 10:30)WRCMCA	11.7	27 Tenth Inning
	TOP TEN MULTI-WEEKLY SHOWS	10.	Honeymooners (Tues, 7:00)WRCCBS	11.5	29 GangbustersWTTG 10.9
		- 10.	Mr. District Attorney (Fri. 8:00) WTTG Ziv	11.5	24 Jim Bowie
1.	11-11-1	11.8 11.	City Assignment (Fri. 8:30)WTTG MCA	11.2	23 Life of Riley
2.	The Ather mepote that I into Inite to the Inite	10.7 11.	Science Fiction Thea. (Sun. 6:00) WMAL Ziv	11.2	39 Meet the Press WRC 7.9
3.		10.5 12.		10.9	28 HoneymoonersWRC 11.5
5.			Annie Oakley (Fri. 7:00)	10.2	27 Sherlock HolmesWTTG 9.9
6.	†Popeye (M-F 6:30-7:00)		San Francisco Beat (Wed. 7:00), WTTG CBS	10.2	32 Last of the Mohicans WRC 7.5
7.	*Gulding Light (M-F 12:45-1:00) WTOP		Mr. District Attorney (Sun. 5:30) WTTG Ziv	10.2	32 Lone Ranger
5.	*Search For Tomorrow WTOP (M-F 12:30-12:45)	13.	Sea Hunt (Fri. 10:30)	10.2	23 Baseball, WTTG 14.3
9.	*Queen For A Day (M-F 4:00-4:45) WRC	8.7	Sherlock Holmes (Fri. 7:00) WTTG Guild	9.9	26 Annie OakleyWTOP 10.2
9.	*Who Do You Trust (M-F 3:30-4:00) .WMAL	8/7 15	Popeye (M-F 6:30)WTTGAAP	9.8	32 Amos 'n' Andy WMAL 7.9
9.	17 O'Clock Final (M-F 7:00-7:15) WMAL	8.71 13.	Tologo mer dios.		

DAYTON

Stations: WHIO, WLW-D. TY Homes: 143,700 Survey Dates: August 1-8, 1958

_			THE COLUMN THE COLUMN	000	Ol Tasanh Cattan	
	TOP TEN NETWORK SHOWS	- 4	1. Badge 714 (Sat. 10:30)		8 Joseph Cotten :WLW-D	
_	77770	42.3	2. Silent Service (Thurs. 9:00)WHIOCNP		1 Peoples ChoiceWLW-D	
1.	Gunsmoke (Sat. 10:00-10:30) WHIO	39.5	3. Star and the Story (Thurs. 8:30) WHIO Official		1 DragnetWLW-D	
2.	Wyatt Earp (Tues. 8:30-9:00)WLW-D Have Gun Will Travel (Sat. 9:30-10) .WHIO	37.3	4. Mike Hammer (Fri. 10:30)WHIOMCA		3 Cinema '58WLW-D	
3.	I Love Lucy (Mon. 9:00-9:30)WHIO	37.3	5. City Detective (Fri. 7:30)		1 Rin Tin TinWLW-D	
3.	I've Got A Secret (Wed. 9:30-10:00) .WHIO	37.3	6. Star Performance (Tues. 10:30) WHIO Official		7 Playhouse 30WLW-D	19.0
4.	Broken Arrow (Tues. 9:00-9:30)WLW-D	36.3	7. Target (Wed. 7:30)	24.3 4		25.8
4.	Oh Susanna (Sat. 9:00-9:30)WHIO	36.3 36.3	8. State Trooper (Tues. 7:00)		1 26 Men	22.8
5.	Studio One (Mon. 10:00-11:00)WHIO Millionaire (Wed. 9:00-9:30)WHIO	35.8	9. Dr. Hudson's Scrt. Jour. (Fri. 7:00) WHIO ABC	22.8 6	5 Outdoor GuideWLW-D	12.3
6.	Perry Mason (Sat. 7:30-8:30)WHIO	35.3	9. 26 Men (Tues. 7:00)		9 State TrooperWHIO	23.3
			10. Gray Chost (Mon. 7:00)	21.5 5	7 Death Valley DaysWLW-D	16.3
	TOP TEN MULTI-WEEKLY SHOWS		11. Highway Patrol (Tues. 9:00)WHIO Ziv	21.3 3	7 Broken ArrowWLW-D	36.3
	TOP TEN MULTI-WEEKLY SHOWS		11. Highway Patrol (Tues. 9:00)WHIO Ziv 12. Charlie Chan (Thurs. 7:00)WHIO TPA		7 Broken ArrowWLW-D 1 San Francisco BeatWLW-D	36.3 18.8
1.	†Front Page News (M-F 11-11:15) . WHIO	20.1	12. Charlie Chan (Thurs. 7:00)WHIOTPA	19.3 5		
1. 2.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) . WHIO	20.1	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4	1 San Francisco BeatWLW-D	18.8
1. 2. 3.	†Front Page News (M-F 11-11:15)WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45)WHIO *NBC News (M-F 6:45-7:00	20.1 18.1 17.3	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4	1 San Francisco Beat WLW-D 9 Charlie Chan WHIO 3 Circle Theatre WHIO	18. 8 19. 3
1. 2. 3. 4. 5.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) . WHIO *NBC News (M-F 6:45-7:00 WLW-D †Little Rascals M, T. Th 6:00-6:30) . WHIO	20.1 18.1 17.3 17.2	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4 18.3 4 17.2 6	1 San Francisco Beat	18.8 19.3 24.3
1. 2. 3. 4. 5. 6.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) : WHIO *NBC News (M-F 6:45-7:00 WLW-D †Little Rascals M, T, Th 6:00-6:30) . WHIO †Kingdom of the Sea (W, F 6-6:30) . WHIO †News, Wea, Sports (M-F 6:30-6:45) . WLW-D	20.1 18.1 17.3 17.2 17.0 16.1	12. Charlie Chan (Thurs. 7:00) WHIO TPA 13. San Francisco Beat (Thurs. 7:00) WLW-D CBS 14. Sea Hunt (Wed. 10:30) WLW-D Ziv 15. Little Rascals (M, T, Th 6:00) WHIO Interstate 16. Kingdom of Sea (Wed., Fri. 6:00) WHIO Guild	19.3 5 18.8 4 18.3 4 17.2 6	1 San Francisco Beat	18.8 19.3 24.3 14.3
1. 2. 3. 4. 5. 6. 7.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) : WHIO *NBC News (M-F 6:45-7:00 WLW-D †Little Rascals M, T, Th 6:00-6:30) . WHIO †Kingdom of the Sea (W, F 6-6:30) WHIO †News, Wea., Sports (M-F 6:30-6:45) WLW-D *As The World Turns (M-F 1:30-2) WHIO	20.1 18.1 17.3 17.2 17.0 16.1 15.7	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4 18.3 4 17.2 6 17.0 5	1 San Francisco Beat WLW-D 9 Charlie Chan WHIO 3 Circle Theatre WHO 0 Annie Oakley WLW-D 2 Life of Riley WLW-D	18.8 19.3 24.3 14.3 15.8
1. 2. 3. 4. 5. 6. 7.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) : WHIO *NBC News (M-F 6:45-7:00 WLW-D †Ltttle Rascals M, T, Th 6:00-6:30) . WHIO †Kingdom of the Sea (W, F 6-6:30) . WHIO †News, Wea, Sports (M-F 6:30-6:45) W.W-D *As The World Turns (M-F 1:30-2) . WHIO *Mickey Mouse Club (M-F 5:30-6) . W.W-D *Mickey Mouse Club (M-F 5:30-6)	20.1 18.1 17.3 17.2 17.0 16.1 15.7 14.5	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4 18.3 4 17.2 6 17.0 5	1 San Francisco Beat WLW-D 9 Charlie Chan WHIO 3 Circle Theatre WHIO 0 Annie Oakley WLW-D 2	18.8 19.3 24.3 14.3 15.8 15.8
1. 2. 3. 4. 5. 6. 7. 8. 9.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) . WHIO *NBC News (M-F 6:45-7:00 WLW-D †Little Rascals M, T. Th 6:00-6:30) . WHIO †Kingdom of the Sea (W, F 6-6:30) . WHIO †Kews, Wea., Sports (M-F 6:30-6:45) . WLW-D *As The World Turns (M-F 1:30-2) . WHIO *Mickey Mouse Club (M-F 5:30-6) . WLW-D †50-50 Club (M-F 1:2:00-1:30) WLW-D	20.1 18.1 17.3 17.2 17.0 16.1 15.7	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4 18.3 4 17.2 6 17.0 5	1 San Francisco Beat WLW-D 9 Charlie Chan WHIO 3 Circle Theatre WHIO 0 Annie Oakley WLW-D 2 { Life of Riley WLW-D } { Cactus Pete WLW-D 3 Gray Ghost WHIO 4 T.V. Teen Time WLW-D	18.8 19.3 24.3 14.3 15.8 15.8 21.5
1. 2. 3. 4. 5. 6. 7. 8. 9.	†Front Page News (M-F 11-11:15) . WHIO †Sohio Rptr., Spts. (M-F 6:30-6:45) : WHIO *NBC News (M-F 6:45-7:00 WLW-D †Ltttle Rascals M, T, Th 6:00-6:30) . WHIO †Kingdom of the Sea (W, F 6-6:30) . WHIO †News, Wea, Sports (M-F 6:30-6:45) W.W-D *As The World Turns (M-F 1:30-2) . WHIO *Mickey Mouse Club (M-F 5:30-6) . W.W-D *Mickey Mouse Club (M-F 5:30-6)	20.1 18.1 17.3 17.2 17.0 16.1 15.7 14.5 14.1	12. Charlie Chan (Thurs. 7:00)	19.3 5 18.8 4 18.3 4 17.2 6 17.0 5 16.3 4 15.0 5	1 San Francisco Beat WLW-D 9 Charlie Chan WHIO 3 Circle Theatre WHIO 0 Annie Oakley WLW-D 2 { Life of Riley WLW-D } { Cactus Pete WLW-D 3 Gray Ghost WHIO 4 T.V. Teen Time WLW-D	18.8 19.3 24.3 14.3 15.8 15.8 21.5 12.8

Station Reps on a Pull-Together Kick: \$500 Million '58 Billings Invite New Mutual Interest Era

As a result of their successful pitch to Kellogg to place their Kellogg to place their pot tv vice network, the in spot tv station reps are passing the peace-pipe and, observers say, for the first time in nearly a decade of television are pulling together for

television are pulling together for their mutual interest, The Chicago presentation to Kellogg was the first united effort by the reps to go out and drum up business for the spot industry. The rep industry is one of fierce competition marked by rate cut-ting practices, station pirating, etc.

ting practices, station pirating, etc.
The selling of spot radio-tv advertising negotiated by the reps last year totalled \$426,661,000.
The 55 national rep firms will handle an estimated \$500,000,000 in spot billing this year. Realizing this isn't exactly peanuts, a figure greater than network time sales, the reps are on a "pull together kick."

The Station Representatives Assn., is currently working up a set of standard practices to keep peace in the rep family. A committee has been set up by the SRA to standardize procedures with the agencies and stations. A project being worked on by SRA members is a standard station-rep contract. The second step of the rep plan is to create a favorable image of the industry. For this purpose, the SRA has retained the public relations firm of Milton Fenster. Other projects being considered by the reps to be included in a code are the procedures for turning over stations from one rep to The Station Representatives

ing over stations from one rep to another, the use of competitive tapes and a project started some months ago the ironing out of the problem of local vs. national rates.

Agency SWITCHES: Jerome Kempler, formerly of Kudner, has joined Shaller-Rubens as media director.

director.

Maxwell Sapan, formerly of Seklemian & North, has been named creative director of Bryan Houston. Sapan will supervise all of the agency's creative services including the copy and radio-ty-zators.

including the copy and radio-tv sectors.

Robert H. Schaffer, former Postmaster of New York, has been elected chairman of the board of Lawrence Kane & Artley.

Jack R. Elliott named to the radio-tv department of Vic Mattland & Assoc. He had been promotion and add menagers of Victoria tion and ad manager of KTSM, El

Paso.

Robert F. Lima, former technical editor, has joined the international dept. of MacManus, John & Adams where he will serve as international copy supervisor.

Don Miller, senior veepee and co-director in charge of account management at Kenyon & Eckhardt has submitted his resignation effective Oct. 1. A basic disagreement on agency operating policies was the reason given for Miller's resignation. He had been a supervisor on Lincoln-Mercury a supervisor on Lincoln-Mercury

a supervisor on Lincoln-Mercury account.

LOST & FOUND: McCann-Erick-son has been named to handle broadcast advertising in Canada for the Westinghouse Flectric Co. Canadian billings had been handled by S. W. Caldwell, Ltd.

Cole, Fischer & Rogow has landed the \$1,000,000 Bon Ami Co. account which had been housed at Weiss & Geller.

The advertising account of the White Motor Co. has been resigned by D'Arcy Advertising effective Jan. 1. Executives at D'Arcy stated the move was necessitated by a conflict with certain truck models of Studebaker-Packard, whose ac-Studebaker-Packard, whose count was recently acquired by the

agency.

The column incorrectly stated last week that the Florist Telegraph Delivery account went to D'Arcy. Keyes, Madden & Jones has been named to handle the bill-

for over 400 spots in Los Angeles, San Francisco and Phoenix. Ralston Purina Co., St. Louis, starting Sept. 30, has earmarked a record budget for 1958-59 adver-tising of Purina Dog Chow. Approximately 85% of the stepped-up budget will go into two ABC-TV programs every week.

rograms every week.

The Radio Training Assn., correspondence courses, which has been using WOR-TV and WABD-TV, New York, during the past months in a tv drive, will expand to several other major eastern cities during a stepped-up fall campaign. William Warren, Jackson & Delaney reps the Assn.

Delaney reps the Assn.
Friend-Reiss Advertising, agency for the Playskool Manufacturing Co., began the largest spot campaign in history of the firm. The drive, which started Sept. 15, totals over \$100,000 and will run through Dec. 19 in seven cities, including New York, Chicago, Los-Angeles, Philadelphia, Atlanta, Boston and St. Louis.
Cocilan Wild Cherry Cough

Cocilana Wild Cherry Cough Nips will be introduced in a sat-uration spot radio campaign that will start Oct. 13 and run for six months. The drive in the northastern markets was set via Emil

Mogul.

The first year-around advertising and promotion campaign devoted exclusively to the sales of jams and jellies on tv starts Sept. 30 for Mary Ellen's Distributors. Firm will inaugurate sponsorship of the "Treasure" program in five major western markets.

Ivory Liquid, via the Compton agency, is kicking off a 35-week tv campaign using one minute and 25 sec: spots. Drive starts Sept. 29.

S&H Green Stamps will initiate a four-week spot radio drive starting Sept. 18 in the Southeast. Campaign set via Sullivan, Stauffer, Colwell & Bayles, calls for using 30 one-minute spots per week.

Nabisco, out of McCann-Erickson, plans an eight-week radio spot drive starting Sept. 29.

REPS: Frank Carlson, formerly an account executive of the Forjoe reppery, has joined Avery-Knodel as a member of the radio sales staff. The first year-aroung advertis-

Lindsey Spight has resigned as veepee and manager of the Blair Television offices in San Francisco, Spight, who will continue to serve in an advisory capacity, will be replaced by Ned Smith, former general manager of KOVR TV, Stockton.

general manager of KOVK-IV.
Stockton.
Commissioner Robert E. Lee, of
the Federal Communications Commission, at the monthly meeting on
the Station Representatives Assn.
last week, called the competition
between national spot and network tv a healthy thing. Lee said
no condition should be permitted
to prevail that would dilute artificially that competition.
Pax Shaffer, former director of
the new business sector for the
midwest office of Peters, Grinnin,
Woodward, has resigned to accept
a position as sales manager of
WOC-TV and radio, Davenport.

Chi Agencies By LES BROWN

By LES BROWN

Chicago, Sept. 16.

Hal Smith, program promotion and merchandising manager for Needham, Louis & Brorby, sees more intrastate "networks" in the future of television, not unlike the Indian hookup which his agency instrumented last month for a Herb Shriner spec to kick off Oklahoma's Oil's invasion of the Hoosier State. In an address to Indiana Broadcasters Assn., Smith stated that such statewide "webs" will open new vistas in broadcasting for specific ad campaigns, and he suggested to station owners that they "stress the place for, and value of, state hookups among the services offered by the industry.

Smith said these specifically designed small networks can be set

now has the \$1,250,000 oil account, Oklahoma is still bound by con-tract to the Maryland agency for the summer ballcasts in Chicago The summer ballcasts in Chickgo which it co-sponsbrs. Pact does not run out until the end of the 1959 baseball season, and Maryland refuses to yield it. Ergo, around \$400,000 of the Oklahoma billings will go to Maryland next summer, albeit NL&B will be producing the commercials.

Grant Advertising plucked Archway Cookies of the Swanson Cookie Co. Brand is marketed through 21 franchised bakeries.
Harry D. Barger was elected a director of Wherry, Baker & Tilden, and Henry A. Johnson a veepee.

veepee.

Donald Coleman appointed media supervisor of Edward H. Weiss.

J. Walter Thompson Chi office snared Lowrey Organ Div. of Chicago Musical Instrument Co., previously handled by D'Arcy. Account switch is effective Jan. 1, 1050

1959.

Earl Cole, ex-Bozell & Jacobs, joined Tatham-Laird copy dept. Nancy Larson recently was upped to group copy supervisor of the

agency.

Philip R. Cane joined M. M.
Fisher Associates in copy contact Fisher A capacity.

London Agencies By BARRY BARNETT

London, Sept. 16.
Granada-TV has called a meeting of top European commercial to representatives for Friday (19) at the Venice International Advertising Film Festival, to work out ways in which they can achieve closer reconstration. cooperation.

The rest of the British commercial to programmers have fallen in with the plan, which Granada's advertising director, Alex Anson, outlined in a letter to the foreign tw men. Even countries where twactivities are state controlled were

paged to participate.

Anson, in his letter dubbed the scheme the "Forum of European Television," which it is hoped will he organized to achieve common agreement and understanding in such matters as standardization of the length of commercials, bringing them into 15-second multiples, and of a style which would make them suitable for screening in all countries. The other suggestions include cooperation in syndicating program ideas, contracting, artists, and technical developments. It is believed that the main idea behind the scheme is to direct the attention of continental outlets to Britain rather than to the States for guidance and know-how. he organized to achieve common

ABC-TV EXPOSURE ON CANADA SERIES

On CANADA SERIES
Originally planned as a series
of at least 13 weeks in the Unifed
States, the Canadian-fed "Encounter" has been signed for only
a four-week appearance this side
of the border. Program begins on
ABC-TV Sunday, Oct. 5.
The ABC-TV decision to shorten
the pact for the CBC live dramatic
feed is based on the network's
hope to draw the Texas Co. into
a full season contract for a different hour dramatic program, one
produced in New York or Hollywood. Understanding is that Cunningham & Walsh, agency for
Texaco; recommended that the
hour production be done under the
David Susskind-Talent Associates
aegis.

Final word from Texaco has not

Final word from Texaco has not been given; sponsor high command is reported also considering the Nat Hiken-Friar's Club specials which CBS has tied up.
If sold, ABC would show "Texaco Star Theatre" in the Sunday 9-10 slot, with the possibility of a few two-hour specials peppering the schedule.

Ed Kirby to USO

Vet industryite Edward M. Kirby has been named director of public relations for the USO.

place for, and value of, state hookings.

Compton Advertising, Los Angeles, has been appointed to handle the industry.

Electronics Div. of Motorola.

CAMPAIGNS: Mother's Cake to rapidly and can create regional excitement. Radio and tweethers are proposed a one-minute spot residence of a one-minute spot residence of the primary media used in Oklahoma's introductory splash in Incomplete the served as secretary of the code homa's introductory splash in Incomplete which first undertook self-regulation for the American in three major marks is starting in three major marks in three major marks is starting in three major marks in three m

TV-Radio Production Centres

IN NEW YORK CITY . . .

Joan Sinclaire starts her next Radio-TV Workshop at Ballard School of 53d St. "Y" Sept. 22 with 12-week session on writing, production, programming and announcing. Guest speakers from nets and agencies lined up so far are: John P. Atherton (& Currier), Jay Kacin (McCann-Paul Belanger, Joseph Kenas (screenwriter), Robert Masson (MBC), Steve Kaplan (BBDO)... "Big Payoff" hostess Bess Myerson turns fashion columnist this fall for Macfadden Publications... Jay Barney one of the thesps who taped O'Neill's "Beyond the Horizon" for Voice of America, Dan Petric directed. Singer Susan Silo signed for Sammy Kaye's ABC-TV show, Erickson), Lou Florence (Lennen & Newell), Jim Gaylord (Carl Byoir),

Kaye's ABC-TV show,

KMBC, Kansas City, Mo., and WTVN, Columbus, O., have joined the Mutual affiliates lineup ... WLIB, N.Y., which programs for the Negro market in the U.S., broadcast a special program Saturday (13) devoted to reactions to the Supreme Court decision ordering integration at Little Rock. Immediately after the Supreme Court's ruling Friday (12), station broadcast reactions by Roy Wilkins, exec secretary of the NAACP, Thurgood Marshall, A. Phillip Randolph and others ... Bill Stern will do the play-by-play football broadcasts of Mutual, to be sponsored by Philco.

Jack Clark to be Jimmy Dean's regular announcer.

Red Barber

... Bill Stern will do the play-by-play football broadcasts of Mutual, to be sponsored by Philco.

Jack Clark to be Jimmy Dean's regular announcer ... Red Barber for overseas junket after World Series—to entertain troops in Middle East ... Rory Calhoun in town tomorrow (Thurs.) for week of promotion re upcoming "Texan" on CBS ... Sandy Golden, Walter Cronkite's gal Friday, back after Nantucket vacation ... Johnny Carson spelling Jack Paar Oct. 6-17, while latter vacations ... Scribe Stanley Niss doing an episode for NBC's "Behind Closed Doors" ... Les Brown band filling in for Skitch Henderson, who remains in NY, when Steve Allen travels his NBC'er to Hollywood Sept. 21 ... Mike Grilikhes becomes administrative manager CBs-TV network film office ... Robert Young, Jane Wyatt, Billy Gray here for "Father Knows Best" promo ... Chelsea Closed-circuit Television Project boss Larry Creshkoff to address Nat'l Assn. of Educational Broadcasters Oct. 15 in Omaha ... WNTA-TV's "Gags to Riches" shifts from Wednesday 7:30 to Thursdays at 8 ... Marcia Dixon to Saturday Dick Clark show as production assistant ... Dr. Alan Willard Brown, President of META, slated to be guest speaker at the Human Relations Workshop on Monday (22) at New School for Social Research. His subject "The Challenge of Adult Learning via TV." META gave a demonstration of its color telecasting equipment Friday (12) to a group of Foundation executives and other educators, at META studios in N.Y.

Newscaster Art Van Horn and wife Phyllis Battelle (Hearst column-

its color telecasting equipment Friday (12) to a group of Foundation executives and other educators, at META studios in N.Y.

Newscaster Art Van Horn and wife Phyllis Battelle (Hearst columnist) back from Miami conference re a Mr. and Mrs. show . . . Jimmy Blaine, host of NBC-TV "Ruff and Reddy," set for series of live blurbs on other shows . . . Betty Ann Grove Interrupting first holiday in years to 'copter into town from East Hampton for recording date . . . Joe Franklin of "Memory Lane" to be luncheon birthday-partied in the Polonaise tomorrow (Thurs.) . . . Phil Reisman set by Frank Cooper office to write Rexall's January special, an adaptation of "Ten Little Indians." Other Cooper deals: Johnny Desmond's guest shot on Jack Paar show Sept. 25; Hermione Gingold guesting Oct. 7 on Garry Moore CBS-TV hour entry; Larry Miller to serve as chief stunt writer on NBC-TV's "County Fair"; NBC news commentator to continue as communicator on "Monitor" another five weeks.

Lynn Merrill aiding Ben Hecht in latter's new WABC-TV'er . . . Myron (Mike) Kirk, ex-Kudner tv-radio boss, has an office in Hemphill, Noyes for his Wall St. operations while mulling a Broadway legit production, latter depending on that w.k. if—a "suitable script." He thought he had one but abandoned it . . . Richard Buckley, WNEW radio and tv veepee, back from Europe yesterday (Tues.) on SS United States . . . Ronald Dawson completed role in new Signal Corps film and has three spots slated for "Objective" skein . . . George Mendoza, who continues as p.r. director of Co-Ordinated Advertising Agency, is now associate producer of Fannie Hurst's local showcase . . Lester Cooper, "Eye on New York" scribe, back from three weeks in Europe.

IN HOLLYWOOD . . .

Busiest man in town lest week was NBC's program chief Bob Lewine. The two phones in his Bevhills hotel constantly jangled and between calls he was navigating on the double between Hollywood, Culver City, Burbank and Beverly Hills. Not to mention a side trip to as Benny's producer.

Sylvester Laflin Weaver Sr., father of Pat Weaver, died last week in L.A. at 80. Former Los Angeles Chamber of Commerce prexy, he was a prominent civic leader on West Coast.

IN CHICAGO . . .

AFTRA committee of fund raisers for a Betty Mitchell memorial has collected only \$1,000 toward a \$5,000 goal. Norm Barry, Don Gordon, Ed Roberts, Florence McNaughton and Bud Wolff comprise the committee . . . Phil Mayer upped from floor manager to asst. program director at WGN-TV, while Bud Ellingwood takes over complete handling of the upcoming "Fran Allison Show" . . . Jack Elgen has notched seven years of his "Chez Show" on WMAQ . . Bruce Dennis and Jack Brickhouse were pallbearers at the funeral last Wednesday (10) of WGN sports coordinator Frank Korch . . Stuart Brent back with his early morning book reviews on WBKB this week . . Daily News columnist Jack Mabley starting a pubaffairs series on WBBM at month's end . . WGN news department is being depleted by three. Les Moneypenny was fired last week, Howard Earle is taking leave to write a book and Bruce McFarland left on his own to enter the insurance biz . . . WBBM-TV dropping Ray Rayner's disk show but expanding his Saturday kiddle stint to a full hour . . Seven-Up renewed Jim Lounsbury's "Record Hop" Saturdays on WBKB . . Vince Lloyd starting a daytime news strip in color on WGN-TV next week . . . Bill Brevall, ex-"Cinerama" and "Cinemiracle," hired by WGN-TV to promote and build studio audiences for Fran Allison's newie . . . Tony Weitzel original of the strip of the starting and the strip of the starting and the strip of the starting and starting and strip of the starting and strip of the starting and strip of the starting and starting and "Cinemiracle," hired by WGN-TV to promote and build studio audiences for Fran Allison's newie . . Tony Weitzel original of the starting and start mittee . . . Phil Mayer upped from floor manager to asst. program di-

Yoder Zinging Up Chi NBC Operation

Chicago, Sept. 16.

First step taken by NBC veep
Lloyd Yoder in assuming charge
of the network's Chicago odos was of the network's Chicago o&os was to make three exec appointments, all of them imports to the local shop. From his previous base, WRCV-TV, Philadelphia, Yoder has brought in Robert Lemon, as general executive of WMAQ, and Stanley Brightwell, as film coordinator of WNBQ. Former and hear program manager of the had been program manager at the Philly station, and latter is taking a new post at the Chi o&o.

Third change was to bring in William Decker from WBUF, the NBC station in Buffalo, N.Y., as director of tv sales. In this move, Russ Stebbins shifts to the post of manager of local sales for WNRO.

Yoder himself arrived in Chi last Yoder himself arrived in Chi last week, preceded by a reputation as a highly film-oriented station string-puller. Anent film, the new general manager of the NBC stations here commented to Variety, "I am interested mainly in rating points, whether they be attained by film or hy live shows. In the points, whether they be attained by film or by live shows. In the case of film, of course, we can always refer to track records run up in other cities. However, this does not necessarily mean that the present live shows on WNBQ will be dropped." WNBQ beams about two hours of live programming daily, at present.

ming daily, at preent.

New appointments make the station topheavy in exec personnel, and it is a foregone conclusion that transfers are in the making for several of the previous regime, in-cluding Henry Sjogren, who was asst. general manager under Jules

NBC 'Bat Masterson' On the Horns of A Wyatt Earp Dilemma

Hollywood, Sept. 16.

Frank Pittman and Andy White, producers of the upcoming "Bat Masterson" series, have a casting problem on their hands. Since they're been careful to base the series on historical fact, they'll be using the Wyatt Earp character, with whom Masterson was buddies, extensively. And with Hugh O'Brian so firmly escoaced in the public mind as Earp, via his ABC-TV series, whom to cast?

TV series, whom to cast?

Pittman & White, who are doing "Masterson" for Ziv Television Program for airing on NBC-TV, have initiated talks in an effort to get O'Brian himself to guest-shot as Earp, with "Masterson" star Gene Barry dittoing when the Masterson character gets 'involved with a "Wyatt Earp" script. But they're not optimistic, in that they fear NBC and ABC will take a dim view of trading guest shots, for one thing, and O'Brian himself hasn't shown any interest in the idea.

Meanwhile, they're talking to

Meanwhile, they're talking

Meanwhile, they're talking to Ziv about signing Lloyd Bridges, who stars in Ziv's syndicated "Sea Hunt" series, about the possibility of doing the Earp role. They've already borrowed one Ziv star, Broderick Crawford, from his "Highway Patrol" series to do a stint as the heavy in one of the "Masterson" entries.

Pittman & White have not only researched the Masterson yarns but the various portrayals of Earp and Masterson. There's O'Brian, of course, along with Kirk Douglas in "Gunfight at the OK Corral," and there's Robert Bray, who played Earp on the CBS-TV "You Are There" version of "Gunfight," which Bernard Girard, who's directing three "Masterson" shows, also directed. As for portrayals of Materson. directing three "Masterson" shows, also directed. As for portrayals of Masterson, Alan Dinehart Jr. did the role on several "Earp" episodes, and now Jogl McCrea is starring in "Gunfight at Dodge City," originally titled "The Bat Masterson Story," Mirisch Co. production soon due for theatrical release

Hartford — Roy Benjamin has been upped to post of producer-director at WTIC-TV here. With the station since its founding in 1957, Benjamin started as a member of the floor crewy laten getting promoted to assistant director.

How Congress Feels About TV News -

Washington, Sept. 16.
The most influential audience in the nation—the
U.S. Congress—wants more to news shows between
7 and 11 p.m. overwhelmingly, they prefer the 15minute show. minute show

These facts are revealed in a poll taken by VARIETY'S Washington Bureau of the 96 U.S. Senators and 435 members of the House of Represen-

ators and 435 members of the House of Representatives.

The poll was prompted by increasing complaints among the lawmakers that their working habits prevented them from watching to news shows. For news, they mostly depend on radio. Generally they never see themselves—or the big news events of the day in which they are involved—on tr film.

Several, including Sen. John McClellan (D-Ark.) the frequently televised Senate investigator, had to resort to buying tv sets for their offices to be able to see themselves.

The problem apparently is that the webs didn't recognize Washington working habits. It is a late working town, but an early-to-bed town. Few. solons leave their offices before 7 or 7:30 during the Congressional session. Even if they leave earlier, there are the nightly stops to handshake with visiting firemen in town for the countless conventions.

NBC and CBS have no tv news shows between 7 and 11. ABC had John Daly at 7:15 but it moved him to 10:30 on Sept. 15, and scheduled local news and weather shows afterwards here.

"One of the motivating factors," said ABC officials here, "was the realization that Washington is an early-to-bed town."

Cost Factor

However, lawmakers have a heavy appetite for news shows and they would be willing to watch more than one at the prime time hours. (Obviously one reason the webs haven't scheduled news shows

one reason the webs haven't scheduled news shows at prime time is cost. CBS last year spent \$14 million more than it earned on news shows, including the broad general public affairs shows.)

VARIETY'S canvass of Congress was done by requesting members to mail back postcards checking the answers to four questions. Several suggested that the public interest could best be served by a little "collusion" between webs in staggering nightly news presentations at different — rather than overlapping—times. Although a covering letter told Congressmen they did not have to sign their name, most of them did. Often, they jotted down comments, amusing, and otherwise.

Here is Variety's tv news show questionaire and

1. Is there sufficient news coverage on TV?

Yes, 38%.
No, 43%.
No answer, 19%.

2. What time could you most likely watch a tv news show? (Many checked more than one time period.) 6:30 pm., 14%; 7, 18%; 7:30, 21%; 8, 18%; 8:30, 13%; 9, 13%; 9:30, 6%; 10, 22%; 10:30, 19%; 11, 35%.

(Although the highest single percentage checked the 11 o'clock hour, the accumulation of the other

potential hours between 7 and 11, indicate that the greater majority of Congressmen want a show when there is none.)

there is none.)
3. How long would you prefer a news roundup?
(Many checked more than one.)
5-minute capsule, 15%; 15-minutes, 64%; 30-minutes, 11%; an hour-long depth analysis, 8%.
4. Do you think, in the area of public enlightenment, there are sufficient television shows?

ment, there are sufficient television shows:
Yes, 31%.
No, 54%.
No answer, 15%.
There was a wide variation in comments on whether Congressmen want news served up with

whether Congressmen want news served up and or without analysis.

Some of the comments on the cards included:
"Yes, more news, minus the propaganda."
In contrast to this attitude, Sen. Mike Monroney
(D-Okla), told Varery he wants more reporting in
depth rather than the spot headlines of the day.
"There's, too much superficial treatment of news
no interpretation. They just count the dead and
that's all there is," said ex-newman Monroney.

Other Comments

Other comments for attribution were as follows:

Other Comments

Other Comments

Other Comments

Other Comments

Other Comments

Other Comments

Rep. Kenneth Keating (R-N.V.); "Public service programs are a useful service in keeping the government close to the people."

Sen. John F. Kennedy (D-Mass.); "The public would benefit if the networks would fit their schedules.to include more news shows."

Rep. Frances Bolton (R-Ohio); "There's room for much heavier tv coverage of the news. I would particularly like to see more tv news shows from 7 to 9 at night and more early morning shows. Most Congressmen have to rise very early and appreciate early morning shows. Many of us would like tv news shows during the dinner hour at night, too. It would be a good idea for networks to space out their news shows at different hours, so we could have greater choice in time and type of news shows we could see." we could see.

Rep. Coya Knutson (D-Minn): "TV news does a Rep. Coya Knutson (D-Minn): "TV news does a perfectly wonderful job. I get all the news I need right from television in capsule form. Those readers who still pore over the newspapers just haven't caught up with the new ways, I think. I notice television gets the news of Capitol Hill long before some members of Congress do, even though the news happens right here on the hill. Television is really wide awake."

Sen. Homer Capehart (R-Ind): "TV does a wonderful job in news coverage."

Sen. Homer Capenar (K-Ind): 1V does a wonderful job in news coverage."

A Texas congressman: "I prefer radio news."

A Minnesota congressman: "TV news? Dunno' never see it."

A Montana Senator: "I prefer radio news except for Sunday forum shows."

A Vermont Senator: "We need more morning news."

news."

Anonymous congressman: "News should be given in the shortest time possible unless the networks hire objective reporters and stop propagandizing."

A California congressman: "More press interview shows during the week!"

British Com'l TV Quiz-Loaded As New Season Bows

British tv viewers are going to have plenty of new programs to whet their commercial tv appetites this fall. There are several new quiz shows, a host of new vidpix series, ambitious drama plans, and the return of past hits to keep them home during the long evenings.

Among the new quiz games are "Dotto," from Associated TeleVision, which goes out in a 9 p.m Sunday slot; "Make Me Laugh,' presented by Jack Hylton for As-sociated-Rediffusion which will presented by Jack Hylton for Associated-Rediffusion which will have the Crazy Gang clowning in a bid to make contestants laugh; "I Hear—I See," another ATV show which was first aired as an experiment a couple of months back to see whether an unseen person can be typed by his voice; and "Keep It In The Family," yet another telegame from ATV. Reappearing in the fall schedules are also some of the quiz shows which have proved themselves hits in the past. Among them are Granada's "Spot The Tune"; A-R's "Double Your Money," and "Take Your Pick."

Money," and "Take Your Pick."
Also under the light entertainment category is the return of the consistently top rated program ATV's "Sunday Night At The London Palladium"; "The Jack Jackson Show," which has been reslotted from a Saturday 6 p.m. time to 11 p.m. on Wednesdays. Taking over in the Saturday slot is ABC-TV's teenage-aimed "Oh Boy!" which it's claimed will keep the

Agency Billings Way Up for '58

Agency billings for the first six months of 1958 exceeded the amount shelled out for advertising for the corresponding period of 1957 according to a special study compiled by the American Assn. of Advertising Agencies.

of Advertising Agencies in '58 were ahead in their billings as compared to the previous year while 81 ad agencies stated business was down in their shops. Of the 113 which showed an increase the range varied from 0.5% to 131%. The agencies which stated their business was off showed losses from 1% to 60%. Business remained virtually the same for 30 of the agencies answering the A.A.A.A. auestionnaire about this year's volucification. questionnaire about this year's volume of business.

ume of business.

The agencymen are optimistic about the latter half of 1958 as compared to the last six months of '57 with 100 agencies predicting their business will up from 1% to 125%. A little more than 60 agencies replied that they expected their billings to be down while the same number indicated they expected no change.

The East Central region of the

The East Central region of the U. S. is the only area where more advertising agencies reported their business to be down than up.

NBC's 'This Is Our Best' Closed-Circuited to 140 Affiliates and Press

NBC showed off its upcoming galaxy of tv stars last Thursday (11), closed-circuit to its 140 affiliates and assembled press around the country. From the studio audience reception in N. Y. and Burbank, the comics will be back in high favor. Highlighting the 90-minute show were the laughladen monologs of Bob Hope and Milton Berle, neither sparing the touchy subject of rigged quizzers. Shortly after Robert Sarnoff, the

Shortly after Robert Sarnoff, the web's board chairman, exulted in a schedule of over 100 specs next

Hope's Socko 1-Liners

Bob Hope: "Hello, you gray flannel mafia. I've been on a lot of closed-circuit shows but lot of closed-circuit shows but I didn't know it!... I'm doing 'Roberta'—I've been to Denmark!... Remember '2!—'it's 30-to-life. No wonder those quiz shows give away all that dough—they need it for bail! There's been more singing on 'Dotto' than on the Hit Parade!... Buick will have seven makeup men—that is for the car. Maybe one for me. the car. Maybe one for me. Remember when Timex sponsored me for three minutes—how did I know they had a stopwatch division."

season, Berle flipped, "They'll make 'em longer and more expensive so that the people won't know how lousy they are." Hope's particular delight was ribbing the quizzers. He quoted Gen. David Sarnoff as saying, "Never mind if it's funny, is it honest?"

Jack Paar spoofed the residents of Fire Island, saying, "There's a butterfly leaving every hour," and making reference to feminine antics.

Both Berle and Ed Wynn said

antics.

Both Berle and Ed Wynn said their comedy this season would be more "relaxed." On the serious side, Robert Kintner, the net's prexy, broke down the season's schedule in these proportions: Variety, 20%: dramatic, 30%; westerns and comedy, 15% each, adding there would be 20% more news specials than last season. News special eventer Chet Huntley spread out a copy of VARIETY to focus attention on the wide variety of topside shows.

Every show topper on the net-

variety of topside shows.

Every show topper on the network appeared in their own specialties, and Eddie Fisher, doing his turn at Burbank, was besieged by reporters and cameramen both before and after his act.

As a billboard for its "Coming Attractions," the promotion was both effective and well staged

NAB Urges FCC To Amend Ruling On 'Equal Time'

With politicking for the Novem ber elections swinging into high gear, the National Assn. of Broadcasters has asked the Federal Communications Commission to reconsider its ruling extending "equal time" privileges to spokesmen and

supporters of candidates. The NAB declared that the FCC dictum "is so fraught with endless problems, not susceptible of equi-table solutions, that sheer chaos in the field of political broadcasting must inevitably ensue."

Basis of the protest was a letter last July from the FCC to D. L. Grace of Fort Smith, Ark., which stated that a candidate afforded equal time, "may use the facilities in any manner he sees fit," including having a spokesman substitute for him. for him.

for nim.

Terming the ruling "diametrically opposed" to previous FCC policy, NAB President Harold E. Fellows called on the Commission to reconsider and hear the arguments of interested parties.

Otherwise, Fellows said, "terrible and understandable confusion" will prevail among broadcasters during this Fall's campaigning.

Test of Friendship

Hollywood, Sept. 16.
It cost Eddie Cantor \$42 to guest on a George Jessel (KHJ-TV) show filmed the other day.

Cantor was paid \$88, but the payment automatically causes Social Security to stop pay-ment of \$130 for the month of ment of \$130 for the month of September. As Cantor put it, "therefore I am out \$42, but my friendship with Jessel is worth \$42, but not a cent more."

Atlanta WSB-TV's 10th Anni Hoopla

Atlanta, Sept. 16. WSB-TV is planning to pitch a wingding celebration of its 10th anniversary this month to be climaxed Sept. 30 with a mammoth parade, which is to be tied in with the annual street spectacle heralding the opening of the annual Southeastern Fair.

Floats and exhibits plugging the fair will follow those of the television station (oldest in South) along the line of march which will be down Atlanta's historic Peach-tree Street.

Parade floats will depict cur-rent program favorites seen on WSB-TV as well as upcoming shows. Tv and screen celebrities from New York and Hollywood will be here to participate in celebra-tion and attendant festivities.

Jean Hendrix, assistant to Marcus Bartlett, WSB-TV's general manager and station's parade chairman, believes this is the first time any tv station has used such a method of launching a fall season, kids happy, with plenty of beat muland/or matting an lathibets at 12 (Continued on Page 34).

36

First flash from Arbitron!

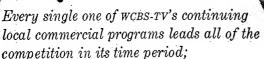
(A CLEAN SWEEP FOR WCBS-TV)

It's electronic! It's instantaneous! But the results are the same: wcbs-tv is New York's number one television station.

Minute by minute throughout the broadcast day, Arbitron, the exciting new electronic rating service, measures New York viewing instantaneously—and Channel 2 piles up impressive margins of leadership.

During the first week of continuous operation, Arbitron flashed this report:

WCBS-TV has the largest share by far of total audience viewing, with a 59% lead over the second-place station;



The Early Show leads its nearest station competition by 113%... The Late Show leads by 89%... even The Late Late Show has a larger audience at 1:30 in the morning than the average audience of any other New York station throughout the daytime;

The highest-rated news programs—morning, afternoon, early evening and late evening—are all on wcbs-tv;

9 of the top 10 shows are on WCBS-TV.

The marvel of Arbitron is brand-new, but its findings are the same as from the other audience measurement services: clear-cut leadership for...

Channel 2, New York $WCBS ext{-}TV$ CBS Owned \cdot Represented by CBS Television Spot Sales



TV-FILMS

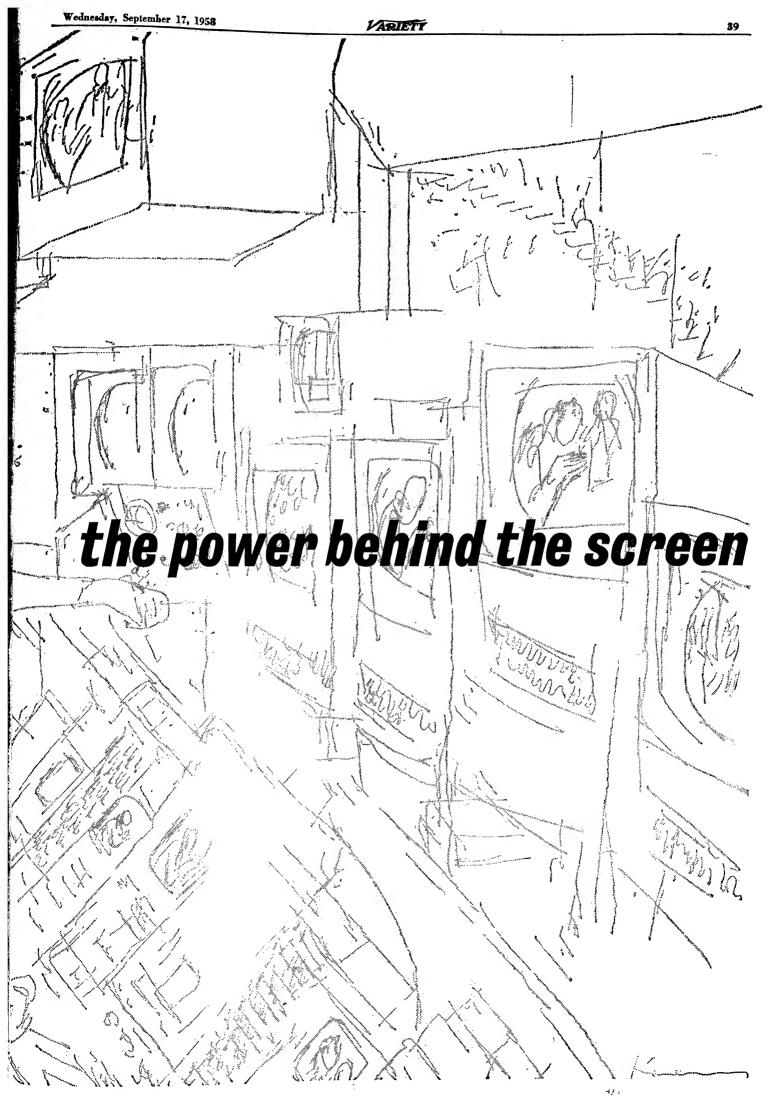
ETY-PU

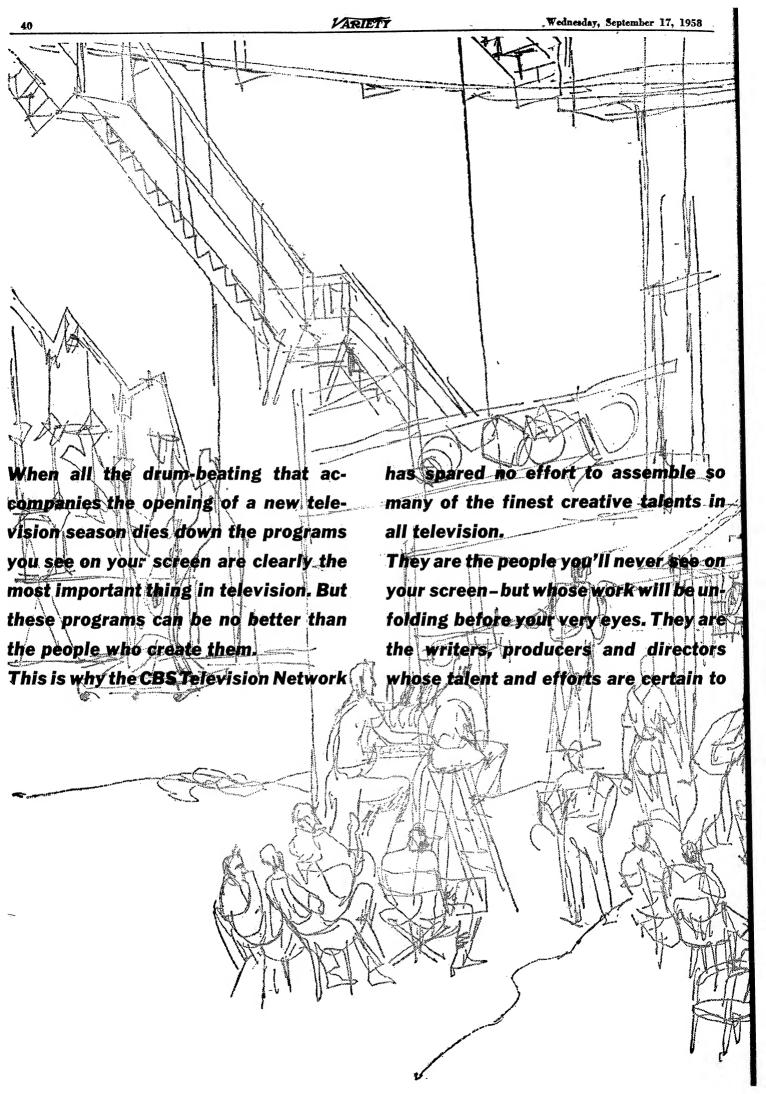
VARIETY'S weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

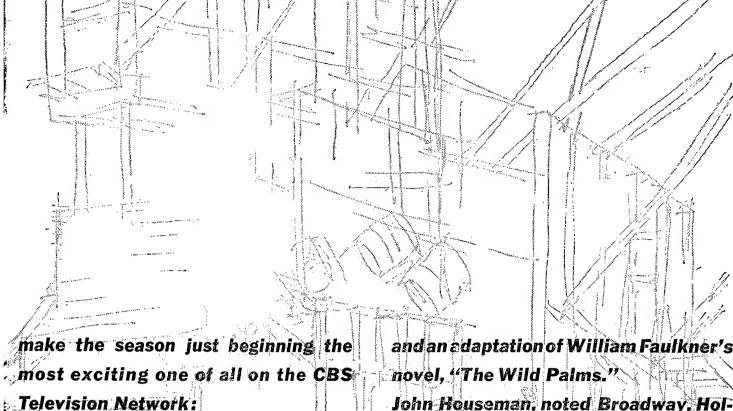
Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

PHILADELPHIA [*]	•		CAU, W	FIL, WR	CV, WYUE.	TV Homes: 1,198,900. Survey Dates: August 1-8	1958
TOP 10 FEATURE FILMS 1. "COME NEXT SPRING"— Ann Sheridan, Steve Cochran, Walter Brennan; Republic; 1956; HTS	TIME SLOT Movie 3 Sat. Aug. 2 11:00 p.mS.O. WRCV	PULSI AVERAGE RATING 11.2	HIGH 13.3	LOW 9.7	AVERAGE SHARE • 35	TOP COMPETITION STATION RATINGS News—Facenda WCAU 13.7 World's Best Movies— "It All Came True" WFIL 9.9	3°
 "FAR FRONTIER"— Roy Rogers, Gail Davis, Andy Devine; Republic; 1949; MCA 	Roy Rogers Playhouse Sun. Aug. 3 10:00-11:00 a.m. WCAU	9.7	10.3	9.0	55	Cartoon Comics WRCV 7.2	4:
3. "THE GREEN GLOVE"— Glenn Ford, Geraldine Brooks, Sir Cedric Hardwicke; United Artists; 1952; UA-TV	Movie 3 Sun. Aug. 3 10:30 p.mS.O. WRCV	96	11.3	7.7	34	What's My Line WCAU 22.5 News—Facenda WCAU 10.7 Man About Town WCAU 7.0 Sunday Mystery Theatre— "The Stranger" WCAU 5.5 World's Best Movies— "Stallion Road" WFIL 5.5	56 38 31 29
4. "THE HOUND OF THE BASKERVILLES"— Richard Greene, Basil Rathbone, Wendy Barrie; 20th Century Fox; 1939; Screen Gems	Shock Theatre Sat. Aug. 2 11:20 p.mS.O. WCAU	9.5	10.3	9.0	90	Movie 3— "Come Next Spring"WRCV10.4	35
4. "IT ALL CAME TRUE"— Ann Sheridan, Jeffrey Lynn, Humphrey Bogart; Warner Bros.; 1940; AAP	World's Best Movies Sat. Aug. 2 10:45 p.mS.O. WFIL	9 5	10.3	8.3	29	San Francisco Beat WCAU 17.0 News—Facenda WCAU 13.7 Movie 3— "Come Next Spring" WRCV 10.4	45 37 35
5. "DARK PASSAGE"— Humphrey Bogart, Lauren Bacail, Bruce Bennett; Warner Bros.; 1947; AAP	World's Best Movies Mon. Aug. 4 10:45 p.mS.O. WFIL	9.4	10.3	8.7	26	Studio One WCAU 18.0 News, Weather WRCV 16.0 Jack Paar Show WRCV 12.9	39 39 42
6. "KING'S RHAPSODY"— Errol Flynn, Patrice Wymore, Anna Neagle: United Artists; 1956; UA-TV	Summer Festival Thurs. Aug. 7 11:25 p.mS.O. WCAU	9.0	9.3	8.7	30	Jack Paar ShowWRCV 9.9	33
6. "HANGOVER SQUARE"— Laird Cregar, Linda Darnell, George Sanders; 20th Century Fox; 1945; NTA	Shock Theatre Fri. Aug. 1 11:25 p.mS.O. WCAU	,9.0	9.3	8.7	31	Jack Paar ShowWRCV11.2	39
7. "MANPOWER"— Edward G. Robinson, Marlene Dietrich, George Raft; Warner Bros.; 1941; AAP	World's Best Movies Tues. Aug. 5 10:45 p.mS.O. WFIL	8.6	9.3	-8.0	21	Baseball— Philadelphia vs. Cincinnati WVUE 13.5 News—Facenda WCAU 14.0 Jack Paar Show WRCY 11.0	29 29 33
8. "ELIZABETH AND ESSEX"— Bette Davis, Errol Flynn, Olivia de Havilland; Warner Bros., 1939: AAP	World's Best Movies Thurs. Aug. 7 10:45 p.mS.O. WFIL	8.3	9.3	7.3	20	Playhouse 90 WCAU 19.3 News—Facenda WCAU 13.7 Sports Final WCAU 13.3 Jack Paar Show WRCV 9.9	37 29 31 33
SAN FRANCISCO)	Station	ıs: KGO	KPIX,	KRON, KTVI	J. TV Homes: 817,700. Survey Dates: August 1-8,	1958.
 "IT HAPPENED ONE NIGHT"— Clark Gable, Claudette Colbert, Roseoe Karns; Columbia; 1934; Screen Gems 	Movie Time Sun. Aug. 3 5:30-7:00 p.m. KRON	18.5	20.0	17.0	49	Fabulous Features— "The Bells of St. Mary's"WPIX12.4	33
 "PLEASE MURDER ME"— Raymond Burr, Angela Lansbury, Dick Foran; DCA; 1956; 	Major. Movie Fri. Aug. 1 10:00-11:30 p.m. KRON	15.3	17.3	12.3	42 .	Big Movie— "Shall We Dance"WPIX10.3	28
3. "RIO GRANDE"— John Wayne, Maureen O'Hara, Victor McLaglen; Republic; 1950; HTS	Big Movie Thurs. Aug. 7 10:00-11:30 p.m. KPIX	14.6	16.0	13.0	42	Price Is Right KRON 17.9 Music Bingo KRON 9.2 News, Sports Desk KRON 9.0 Jack Paar Show KRON 7.7	40 27 34 31
4. "TOVARICH"— Claudette Colbert, Charles Boyer, Basil Rathbone; Warner Bros.; 1937; AAP	Channel 2 Presents Mon. Aug. 4 8:30-10:00 p.m. KTVU	13.6	15.0	12.0	· 23 ·	Tales of Wells Fargo KRON 23.5 Twenty One KRON 23.5 Studio One WPIX 16.5	39 39 29
5. "THE BIG SKY"— Kirk Douglas, Dewey Martin, Elizabeth Threait; RKO; 1952; CSC	Big Movie Wed. Aug. 6 10:00-11:30 p.m. KPIX	12.9	14.3	11.0	41	It Could Be You KRON 16.9 Mike Hammer KRON 10.2 News, Sports Desk KRON 7.3 Jack Paar Show KRON 6.3	41 32 33 31
6. "THE BELLS OF ST. MARY'S"— Bing Crosby, Ingrid Bergman; RKO; 1945; NTA	Fabulous Features Sun. Aug. 3 5:30-7:30 p.m. KPIX	12.5	13.7	11.0	30	Movie Time— "It Happened One Night" KRON	49 42
6. "VIVA VILLA"— Wallace Beery, Leo Carillo, Fay Wray; MGM; 1934; MGM-TV	Best of MGM Sat. Aug. 2 10:00 p.mS.O. KGO	12.5	13.7	10.7	34	Dr. Hudson's Secret Journal KPIX 14.5 5 Star Movie— "Spitfire" KPIX 11.7 Movie Hits— "Break to Freedom" KRON 9.4	33 30 28
 "BATAAN" Robert Taylor, George Murphy, Thomas Mitchell; MGM; 1943; MGM-TV 	MGM Presents Sun. Aug. 3 9:00-11:15 p.m. KGO	12.1	13.3	10.3	26	G.E. Theatre KPIX 23.9 Alfred Hitchcock KPIX 25.2 Decision KRON 17.2 What's My Line KPIX 16.9 Giant Movie— "The Naked Gun" KRON 11.3	41 44 36 40
8. "RIFIFI"— Perlo Vita, Jean Servais; UMP; 1956; Flamingo	Big Movie Mon. Aug. 4 10:00-11:30 p.m. KPIX	12.0	13.7	9.7	29	Suspicion KRON 11.3 Suspicion KRON 17.3 News, Sports Desk KRON 10.3 MGM Presents— "The Great Ziegfeld" KGO 9.7	35 33 36
9. "ANGELS WITH DIRTY FACES"— James Cagney, Pat O'Brien, Humphrey Bogart; Warner Bros.; 1938; AAP	Channel 2 Presents Fri, Aug. 1 8:30-I0:00 p.m. KTVU	10.5	11.3	9.7	19	Life of Riley KRON 20.5 M Squad KRON 17.7 Thin Man KRON 20.2	35 33 36



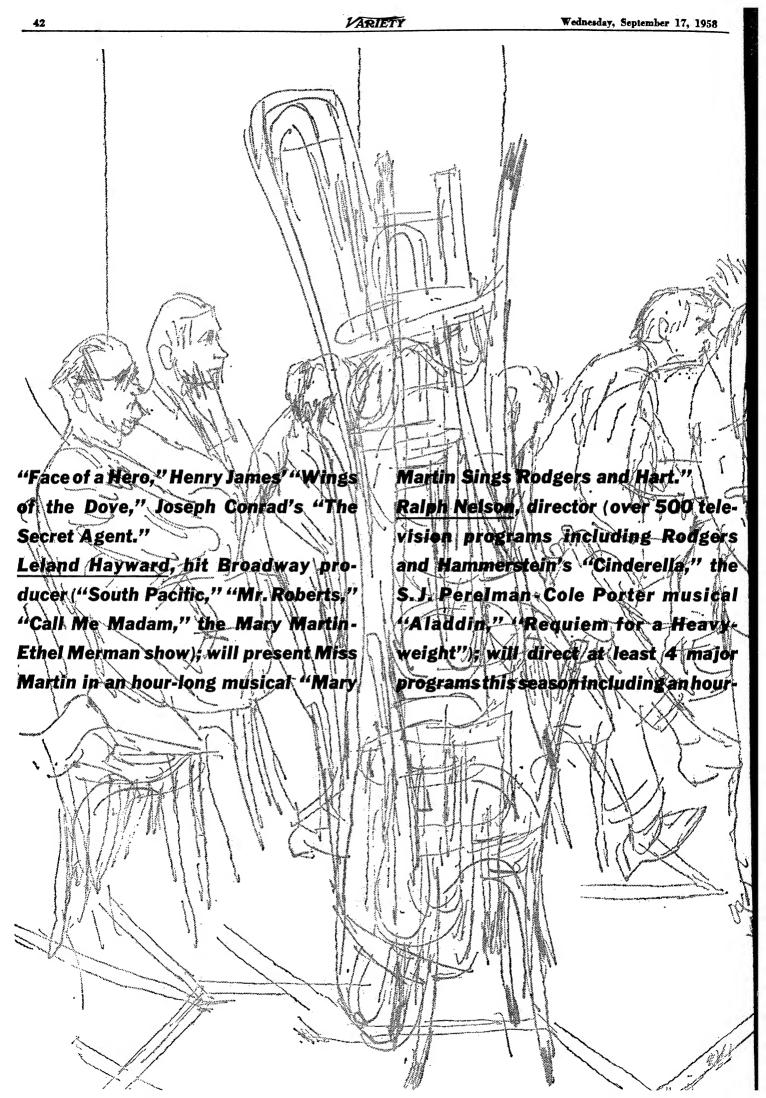


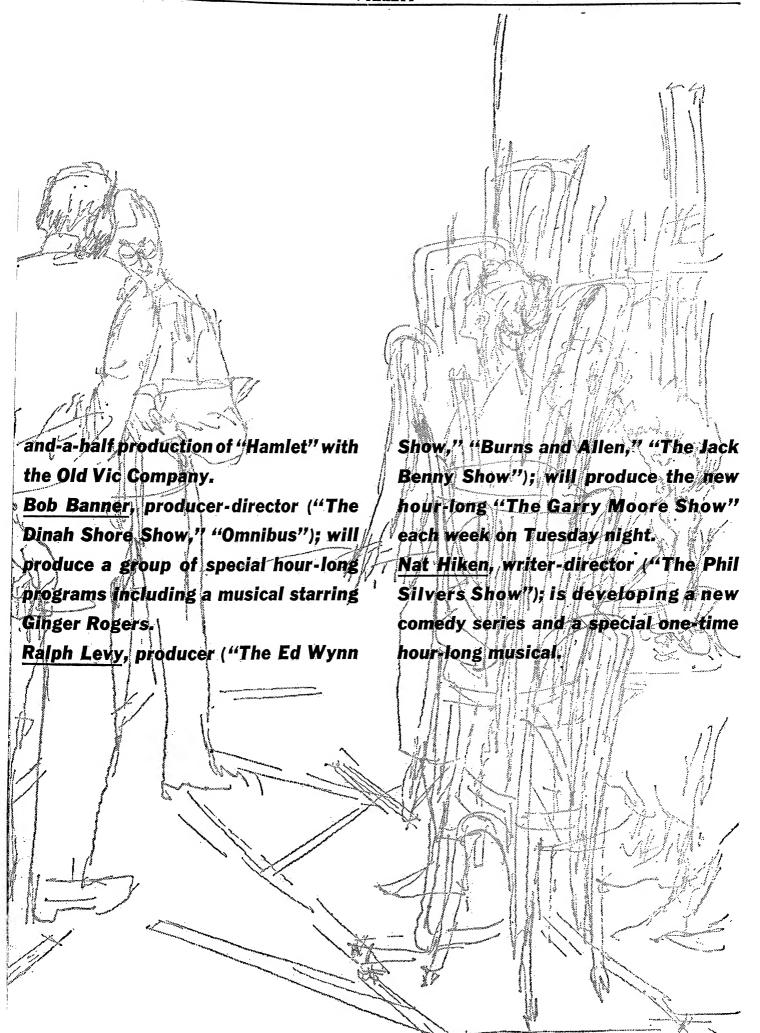


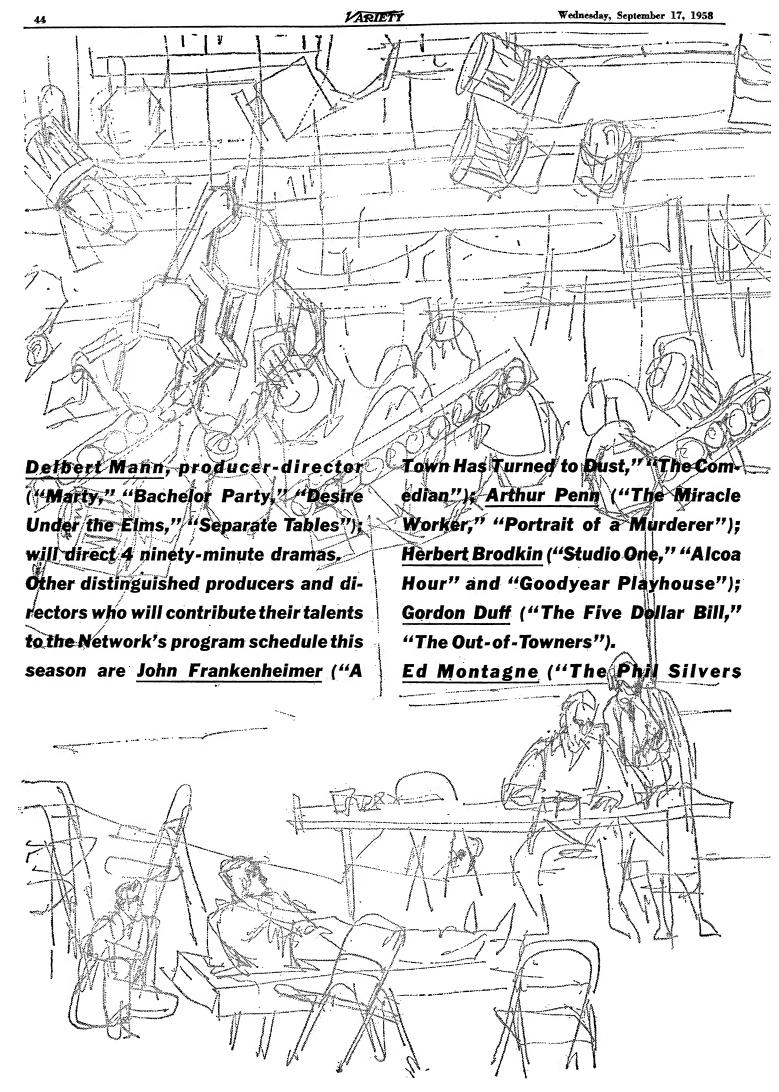
Fred Coe, producer ("Marty," "Our Town," "Peter Pan"); will present 7 hour-and-a-half dramas, including Joseph Conrad's "Heart of Darkness," Ernest Hemingway's "The Undefeated"

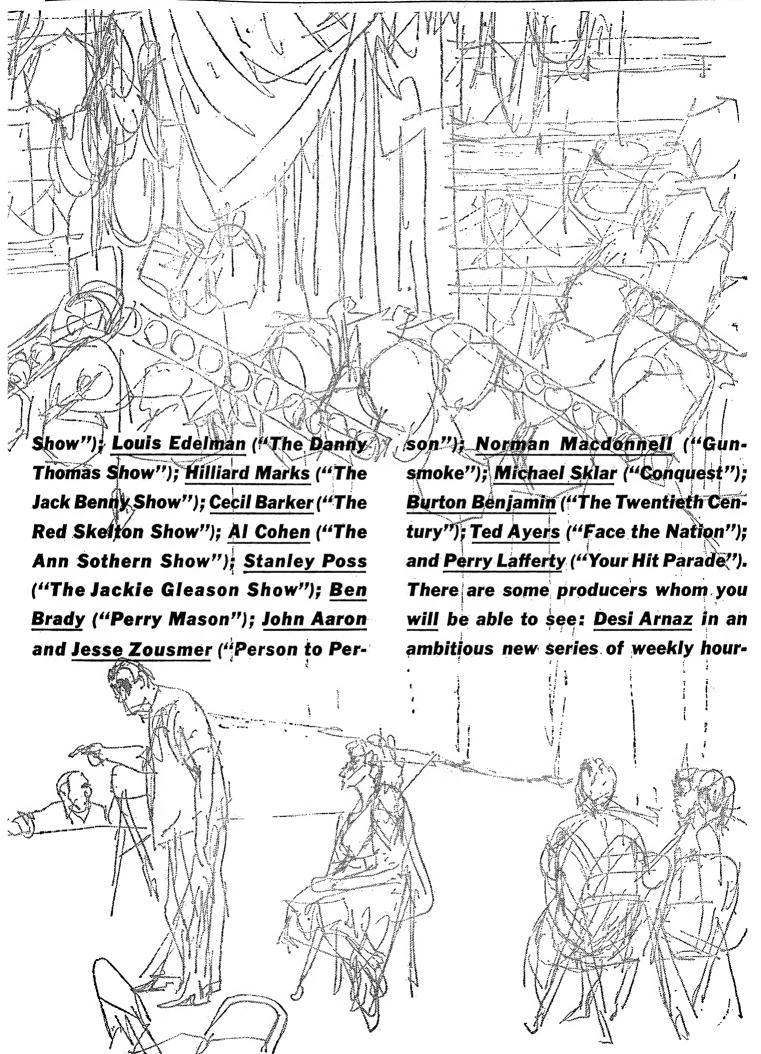
and an adaptation of William Faulkner's

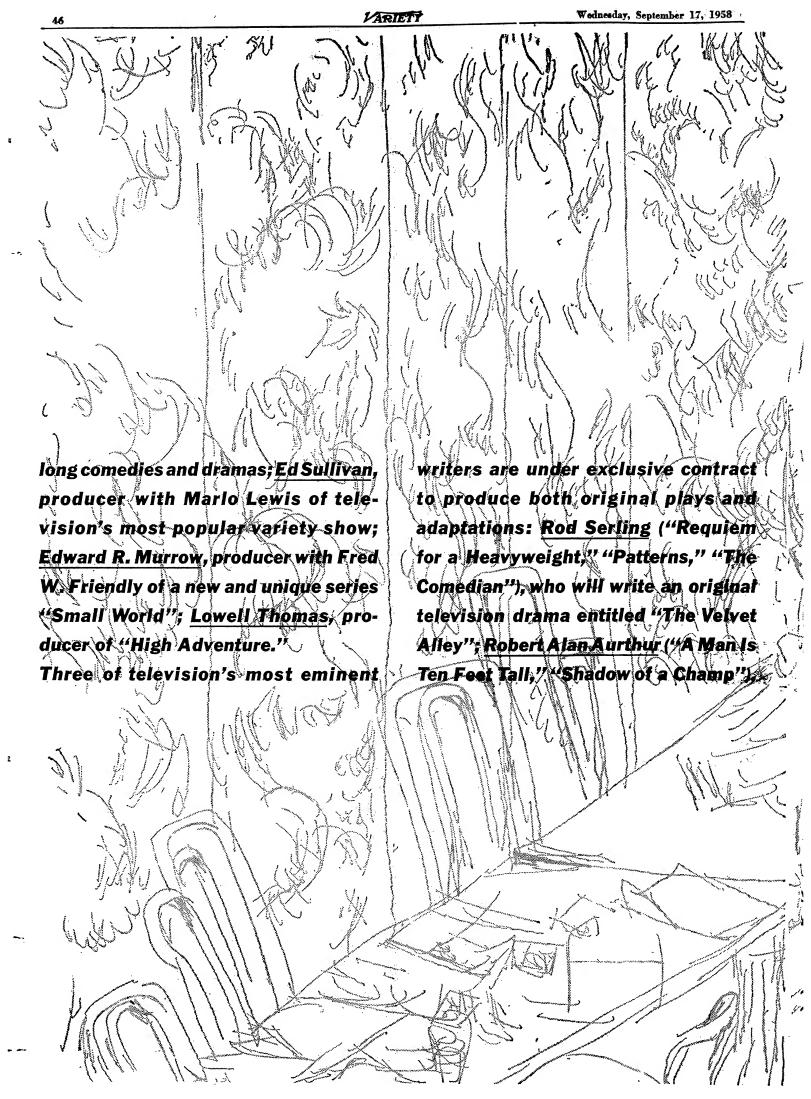
John Houseman, noted Broadway, Hollywood and television producer-writerdirector ("Executive Suite," "Lust For Life," "Seven Lively Arts"); will produce 9 hour-and-a-half dramas on the Network including Pierre Boulle's

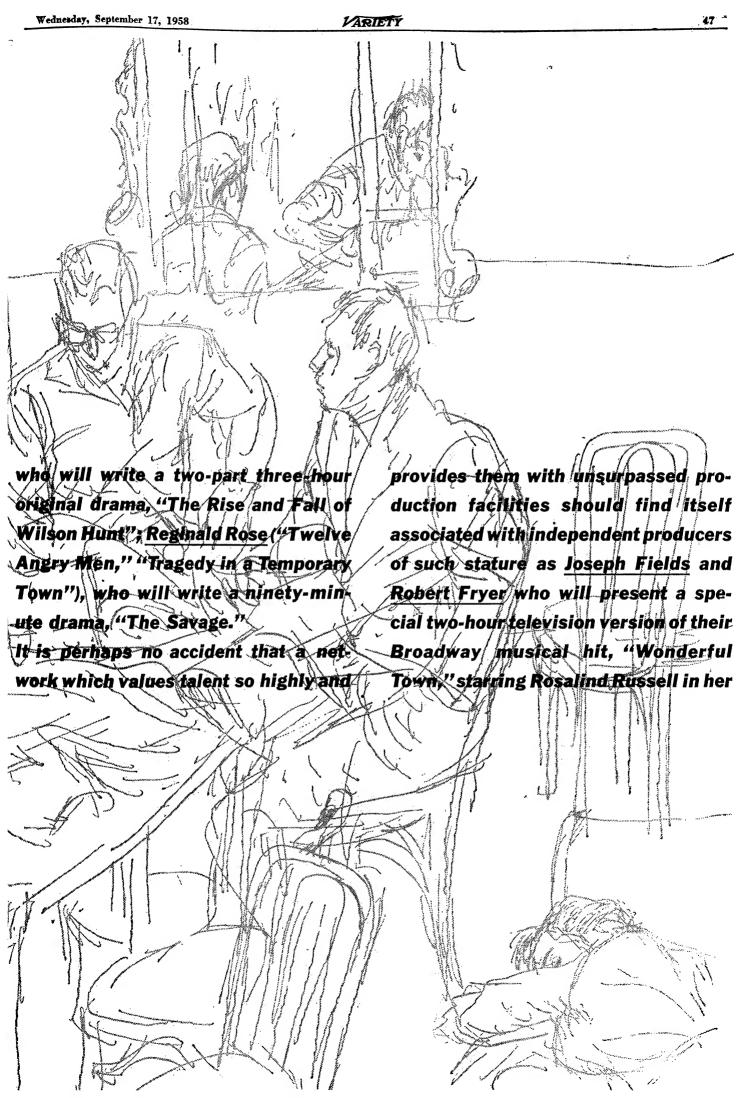


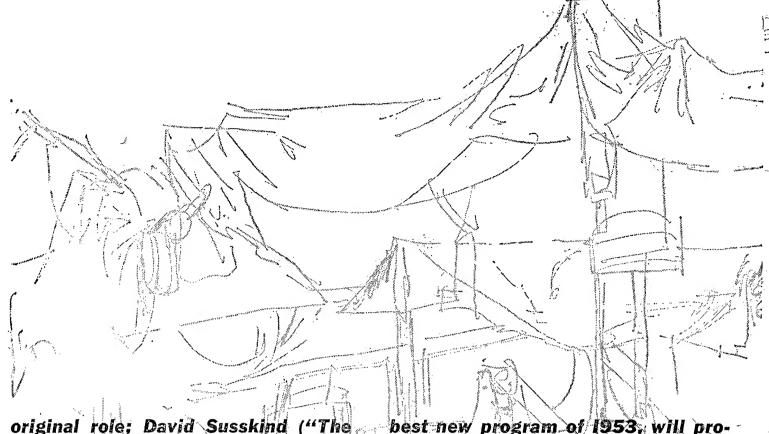








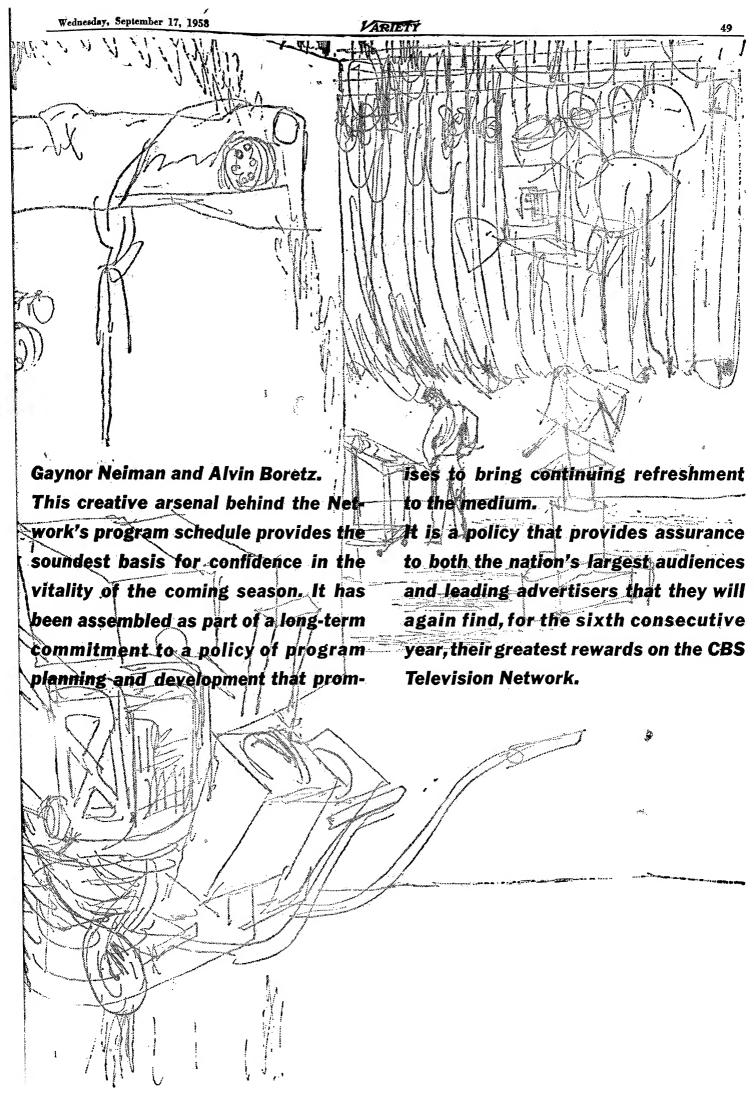


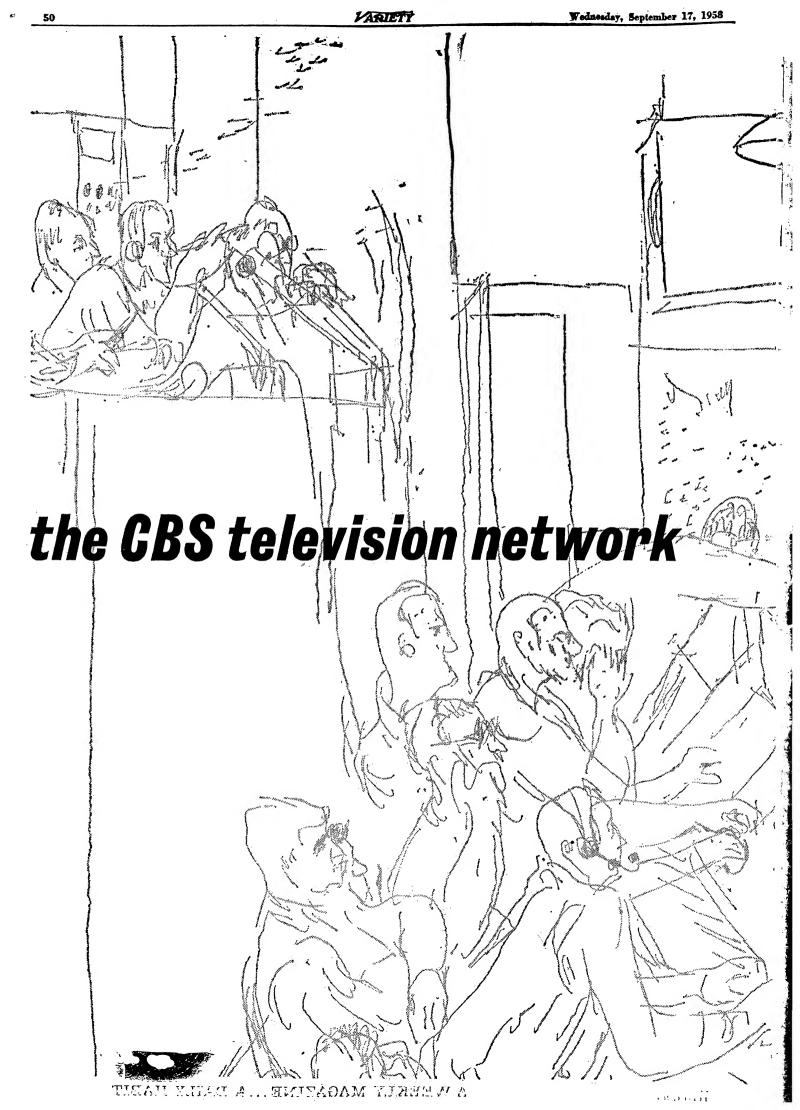


original role; David Susskind ("The Bridge of San Luis Rey," "The Prince and the Pauper"), whose forthcoming productions will include "Harvey," "Little Women" and O. Henry's "The Gift of the Magi"; Alex Segal, who won awards for the best television dramatic programs of 1953 and 1954 and the

best new program of 1953, will produce a series of hour-long dramas.

Among the independent writers whose works will be seen on the Network this season are Abby Mann, David Karp, Ludi Claire, Henry Denker, Arthur Hailey, Paul Horgan, A. J. Russell, Arnold Horwitt, Horton Foote, Irving





There's Just No End to Miami's Ch. 10 Troubles

Washington, Sept. 16.

Miami's ensnarled to Channel 10, which ultimately could prove the source of more fat legal fees that its worth, was freed today (16) from a possible new tangle when special Federal Communication Commission hearing examiner Horace Stern decided to remain on the case.

Stern, a former Pennsylvania chief justice, threw open to contending attorneys in the proceedings, the question of what might be called a remote conflict of interest. The lawyers not only failed to raise an objection, but, in a joint state-ent, unanimously expressed com-plete confidence in his integrity and "earnestly entreated" Stern to continue as presiding officer.

and "earnestly entreated" Stern to continue as presiding officer.

The question was injected into the hearings last week following the disclosure that National Airlines and Pan American World Airways had agreed on a big exchange of stock. Stern's son-in-law, Henry J. Friendly, is a vice-president and the general counsel for Pan American. And a subsidiary of National Airlines—Public Service Television Inc.—won the contested award for Channel 10.

The hearings this week were slated to go anto the question of whether National exerted improper influence on any member of the FCC to win the permit.

Under a Federal court order, Judge Stern and the FCC must decide whether the channel grant should be revoked, whether any member of the Commission should have disqualified himself from voting on the case, and whether any of the other three applicants for the channel should be rejected because of any influencing-seeking.

Under the direction of Assistant FCC General Counsel Edgar W. Holtz, the hearings last week consisted of a rehash of testimony before House influence probers on the role of Col. A. Frank Ka'zen-tine, one of the losing contenders for the Miami channel.

Katzentine's charges concerning rumors that former FCC member

for the Miami channel.

Katzentine's charges concerning rumors that former FCC member Richard A. Mack, who resigned under fire last spring, was "pledged" to vote for National sparked the sensation-ridden investigation by the House Commerce Subcommittee headed by Rep. Oren Harris (D. Ork.)

But the FCC hearing—and the

But the FCC hearing—and the congressional probe — disclosed that the Katzendine interests were also pulling strings in Washington while the FCC was considering the Channel 10 applications.

During the questioning of Kat-zentine, former Miami Beach may-or, and a series of his friends, it was brought out that Mack was contacted a number of times in connection with the channel 10 case.

Katzentine himself appealed to Sen. Estes Kefauver (D. Tenn.) and three other Senators. And Kefauver, in response, asked an old friend of Mack's to see the excommissioner about the channel.

Katzentine, however, contended that the only requests relayed to Mack were that he consider the case "on its merits," and the contacts were made only after he heard about alleged pressure on the Commissioner by National Airlines representatives.

Sarkes Tarzian Gets Nod

Washington, Sept. 16.
Sarkes Tarzian, Inc., of Indiana, has won an initial decision by a Federal Communications Commission examiner in its bid for a new to station on Channel 13 in Bowling Green, Ky.

ing Green, Ky.

Examiner Millard F. French clied Tarzian's broadcasting experience, past performances and programming in issuing the decision which denied a rival application by Bowling Green businessman George A. Brown Jr. Outlets in the Tarzian chain include WTTV (TV) and WTTS. radio, in Bloomington, Ind., and WPTA in Roanoke, Ind.

Franklin 'Memory Lane' Split Down the Middle

When ABC-TV's "Operation Daybreak" begins shortly, Joe Frank-lin, who appears locally on WABC-TV will be shuffled by the owned & operated station in N.Y. Since the midday video gabber is virtually at SRO, the station is anxious to preserve his hour a day of

Franklin is presently seen from 12:30 to 1:30, but the new network daytime sked interferes with that timing. Franklin's "Memory Lane" stanza will henceforth be split into two parts, first from 10:30 to 11 a.m., immediately prior to "Daybreak's" daily start, and 1:30 to 2, during a "Daybreak" lull.

CBC STILL SHOPPING FOR B'CAST HQ. SITE

Toronto, Sept. 16, Because of varying real estate appraisals, the Canadian Broadcasting Corp. has allowed its \$710,-000 option to lapse on a 31-acre stie here, owned jointy by Famous Players (Canadian) and E. P. Taylor, millionaire developer of Don Mills, a Toronto suburb. Mean-while, the CBC is shopping in the Toronto area for a headquarters site which will ultimately replace the score of buildings that currently house the Toronto production of tv and radio activities of the CBC.

San Antonio—James M. Gaines, prez and general manager of WOAI and WOAI-TV has announced the separation of the radio and television operations of the stations in separate units. Barclay Russell will be program manager for WOAI and Bob Collins will be production manager. Robert Reed will be program director for WOAI-TV.

Stanley Thinks It's Time British TV Got Better Picture Definition

Charles Orr Stanley, chairman

Charles Orr Stanley, chairman of Pye Ltd. in his annual report for the year ended March 31, which shows a trading profit for the group of over \$6,913,000—an increase of more than \$462,000 on the previous year, presses for revolutionary changes in British tv.

He bases the need for alterations on this argument: "Television is replacing the cinema as the main source of public entertainment, yet the television picture which the public has to accept is greatly inferior to the cinema picture in definition, and in many areas in the country it is particularly bad." He claims that the logical solution demands that plans should be made for a radically improved picture distribution system which would give clear pictures of adequate size in black and white and in color.

What Stanley proposes is that by

Hinking the microwave system into Frequency Modulated television transmitters, virtually perfect tv could be achieved, and at the same

or the year ended March 31, thich shows a trading profit for he group of over \$6,913,000—an nerease of more than \$462,000 on he previous year, presses for revocutionary changes in British tv.

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Best-selling weekly magazine in America



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They advertise their programs in TV Guide, the magazine that 6½ million TV families turn to for the shows they tune to. This audience alone is the equivalent of a 16 rating.

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PARAMOUNT PICTURES





ATING POWER-MCATV



WBZ-TV BOSTON

*ARB COINCIDENTAL, SEPTEMBER 7, 1:00 PM

**TRENDEX RECALL, SEPTEMBER 7,10-10:30 PM, SEPTEMBER 11, 11:15 PM

J.P. & The Critics

les and derivations?"

"Also," Miller told Variety
"how many critics constantly read
plays—good plays—to improve
their taste and expand their theatrical experience? How many
critics have taken, or are taking,
courses in acting, playwrighting,
or directing, the better to recognize and weigh the contributions
of these factors to the total drama
they purport to judge? How many
critics carefully divest themselves
of all prejudgment and prejudice
before viewing a play? A list of
such questions would prove embarrassing to some of our ranking reviewers.

results to some of our ranking reviewers.

"Every now and then, with no advance warning from the meteorologists, we find ourselves in the midst of another critic season. This is a time of year when large numbers of writers, actors and directors, apparently driven by some tidal compulsion, inform us that critics are useless, that they are idiots, and that they drink to excess.

"Recently a group of piqued West Coast writers, while relieving the meteory ing themselves of certain regional opinions, announced that critics are important to their families." This may be true as far as it goes, but like most emotional pronouncements it goes either too far or not far enough. Critics are probably by and large important to their families; they are also important to their employers, who are willing to pay them, in most cases, a living wage for organizing their families; they are also important to their employers, who are willing to pay them, in most cases, a living wage for organizing their popinions into readable paragraphs; they are important to the agencies because bad reviews jeoparifize sponsor relationships and good reviews peoparifize sponsor relationships and good reviews mean freer-flowing funds;

"Every now and then, with no decision of his court. He is thereby justifying the trust placed in him and respecting the responsibility of his position. It is thereby justifying the trust placed in him and respecting the relationships and direction of a factor people spend a frank and a seven by the Gernal Saddle Club, which has retained the uniforms and saved by the 7th. Cavalry, but the drill sused by the 7th. Cavalry, and the drills used by the 7th. Cavalry, and the drills used by the 7th. Cavalry, and the drills used by the 7th. Cavalry, and the full many the drill many the drill many the relation him and respecting the trust placed in him and respecting the trust pla

J. P. Miller, the tv playwright, whose "The Days of Wine and Roses" will be the "Playhouse 90" attraction on CBS-TV Oct. 2 (his Goodyear Playhouse "Rabbit Trap" has just been made into a film by Heecht-Hill-Lancaster), poses the question: "How many tv critics have a really extensive background in theatrical history to make them alert to trends and frauds and copies and derivations?" discovered the critic reverberates through the critic reverberates the critic reverberates the critic reverberates through the critic reverberates the critic reverberates through the critic reverberates the critic reverberates the critic reverberates through the critic reverberates to the critic reverberates the critic reverberates through the critic reverberates to the critic reverberates the critic reverberates through the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the critic reverberates the raced that they don't care about reviews one way or another. This is whistling in the graveyard. I'd like to see their lie-detector tests). The power—the importance—of the critic reverberates through the entertainment world.

Responsibility of Critic

"The critic of rank has the privi-lege of announcing his opinions to hundreds of thousands. He also has a responsibility to those hundreds of thousands.

of thousands.

"A judge in a case involving \$60,000 and the reputations of a dozen people will not only hear the evidence with a carefully unbiased mind but will deliberate for days and perhaps weeks, studying every aspect of the case, before rendering the decision of his court.

He to the other justificians to the case, before rendering the decision of his court.

tion of hostility like calling the umpire blind; but under it all flows a serious current which everyone subsisting on the arts—and that includes the critic—must recog-nizes. The critic is important. He has power. And he has a moral obligation never to let that power exceed his sense of responsibility."

British Quizzes

- Continued from page 35 =

sic. There are also a number of new musical offerings which will go out in off peak spots.

go out in off peak spots.

In the pidpix field most notable newcomers are "Invisible Man," at 9:35 pm. on Sundays, and "William Tell," at 5:10 pm. on Saturdays. Live drama will be represented by A.R's twice-weekly thriller series, "Shadow Squad," which returns after a summer layoff, the continuation of ATV's marathon twice-weekly hospital series "Emergency—Ward 10," Granada-TV's "The Verdict Is Yours," which switches from a three nights a week offering to a two nighter with a double episode on Thursday. The regular playhouse spots are maintained.

TV's Top 20 Summer Shows

Nielsen's average nucleance report for the last two weeks in August, which has just been released, shows how the three-net-work summertime fare came down the home stretch prior to the '58-'59 season's bow. Here's the Top 20 lineup:

Gunsmoke (CBS)	37.1
Have Gun Will Travel(CBS)	30.0
I've Got A Secret (CBS)	27.7
Lucy Reruns (CBS)	25.8
Buckskin (NBC)	25.1
Hitchcock Presents (CBS)	24.3
GE Theatre (CBS)	23.9
Wells Fargo (NBC)	23.7
Wells Fargo (NBC) Price Is Right (NBC)	23.4
Gale Storm (CBS)	23.1
Ed Sullivan (CBS)	22.8
Wyatt Earn (ABC)	22.5
Wystt Earp (ABC) Frontier Justice (CBS)	22.4
What's My Line (CBS)	21.9
What's My Line (CBS) Perry Mason (CBS)	21.8
Millionaire (CBS)	21.2
Real McCoys (ABC)	20.6
It Could Be You	20.5
Bob Cummings (NBC)	20.3
Cheyeane (ABC)	20.2

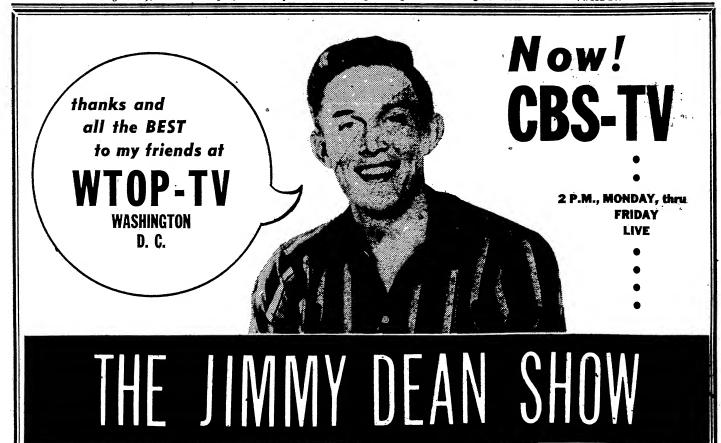
from Schilling. Entire junket is at the invitation of Kansas, and local radio and tv stations will provide extensive coverage, with CBS Press servicing the newsreels to network new shows for additional coverage. Bob Blake, CBS-TV press info director for Hollywood, and Jim Hardiman, manager of exploitation, are handling the affair.

TAPE & LIVE FORMAT FOR '87TH PRECINCT

"87th Precinct," an ABC-TV adventure entry this fall, will be the first program in tv network history, to be produced every week part live and part on tape. If the half-hour show is moved from its current Sunday-at-9 berth to make way for a possible Texace hourlong drama buy the network will keep the David Susskind live-tape production in another slot.

Susskind, Dan Meinick, ABC program development director, and program weep Tom Moore devised an outside shooting sked. ABC moved its remote truck around New York to lense location shots for the pilot. During the season, in-studio live performances will be supplemented by as many minutes as necessary of location taping. "87th Precinct," an ABC-TV ad-

Hartford—Robert S. Tyrol has been upped to post of general salesmanager for WTIC. 50,000 watter here. Tyrol fills post left open when Irwin C. Cowper was named head of sales department of the station's sister operation, WTIG-TV.



COLUMBIA RECORDS



Scramble on For Hallmark Yuletide Philly TV Channel

Washington, Sept. 16.

The scramble is already on for Wilmington, Del., Channel 12, a Philadelphia market property, although George B. Storer still holds the permit.

The Rollins Broadcasting Co. set an FCC "first" last week when its Wash ingt on counsel, Leonard Marks, filed an application for the channel. This has never occurred in the case of an outlet currently operated by another concern.

At the same time, a national educational TV group is reported to be planning to ask the FCC to set the channel aside for the Philadelphia, area, where there is no VHF educational outlet.

Storer, who already operates five VHF channels, has applied for FCC approval of his projected purchase of WITI-TV, Channel 6, in Milwaukee. He is getting rid of the Wilmington station in order to comply with the FCC multiple ownership rule.

According to trade circles, Storer is seeking to sell the Wilmington property for \$1,800,000, but can find no buyers. This is reportedly the amount he would get from the Government as a tax loss if he can't sell it and turns back the permit. Channel 12 went dark Sunday (14) on Storer's request—and the FCC's permission — pending disposition of the property.

The Rollins Co., controlled by Wayne and John Rollins, the latter a former Delaware lieutenant governor, has seven AM radio stations and a Plattsburg, N. Y., ty channel.

CBS-TV's \$1,000,000 Splurge In Adapting Tape to DST Schedule

Tape to DST Schedule

CBS-TV expects to spend more than \$1,000,000 for extra circuits and video tape operation for delayed network broadcasts to affiliates in Standard Time areas during Daylight Saving Time months next year. The network will absorb the cost and doesn't expect its affiliates to defray any part of the expenses involved, William B. Lodge, veep of affiliate relations and engineering, said.

CBS-TV's plans, subject to availability of additional AT&T circuits, call for four simultaneous operations, namely an initial "live release" in Eastern and Central DST markets, oathour delay of most Standard Time markets; two-hour delay for Pacific Daylight Saving Time markets and three-hour delay to Oregon and Washington, which remain on Pacific Standard Time CBS-TV is planning a half-milion dollar expansion of its video tape facilities on the coast so that two consecutive Program Delays (PDST and PST) may originate there.

WCBS-TV'S BATCH OF NEW SALESMEN

OF NEW SALESMEN.

In formulating its own sales staff for the first time, WCBS-TV has pacted eight salesmen and a supporting cast of three—all of whom begin Oct. 1. The CBS Gotham key, having recently decided to take sales in New York out of the hands' of CBS Spot which will concentrate on its out-of-town station Hineup, only had a sales manager til now.

Eight salesmen are Bob Baal, from WCBS Radio; James Osborne from WXIX, Milwaukee; John McCrory, last with CBS Spot; Bob Innes, from Benton & Bowles, Al Di Glovanni, from WPIX; Ed Keneflick, from NBC Spot; Stan Schloeder, from WABD and Tom Judge from Closed-Circuit Telecasting.

Marion Hampden becomes WCBS-TV traffic manager and Bill Morris sales promo manager under Walt Stein, sales promo director.

'Mosaic' on Dec. 14

Mosaic' on Dec. 14

Departing temporarily from its strict devotion to the drama format, "Hallmark Hall of Fame" will present what is described as a Christmas "mosaic," fashioned by writer Helen Deutsch, as an hourlong live color production over NBC-TV Sunday, Dec. 14.

Titled "The 1958 Hallmark Christmas Tree," the show was announced in a full-page Hall of Fame ad in last week's VARIETY by Milberg Productions. However, the date was incorrectly given as Dec. 9. Executive producer Mildred Freed Alberg said that the show, to be directed by Kirk Browning, will be "an enchanting blend of Yule stories, medievel Christmas carols and ice fantasies." Hall of Fame series will open its season Oct. 13 with a 90-minute colorcast of "Johnny Belinda," starring Julie Harris, Christopher Plummer and Victor Jory.

Bolger-Ginger Teamup

Ray Bolger has been added to the roster of the Ginger Rogers special CBS-TV is doing for Pontiac Oct. 15. Ritz Bros. have also been pacted for the show, which will be the first produced and directed by Bob Banner under his CBS contract.

Bolger will act as Miss Roger's dancing partner, according to the

'ROBIN HOOD' SHIFTED TO SAT. AYEM-SLOT

While "Robin Hood" is losing a prime time slot, CBS-TV will keep it on—as a Saturday morning airer between 11:30 and noon. Show fades from the 7:30 Monday period after Sept. 22 and picks up in the new Saturday time Oct. 4. Monday time goes to "Name That Tune." Incidentally, Saturday "Hood" will not contain any reruns. Web says the Richard Greene-starrer will be comprised solely of new product.

Moll's 'Uncle Walter' Into 'Playhouse 90'

Into 'Playhouse 90'

Hollywood, Sept. 16.
Elick Moll's original story "Uncle
Walter," has been acquired by CBSTV for a "Playhouse 90," and at
the same time the network tied up
rights for a possible vidpix series.
write the teleplay of "Uncle Walbased on the property. Moll will
ter," for \$10,000.
Peter Kortner will produce
"Walter" for "90."
Yarn by Moll, who last season
wrote "The Gentleman From Seventh Avenue" and "Seidman and
Son" for CBS "90," was originally
created as a series for Walter Slezak, and offered to Screen Gems.
However, when SG didn't make a
decision on it, Moll's agent, Al
Manuel, made the deal with CBSTV.

Scot TV, On First Anni, Envisions **Major Development Despite Sniping**

Glasgow, Sept. 16.
Scottish Television, the indie video operation here, is celebrating its first anniversary with a reassessment of past results and future prospects. Big plans are being readied for development, including completion of a new drama studio. studio.

cluding completion of a new drama studio.

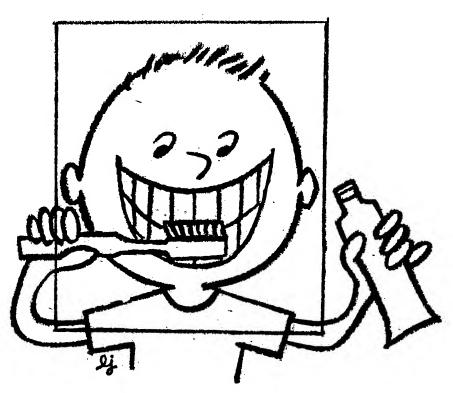
Commercial tv first came to Scotland Aug. 31 last year, and has made a hig impact on social life of the nation, despite heavy criticism from several sources. Newspapers, which suffer in amount of advertising placed with them, are most frequent snipers.

Company, controlled by Roy Thomson, Canadian newspaper and radio station owner, is spending \$300,000 on a new three-story administration block. It has already spent over \$450,000 on conversion into modern studios of the former legit house, the Theatre Royal.

From an initial 187,000, the number of sets tuned to commercial tv in Scotland has jumped dramatically to 436,000, and is rapidly nearing the half-million mark. New viewers are joining the commercial channel at rate of 8000 per month.

Estimates are that, very soon, 2,000,000 people in Scotland will

be able to view Scot indie tv programs.
STV (Scottish Television Ltd.) is currently televising 17% of local material, with remaining 83% being from the national network. Top local program in ratings is "Jig Time," a Scot-flavored song-and-dance half-hour, directed by James Sutherland and produced by Rai Purdy.
Other popular native features in



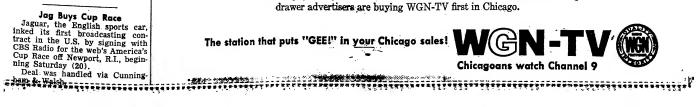
THIS TOOTHPASTE TASTES GOOD!"

He's trying a product he saw advertised on WGN-TV. And he's sold! The program was The Honeymooners where he and 716,000* other folks watched-and were sold. (*Nielsen-June 8-July 12, 1958).

Whether you want to reach children or adults-WGN-TV's top programming delivers the kind of audience that meets your needs.

That's why Top Drawer Advertisers use WGN-TV.

Keep your eyes on WGN-TV this fall, because more and more top drawer advertisers are buying WGN-TV first in Chicago.





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29,300,000 VIEWERS EVERY WEEK!

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NETWORK SHOWS!

NETWORK SHOWS!

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HISTORY' MAKING OF PRODUCTION!

THE UNQUESTIONED

SYNDICATED SHOW IN THE U.S.A.!

RATED # NATIONALLY 17 Consecutive Months! POLSE MOLT WARKET AVG., FEB 157 JUNE 58

Television

L. A. Rams' Taped Grid

of the team and head coach Sid that's why (Bill) Wade had the Gillman. As the team piled in they took seats and Gillman had the first half run off in the projector and monitor, analyzing strength and weaknes, suggesting strength and weaknes, suggesting certain plays in certain situations, with the team chiming in. Only about 30 plays were run off before the team had to return to the field, but that was because of some mixed signals at the beginning, when Faulkner called for specific plays but then Gilman asked for the whole thing in converse. plays but then Girman asked for the whole thing in sequence. Or-dinarily, coach and team would be able to see the entire first half, since there was 15 minutes of tape and the halftime period is 20 minutes in length.

As the team piled in seats and Gillman had saif run off in the pro-it was certainly the major reason

It was certainly the major reason for our passing success, and it might have been responsible for our victory tonight."

Though the mechanics and negotiations haven't been worked out, Rozelle said ideally, the Rams would like two Ampex units in operation, and during the halftime period, to set the defensive team at one project and the offensive team at another, and each machine feeding only the defensive or offensive plays to its respective audience. This would take only about six or seven minutes, instead of 15, and there would be room for additional playback and discus-

minutes in length.

Amid player observations that it's great." Hillman broke up the halftime session with, "This is the greatest contraption since we beat the '49ers," and Rozelle, grabbing Ampex sales promotion manager Jack Hauser, said, "Jack, can I glames, and Ampex, and one have two for 75?" (Ampex units run \$45,000 apiece). After the game, in a somewhat calmer mood, Rozelle put it this way:

"Its chief value was up in the coaches box. The coaches very quickly were able to spot weaknesses in their pass defense, and side them."

Whatever the mechanics, there places Stan Lang, who recently resigned.

PAAR OUTSTRIPPING FEATURES IN MPLS.

Minneapolis, Sept. 16.

Despite the heavy newspaper ad-vertising and other big scale promotion to tout the series of nightly "feature picture spectaculars;" including some important post-1948 features, on one competing station, Stan Hubbard, KTSP-TV president-general manager, jubilantly points out that the Jack Paar show on his late night schedule is the ratings pace setter.

Paar show comes through here at 11 p.m. and continues for 60 minutes. The opposition "movie spectacular" starts at 10 p.m. and finishes around midnight, the same as Paar. Latter's average quarter hour rating is 8 and the feature on the other station's 7.4, Hubbard

Cowan's Credo for Industry

to be a conspiracy at work to destroy television, I for one do not believe this to be true. Nevertheless, there is loose criticism at times. I do point out, for example, the many who say that television is all quizzes and westerns don't know what they are reporting."

''

On programming for the future: "If network tv were to continue with the identical programs and patterns of the present and the past, I think it would settle into a stage of ineffectiveness. As it has developed, for the most part, up to now television has borrowed greatly from theatry radio motion to now television has bullowed greatly from theatre, radio, motion pictures and the lecture platform.

Must Develop New Forms

"In looking to the future, however, television must more than ever develop its own new forms, new people, new creative talents, new techniques.

new techniques.

"This now gets to what I consider an absolute responsibility of the network broadcasters. I believe that the network must be a vital force in creating programs for the future. A network must be willing to experiment, to invest, to develop the programs that the viewers of this nation have every right to expect. At CBS, this is responsibility that we take seri-

ment of television programming forward.

"What I call the 'hidden part of the iceberg' is the millions, yes millions, of dollars that we are investing this very year in program development. This is one of our forms of research."

On public affairs vs. entertainment: "Very often, speakers from the field of broadcasting give long talks on news, public affairs and educational programming, using such talks as self-serving statements for the broadcasting industry. Frequently there seems to be a reluctance to admit the vital function of entertainment — as though it were something to be pushed aside.

"I would like to say as clearly as I can that television must proide a great deal of entertainment if it is to remain a vital part of the American scene.

"The majority of us do enjoy entertainment. There are—and we hear from them—individuals who say that entertainment is an opiate and harmful. I quarrel with

entertainment. There are—and we hear from them—individuals who say that entertainment is an opiate and harmful. I quarrel with them. I also disagree with those who would devote all network time, or for that matter all broadcasting time, to cultural and informative programming exclusive-ju—concert, lecture, ballet, news and information.

"If these constituted the entire schedule, and there were no dramatic, comedy, or variety entertainment; and no adventure or mystery stories, programming would not reflect the tastes or interests of the American people.

"By the same token, a diet of only entertainment; shows would not, and does sot, fulfill either program interest or the responsibility of program executives.

"What I am trying to point out is that there has to be a very careful balancing of all types of programs for all the individual audiences which make the total audience.

"Those of us in broadcasting.

dience.
"Those of us in broadcasting,

"Those of us in broadcasting, in my opinion, have a great responsibility therefore—not only to bring estertainment, and by this I mean the best possible entertainment—but also the responsibility for bringing news and information broadcasts to the screen. "Further, I believe that such programs should be included in the schedule not only on Sunday afternoon, but in the daytime schedule and in the nighttime schedule when events and material so dictate."

Synditage

Continued from page 29

made a tape deal on "Time and Place" with ABC-TV. Taped show, produced by Henry Berman in conjunction with Family Films, hasn't garnered sponsored coin as yet, though. Another taped show being prepped for network sale is the long-time radio program "A Date With Judy."

Interesting to note that at this stare virtually all of Guild's tape production activities are taking place on the Coast.

According to Cale Cuild allerate

place on the Coast.
According to Cole, Guild plans to offer tape programs for 60% less than comparable film programs. He forecast that the lowered prices would bring in thousands of so-called marginal advertisers who presently find they can't afford television.

Anti-TV

Continued from page 27

and then just to see how the new

and then just to see how the new wranglers are dressing and talking, or to watch Berle and the old-timers with their new look in comedy.

"Otherwise, the fireplace, a good book or even a movie will give you more divertissment.

"And along Madison Ave. they'll be asking: Where did everybody go?' The answer will come back, "They went thataway.'"

Probably by coincidence, but underlining television's vulnerability, the two-column front-paged treatment given Hull's piece was placed next to the Associated Press story from New York with the latest lowdown on the big quiz show scandal.



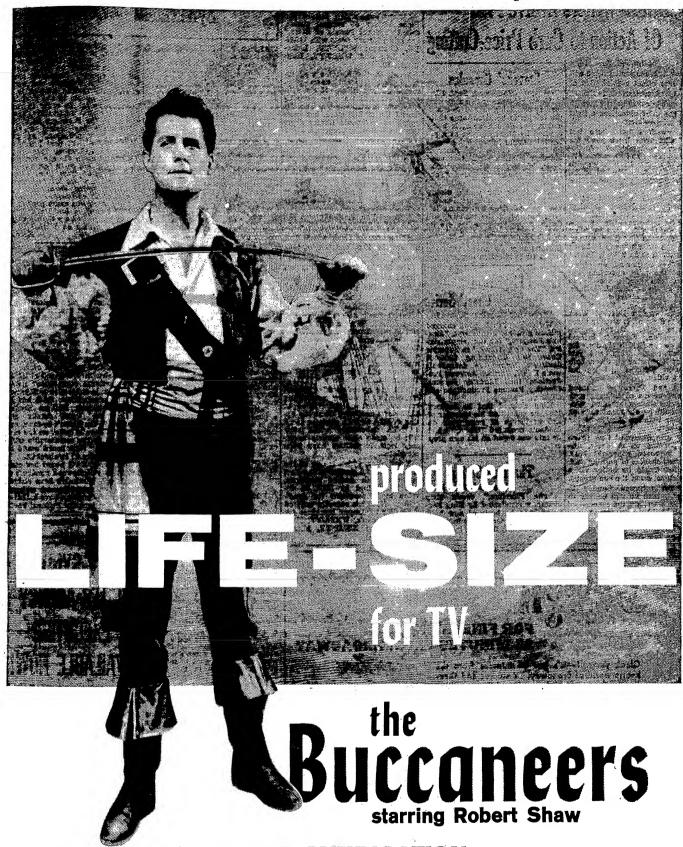
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member of the family makes it a prestige show case for any product. 39 half-hour adventures.

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CITY	SHARE	CITY SHARE
Baltimore	68.7%	New York City 24.9%
Baton Rouge	75.6%	Norfolk72.8%
Buffalo	59.8%	Philadelphia 57.0%
Charleston	60.4%	Portland, Ore 55.7%
Chicago		Pueblo-Colorado
Detroit		Springs 83.4%
El Paso		Salt Lake City 70.4%
Honolulu		Seattle-Tacoma 42.0%
Los Angeles		Spokane 59.8%
Louisville		Washington 41.9%
Milwaukee		Winston-Salem 64.0%
Minneapolis		



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DALLAS/Emerson 8-7467
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MINIMAPOLIS/Walnut 2-2743
SAN FEARCISCO/Juniper 5-3313
ST. LOUIS/Yorktown 5-9231

U.S., British Writers Evolve Plan Of Action to Curb Price-Cutting

By Jan. 1, it's expected there will be put into effect a joint plan of action by American and British screen and television writers, with one of the chief objectives a fight against price-cutting.

against price-cutting.

In discussions held here last week, talks went far beyond the originally contemplated Anglo-American front, and there was discussion of a mutual affiliation with writers guilds in France and Spain, and eventually throughout the world.

Details were discussed at a meeting between Writers Guild of America West's board and Carl Foreman, repping the British Screen and Television Writers Assn. Foreman had been authorized by the British group to be its spokesman in talks with WGAW.

Complete agreement on objectives of the joint operation was reached, and details are to be worked out in further discussions. reached, worked out in further discussions. WGAW exec director Michael Franklin leaves Sept. 20 for England, and Evelyn Burkey, WGA East exec director, is already there for more talks. At the special board session, Foreman briefed writers on the British picture. He discussed price-cutting, and said much of it is going on there, both in motion pictures and tv, but stressed video.

Guild and Foreman discussed ways and means of fighting such script price slashes, agreeing prospects would be enhanced through affiliation between groups of the two nations.

two nations.

two nations.

They also discussed how to go about policing on residuals, discussed improved copyright laws, and agreed chances of pushing such legislation would be better via a concerted action of the two groups.

Foreman returned Sunday to England, where he will convey to the British writers the essence of his talks held here. Foreman is returning also to prepare his next film, "Navarone," being screenplayed by Eric Ambler.

Stevens' Capsules

Hollywood, Sept. 16.

A new videsries with an unusual format consisting of 390 five-minute telepix to be aired three times a day, five days a week, is being readied by Mark Stevens as a potential vehicle in which he would be featured under the banner of his own telefilm production company, Mark Stevens Productions. Entry is tentatively titled "Take Five."

New series, for which discussions with Wilson Meat Packing Co. are underway concerning latter's backing of the venture, will be an anthology type centure on which Stevens would solo as host-story-teller. If nixed by Wilson, Stevens may go ahead with the series via syndication marketing.

Claims Plagiarism On 'Grey Ghost' Series

Los Angeles, Sept. 16. Writer Stephen L. King charged pilfering of his manuscript, "Mosby's Rangers," for the telepix series, "The Grey Ghost," in Superior Court suit demanding \$900,000 damages. Named as defandants were KTTV, Parsons-Burrows Productions Inc., Lindsley Parsons, Lindsley Parsons and CRS

CBS,
King claimed that in January,
1957, he submitted his manuscript,
and in March of same year defendants produced "Ghost," which
he said was based on his own prop-

'Phantom' Series

Hollywood, Sept. 16.

"The Phantom," comic strip character syndicated by King Features, will be basis of new half-hour telepix series produced by Robert Gilbert, financed by Cuban interests. Hollywood, Sept. 16.

Cinema-Vue's Deals

Cinema-Yue, which bought the Pathe library of musical shorts, called "Musical Parade of Stars." has inked library deals with WGN-TV, Chicago; WFLY-TV, Lafayette, La.; and WHBF-TV, Rock Island, Ill.

Frank D. Smith, sales v.p., reports that national co-op sales campaigns are being set up with record companies and merchandis record configurations and increments, ing units throughout the country. Azrael Co. of Baltimore, has been appointed to handle library deals for musical quiz programs.

NTA's Takeover Of Telestudios

National Telefilm Associates has taken over stock control of Telestudios, Inc., in N.Y., which specializes in live and video tape commercials.

The deal involved all of the preferred stock and more than twoferred stock and more than twothirds of the common stock of
Telestudios. Understood principals in Telestudios received NTA
common stock and/or debentures
in return. NTA acquisition includes the shares held by George
K. Gould, prez and treasurer of
Telestudios, and stock held by
other members of Telestudios
management. Gould will continue
as prez and operating head of
Telestudios.
NTA has agreed to offer to pur-

NTA has agreed to offer to purchase all of the other outstanding common stock of Telestudios at \$1.75 per share, payable at the option of NTA in NTA common stock or NTA debentures. The offer will be made after various neces-sary legal formalities have been

completed.

Telestudios, which is one of the few commercial studios in the East equipped with Ampex machines, will be utilized by NTA to develop taped programs for syndication. NTA has recently ordered a number of Ampex machines for use of its o&o's, WNTA-TV, Newark-N.Y., and KSMP-TV, Minneapolis-St. Paul.

Syndication Reviews

WALTER WINCHELL FILE
(Headline Hero)
With Winchell, Gene Barry, Tom
Peters, Malcolm Atterbury, Leo
Grodon, Joe Di Reda, Jerry Addo, others
Producer: Mort Briskin
Director: Alvin Ganzer
Writer: Bernard Shoenfeld
Distributor: National Telefilm Associates
30 Mins., Wed., 10:30 p.m.
PARTICIPATING
WNEW-TV, N.Y. (film)
National Telefilm Associates has
taken the 26 episodes of "The
Walter Winchell File" which appeared on the net last season, and
has added another 13 to fill out
the series for the syndicated route.
One of the freshly produced segments is "Headline Hero," which
WNEW-TV, N.Y., used to preem
the show for this season. The
opener filmed at Desilu Studio retained the same production values
as was evident in the network run.
It also proved to be a slick cops
and robbers tale, holding a good
level of potboller excitement.
Winchell, as in previous outings,
was omnipresent. He had the
hunch of outside hoodlums doing
the job; he first saw the phoniness of an invitation to the hero;
he was instrumental in getting the
hero a break in show biz.

Most of the action, though, revolved around Gene Barry, portraying a sock clerk, who accidentally witnesses a murderous
narcotics robbery. In payment for
fingering the hoods, one of the
mob stalks him in a theatre of
fingering the hoods, one of the
mob stalks him in a theatre of
filmes Square. The mobster got
him there by a ruse, cashing in on
Barry and his wife's desire to become professional dancer.

Scripter Bernard Shoenfeld did
a good Job, getting suspense and
some nice characterizations in the
mobsters and the hero. Winchell
played himself okay. Supporting
cast, including Tom Peters, Malcolm Atterbury, Leo Gordon and
others were competent. Direction
by Alvin Ganzer was taut.

Horo.

DIVORCE HEARING
With Dr. Paul Popenoe, host;
others
Producer-Director: Dave Walpert
Distributor: Interstate Television
30 Mins., Wed., 9:30 p.m.
PROGRESS ITALIAN FOODS
WNEW-TV. N.Y. (film)
(Carlo Vintt)
(Carlo Vintt)

JAM MINIS., WELL, SIAU PROORESS ITALIAN FOODS
WNEW-TY, N.Y. (film)

(Carlo Vinti)

"Divorce Hearing," filmed in Los Angeles, is an unusual syndication entry in many respects.

First, as to the nature of the show: It consists of actual couples who come before a marriage counsellor with their marriage counsellor with their marriage consistency of the sound

relationship either now or in the future.

It also would have been of interest to viewers if Dr. Popenoe would have told the audience what happened to the two couples on the show. They became very real people as they told about themselves. The viewer would have liked to know whether they ever worked out their problems, if they ever accepted marital advise, etc.

Under a California State law, couples before they are granted a divorce must appear before a marriage counsellor. The American institutes of Fannity Relations, in

order to get couples to appear on the show, is giving the troubled people put under the lenses as much counselling as they desire without charge. Supposed motivation of the Institute and many of the participating couples is to alert other people to the mistakes they had made. In order to realize that stated motivation, some repairs in the show are in order. Interstate has picked up the series for syndication. At this point only a N.Y. deal has been made. Only three or four shows are said to be in the can, but production is going on in Los Angeles at the rate of from three to six half-hours per week. Interestate says the series eventually will consist of 78 episones.

The opener had many participating commercials, but Italian Progresso has picked up the show for sole sponsorship on WNEW-TV.

SAG SETS A NEW BOARD STRUCTURE

Hollywood, Sept. 16.
For the first time, out-of-town branches of Screen Actors Guild will have direct representation on the SAG national board of directors, with New York due for four or five seats on the expanded board. Chicago and San Francisco will get one seat each, for sure, and Detroit and Boston will also probably get a seat each, for

cisco will get one seat each, for sure, and Detroit and Boston will also probably get a seat each.

New structure, mapped at SAG's first "national conference" here last week, is subject to ratification by the membership. SAG has its general counsel, William Berger, setting the legal details and changes in the union's by-laws, and hopes to have a ballot on the proposal out to the membership within a month. New board would be expanded from 45 to about 53.

Until now, SAG board has comprised only Hollywood members of the Guild. Branches have elected their own councils and officers, and branch members have ballotted in the elections for national board members and officers, but have never had direct representation on the board.

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Livina Reem has 20" window wall offering awe inspiring view of jevely Dwight More Lake; 15" Tenn. Marble firepl, wall; balcow, hif den, uitra Mod. kitchen: 2 baths, tully aircond. Cyprass panel 22", 30" playrm. basement. Georgie marble firepl, and Baryment. Georgie marble firepl, and Baryment. Georgie marble firepl, and Engles, and the carbors, dishwashnash carbors,

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Design

FOR FINE LIVING 25 MINUTES FROM BROADWAY

Clock yourself—it's just 25 minutes from the hectic world of Broadway, TV studios and theaters to the residential serenity of Tower Hill at Englewood Cliffs, Bergen County, N. J. People in the theater, TV, radio, and in allied communicating arts are choosing this area for their permanent homes. They welcome its privacy and scenic grandeur—the myriad values it offers for well-rounded living that stimulates and serves successful professional careers. Tower Hill offers magnificent custom homes in a wooded kingdom on the heights above the Hudson. You can choose from many beautiful con-temporary designs from \$48,000. Taxes are unbelievably LOW! Architectural services are available. Drive out soon! You'll be here in the proverbial twinkling.



Exhibit Home on Display: "The Palisade"—9 room brick, stone and redwood Ranch with 3 bedrooms, family room, study, 3½ baths, separate maid's quarters, 2-car garage . . . \$58,900

HI-VIEW HOMES, Inc., Builder LOwell 7-2920

ARTHUR WILLIAMSON CO., Sales Agent COlfax 2-0500

DIRECTIONS: Via G. Wash. Bridge: Rt. 9W to Palisade Ave., West on Palisade Ave. to N. Woodland St., Englewood. Right on N. Woodland St. to Johnson Ave., to Roberts Rd., left to Exhibit Home.

to the TV CRITICS...

Thanks

for the nice WELCOME HOME!



TERRY TURNER

The Chicago Daily News

Steve Allen returned Sunday and this fact may make television a bit more bearable in a season which will be characterized by mediocrity
... This is the year of "play it safe", the year
when businessmen, not showmen, are making most of the decisions. Then you come to Allen, a showman. Nobody runs him. Allen felt no compunction about satirizing . . . Dotto . . . (and) joshed Ed Sullivan by presenting "some acts I saw on my trip to Europe"... He is his own man... and as a result his hour on tele-vision is full of zest and sparkle. It's good to have him back.

SID BAKAL

The New York Herald Tribune

Steve Allen returned from a summer in Europe last night to reclaim his Sunday evening time-spot that had been handled so capably in his absence by Steve Lawrence and Eydie Gorme. And with the youngsters on hand Allen's first show was a zingy, sparkling affair that promises a future abundance of fine entertainment for fans of the bespectacled comedian during the fall season.

Sporting a full-flowing mustache, Allen used his trans-Atlantic trip as the springboard for a comedy-variety show that was consisently fast, funny, and musically good . . . It scored as a completely entertaining sixty minutes.

NICK KENNY

The New York Daily News

With Steve Allen back at the helm his variety sparkled. Andy Griffith, the McGuire Sisters, and Mr. and Mrs. Steve Lawrence performed their specialties with grace and the lanky one's regulars, Tom Poston, Don Knotts, and Louie Nye were in rare form.

BILL BUCHANAN

The Boston Daily Record

Steve Allen, his glasses, his new mustache, plus his refreshing wit and personality made a grand and slightly glorious return to television at 8 o'clock . . . When Steve and his regulars check the film of this opening show they'll realize that they've set quite a pace for themselves. Allen's front-line troops, Louis Nye, Tom Poston, and Don Knotts were the backbone of the show's skits and it was good to see the boys again . . .

JANET KERN

The Chicago American

By all odds the most important TV event of last week end was Steve Allen's return to workdecorated by a new mustache . . . and display-Ing a new maturity of showmanship and show . . . It seems unlikely to me that anyone could have failed to appreciate the polished and professional mimicry and satire displayed in Steve's Sullivan-ribbing presentation of the "acts discovered in Europe" . . . This season premiere of the Steve Allen Show was a rousing success of which Steve and his staff might be proud.

LAWRENCE LAURENT

Washington, D. C. Post and Times-Herald

. . . Whatever the reason, it was the finest Steve Allen Show I've ever seen. The color was superb . . . Allen's trio of second-bananas are highly amusing . . . With this kind of Steve Allen Show available, maybe it won't be so tough to get the children to turn away from Maverick.

JACK GOULD

The New York Times

. . There was evident the irreverent and creative spirit that usually makes his show worth sitting through—some kidding of the typical movie-trailer, Tom Poston's take-off on Marcel Marceau, and the consistently entertaining Louis Nye, one of the more truly versatile comedy performers on the home screen . . . The production numbers reflected style and zip: there was a touch of autumn in the television air.

VARIETY

Steve Allen returned to the Sunday night rating wars after a summer sojourn in Europe in fine form. His fall initialer was a happy and inventive occasion . . . In several segments Allen and his boys hit a resounding bullseye on the laugh target and kept the show lively and entertaining. If Allen can sustain the calibre . . . he could do especially well against Sullivan's acts and Maverick's auns.

The Hollywood Reporter

Steverino is back . . . and Sunday nights promise to be much livelier. Allen, a man with courage as well as a highly irreverent slant towards TV's intra-mural problems, kicked off his season with a hefty line-up of sharp and funny trade lampoons. With other comics treading very gently on subjects such as the quiz scandals it's refreshing to have Allen around to puncture a few of the more ridiculous taboos. Production values remained topnotch, for which producer Bill Harbach can take a bow . . .

To the reviewers quoted above (and the many others who weren't) thanks so much for a very happy homecoming!

THE STEVE ALLEN GANG

JULES GREEN BILL HARBACH DWIGHT HEMION **NICK VANOFF** JIM ELSON HENRY FRANKEL

LOUIS NYE TOM POSTON

DON KNOTTS

LEONARD STERN STAN BURNS HERB SARGENT BILL DANA DON HINKLEY **ARNE SULTAN** MARVIN WORTH FRANK PEPPIATT **BOB HERGET**

and many thanks to the NBC Technical Crew and all the Boys and Girls of Our Show

From the Production Centres

Continued from page 34

inating his Thursday night turn on WBBM henceforth from Maywood Park . . . Phil Green, head of Drinking Gourd Society, starting a folk music show on WCLM-FM.

IN LONDON . . .

Margaret Rutherford has been inked to appear in a BBC-TV produc-Margaret Rutherford has been inked to appear in a BBC-TV production of Somerset Maugham's "The Noble Spaniard," next Sunday (21) . . . ABC-TV's "explosion of beat music" "Oh Boy!" made its bow last Sat. (13) . . . Associated-Rediffusion's first program for deaf children goes out tonight (Tues.). A special series has been written by Oliver Postgate based on the little boy on the Willow Patter Plate and entitled "The Journey of Master Ho." Plot will be unfolded with drawings and sub-titles . . . Associated TeleVision tossed a party to introduce Bruce Forsythe, the new emcee of "Sunday Night At The London Palladium." . . . Danny Kaye, subject of the first of A-R's new scries of film industry programs "Close Up," which goes out weekly commencing tomorrow (Wed.). Guest star on the show will be Mai Zetterling . . . Maria Callas reported to be the first headliner of Granada-TV's "Chelsca At Nine," which opens a new series shortly.

IN WASHINGTON . . .

WTOP radio bankrolled a deluxe Sheraton-Carlton Hotel party to celebrate the election of its program director, Patti Searight, as president of the Washington chapter of American Women in Radio and Television. Host was WTOP radio Vice President and General Manager Lloyd W. Dennis Jr. VIPs turned out to congratulate Miss Searight and her new board members: Ellen Wadley, CBS news; Nan Hannum, Courtland D. Ferguson Agency; Helen Jean Rogers, ABC; Kay Fisher, WMAL: Mary Ann Guyol, League of Women Voters; and Charlotte Hubbard, United Givers Fund. Outgoing president, Beryl D. Hines, formerly of CBS and now TV Digest, was presented a silver bowl... WMAL-TV launches the national capital's first televised college credit course. Best. 29 in a Saturday 12:30-1:30 slot for 31 weeks. A Bible course, under joint sponsorship of American U. and the local Council of Churches, it will be taught by AU's Dr. Edward W. Bauman Jr. Those wanting to earn two-hour credit will pay \$20 ... Ted Koop, CBS news and public affairs director here, went to Rutgers U. to tell a confab of his fraternity. Delta Upsilon, about gathering tv news ... WTOP-TV has bought 120 MGM movies for its "early" and "late" shows starting in mid-October, while the CBS affiliate announced it will turn over prime Tuesday time (7-8:30) to first-run films on local tv. celebrate the election of its program director, Patti Searight, as pres-

IN BOSTON . . .

Honors and acclaim rolling in for WHDH-TV's "Inmate," produced by Joe Levine. shown at three correctional and warden's conferences this week... WBZ-TV won American Legion Aux. 1958 Golden Mike Award for "America's Best Local Programs in the Interest of Youth" for station's 1957 yearlong "Let Freedom Ring" campaign... To promote world tv preem of Par film. "Going My Way," on WBZ-TV Sunday '(7), Fran Corrocan, station's femme flack looker, distributed giant rubber thumbs. taxicab fare books, and photos tieing up with picture... WBZ-WBZA nabbed an Award of Merit from Mass. Dept. Public Health for their doc. radio report, "The Keeper and the Keys," which was aired three times on the same day to enlighten Mass. re conditions in mental institutions... Duncan MacDonald, WNAC personality and hostess of "Yankee Home and Food Show," back from Texas, where she judged beauty contest.

IN SAN FRANCISCO . . .

IN SAIN FRAINCISCU.

KFRC is reported readying a thorough shakeup in programming when the Mutual station moves to its new quarters, the old Wall Street Journal building. .. KLOK, San Jose foreign-language station, opening new studio in Frisco's Chinatown. .. KPIX's Phil Lasky, top Westinghouse hand on the Coast, irritated that MCA should "announce" KPIX purchase of 700-film Paramount package before KPIX, insists package's price, variously quoted between \$2,250,000 and \$3,000,000, is incorrect but will not quote correct price ... KTVU starting weekly

the key tothe Negro market

"Teen-Age Salute" with Milt Gamble of KROW and KLX, Oakland
... Don Sherwood won his "cold war" with KGO-TV, got a better
time slot after threatening jump to KTVU ... KTVU signed KCBS's
Don Klein and KLX's Bud Foster for Stanford-Cal football condensations—also Bob King, of Lincoln, Neb. ... KRON's "Science in
Action," oldest local show in Northern California, began its ninth season after exec producer Ben Draper, director Vern Louden and show's
writers, Freda McCaig and Richard E. Cook, cased tape operations of
Screen Gems in Hollywood.

IN CLEVELAND . . .

Dante Lavelli, former Cleveland Browns end, named sports director Dante Lavelli, former Cleveland Browns end, named sports director WHK with Ken Coleman moving over to WEWS for telecasting of Browns and Indians . . . John B. Hughes pacted for 10:30 p.m. cross-the-board news at WTAE-TV . . . KYW's roving newsman Ed Hersch slated for Army call . . . KYW-TV program manager Ralph Hansen into New York . . . Sam Elber leaves WERE's program managership for similar post at WGBS . . . WJW-TV news director Ken Armstrong skedded for five-week Russia hiatus . . . Jimmy Dudley, sportscaster, signed for Tom Field replacement when Field leaves WEWS, 11 p.m. news slot for European junket . . . Wayne M. Schakel, onetime WHK, joined WCUE along with Chuck Brickman, formerly with WJW news.

IN ST. LOUIS . . ,

Gil Newsome in addition to his regular deejay chores, has taken over GII Newsome in addition to his regular deejay chores, has taken over as program director of KWK . . . Mort Crowley, formerly with WRIT in Milwaukee, has joined the KWK staff as bost for the new "Coffee Club" early-morning show . . George Facchin, formerly on the sales force of KWK, has joined KMOX-TV as account executive . . . KETC will celebrate its fourth anniversary with a series of special programs week of Sept. 22 . . Bank of St. Louis has bought a new Ziv package, "Mackenzie's Raiders," for KTVI's Monday 9:30 p.m. slot . . Corneli Seed Co. is sponsoring another series of lawn and garden shows on KSD-TV every Friday, starring Cliff and Nancy St. James.

IN PHILADELPHIA . . .

Lee Dexter, WRCV-TV puppeteer, to appear on NBC-TV's "Howdy Doody" (27) ... WFIL-TV's Dick Clark, host of "American Bandstand" and the "Dick Clark Show," skedded for a third network session—a panel program ... Ted Jackson, "Teejay the deejay," former WHAM, Rochester morning man, added to the WRCV announcing staff ... Joe Niagara, WIBG rock 'n roll disk jockey at Gimbel Bros. teen fashion show (13) ... The WPEN helicopter with Jack O'Reilly makes scheduled landings during this month at 10 of the city's key playgrounds to lecture on safety ... Deejay Hy Lit to WIBG from WCAU-TV ... The Flying Sorcerer, played by local actor Ed MacDonald, bowed as host of WRCV-TV's "Satellite Police" space series ... Sports director Jim Leaming marks eighth anni with WIP this month ... Alan Simms, formerly with WIP and Chilton Publications, appointed audience promotion supervisor at WCAU-TV. Bur Sienkiewicz named press information supervisor ... WFIL newsman Alan Stone and cameraman Harold Hodgeman in Little Rock covering integration crisis.

IN MINNEAPOLIS . . .

WTCN-TV bought new batch of "Crusader Rabbit" cartoons . . . Locally produced "Bingo" on KMSP-TV now for hour starting at 3:30 p.m. cally produced "Bingo" on KMSP-TV now for hour starting at 3:30 p.m. daily with jackpots and prizes . . . George Murphy here in his new vice president-in charge of public relations role for Desilu productions and landing plenty of publicity . . . U. of Minnesota tv and radio departments director Burton Paulo off to England to spend a year studying commercial tv's effect on Great Britain's tax supported BBC . . . Adolph Menjou stopped over here on tour of Minnesota and Wisconsin tv stations to promote syndicated tv show "Target" in which he appears . . . Jane Wyatt of "Father Knows Best" here to garner publicity for it . . . MBS' Twin Cities' outlet, WISK, which carries "baseball game of the week," again will broadcast all Notre Dame football games in competition with those of U. of Minnesota on several other radio stations here . . WCCO Radio disk jockey Gordon Eaton enroute to Hawaii, a trip he won in a contest . . . Tito Guizar, here for supper club engagement, appeared on KSTP-TV's "Treasure Chest."

KSD-TV'S \$100,000 DAYTIME WINDFALL

St. Louis, Sept. 16.

The biggest local mass buy of daytime television in the Midwest was consummated here when the St. Louis area division of National Food Stores, Inc., signed a \$100,000 52-week renew al of KSD-TU's "Shopping With Charlotte" show. The 'program, a half-hour, five-times-a-week noontime variety show with a women's participating audience, is credited by National with much of the big sales increase the firm's chain of local supermarkets tallied last year. tallied last year.
"Shopping With Charlotte" stars

Charlotte Peters, brunette who sings, dances, does comedy skits, conducts audience interviews and does everything but operate the

At the present time the show is booked for two years in advance for studio audiences, with 3,500 groups of 40 women each waiting to get in.

'64G Challenge' **Newest Casualty**

'Dirty pool" charges by a Tullahoma, Tenn., minister who appeared as a contestant resulted in the cancellation of "The \$64,000

the cancellation of "The \$64,000 Challenge" on NBC-TV by sponsor P. Lorillard, despite denials of the charges by the producer, Entertainment Productions Inc.
"Far East—"Clear Danger" is being inserted as a news special in the NBC time planned for "Challenge." Frank McGee will anchor the half-hour special.

Show had been elated to switch

the half-hour special.

Show had been slated to switch tomorrow (Thurs.) from CBS into NBC's 10:30 p.m. slot. The cig company is retaining the time period and is presently on the search for a replacement program. Meantime, NBC is substituting the network news special tomorrow, with, the Lorillard option delayed for at least a week.

Oren Harris

Continued from page 1

N.Y. first," he said, "but we are exploring the need now for Federal legislation."

The Investigating Subcommittee reopened hearings today on Securitys & Exchange Commission cases, but Harris said he will be getting back to FCC cases shortly. "During three weeks of hearings we have programmed now we will have presented a complete report by our investigative staff on the Hearst Pittsburgh tv case." Harris said. That case—Pittsburgh Channel 4—allegedly involves efforts to win the vote of former FCC chairman George C. McConnaughey. naughey.

KTTV'S 'HOT' TAPE ON GRID SCHEDULE

Hollywood, Sept. 16.
Use of grideotape — football on videotape—will enable KTTV here videotape—will enable KTTV here to televise entire schedule of U. of Southern California and UCLA home games a day after they take place. Sunday schedule, starting Sept. 19, complies with NCAA rules forbidding live telecasts of the games, yet will bring viewers the contests a day late as compared with filmed versions that have ruln a week after the game in prerun a week after the game in pre-vious years.

Under NCAA rules, KTTV could have televised the tapes as early as 8 p.m. Saturday hight, but chose to play the tapes Sunday after-noons because it didn't want to noons because it didn't want to disturb its Saturday night program lineup. Besides the 11 games, sta-tion will do a weekly half-hour highlights show of the game plus a half-hour filmed highlight show on all Pacific Coast games of the pre-vious wash

to get in.

Finch Exits WJIM

Lansing, Sept. 16.
Howard K. Finch, vet radio and tv personality in Central Michigan, resigned. as veepee in charge of production at WJIM and WJIM. TV, effective Oct. 1.
He has been with station 24 years.

all Pacific Coast games of the previous week.

KTTV has lined up Bardahl for half-sponsorship of the grideasts, and is close to pacts on the remaining half. Station will send its crews into the L. A. Coliseum on Saturdars to cover the games via where the entire stints will be taped for playback the next day.



$Thanks\ Ed$!

K&E and CBS

We wear our medals proudly in KEL-O-LAND. America's most award-winning market. And we give the advertiser a broad front to pin them on. For KEL-O-LAND comprises 73,496 square miles of viewers in four states.* Joe Floyd's unique tv, booster hookup enables you to buy this huge section of America off of one single-station rate card, at lowest cost-per-thousand offered anywhere.

• South Dakota, Minnesota, Iowa, Nebraska SEE N.C.S. #3 Composite, KELO-KDLO-KPLO, Report.

KEL-O-LAND

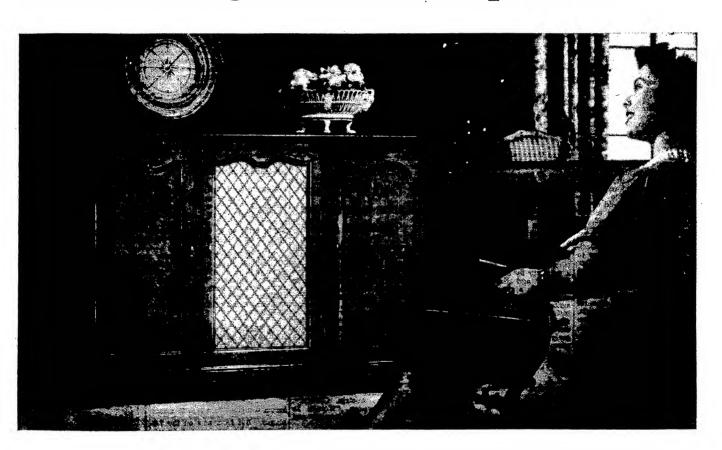
KELO to SIOUX FALLS and Boosters KDLO tv Aberdeen — Huron — Watertown KPLO to Pierre — Valentine — Chamberlain

JOE FLOYD, President Evans Nord, Gen. Mgr., Larry Bentson, V.P. REPRESENTED BY H-R In Minneapolis by Wayne Evans & Assoc.



Be there in person!

The new Zenith—world's finest high fidelity—creates living sound from stereophonic records



PLAYS ALL YOUR PRESENT RECORDS WITH A DEPTH OF SOUND YOU NEVER REALIZED WAS THERE

A new and complete line of high fidelity instruments has been created by Zenith. They are unlike anything you have ever heard before.

You'll hear a new depth of sound in all your present records. You'll hear music as live as the minute it was recorded—music with dimension and movement—from the new stereophonic records. You seem to hear the performers in per-

son-not the speakers, not the records.

The complete line of Zenith High Fidelity Instruments includes deluxe, full stereophonic instruments, self-contained in magnificent classic, traditional or modern fine-furniture cabinets. Also stereophonic equipped high fidelity instruments with companion Zenith remote speaker systems which may be added now or later for

full stereophonic sound. See—and hear—the new Zenith at your Zenith Dealer's. Above is the Zenith Classic—Full Stereo-

Above is the Zenith Classic—Full Stereophonic High Fidelity, self-contained in a single cabinet, with FM-AM radio. In cherry veneers and cherry hardwood solids, elegant Provincial styling, Model SF2580, \$800.00*. Stereophonicequipped models are priced from \$199.95*.

ASK FOR A DEMONSTRATION OF STEREOPHONIC SOUND AT YOUR ZENITH DEALER'S



Hal Roach Studios' Mutual Buy; Next Dicker Is for 0&0-Stations

Hal Roach Studios has purchased outright the Mutual network in a transaction reportedly involving \$1,000,000 in cash and stock payments to the selling group, headed by Dr. Armand Hammer. Network's operational personnel and policies will be left intact by the new management.

personnel and policies will be left intact by the new management.

Purchase, part of an ambitious expansion program mapped for the Roach organization by its new ownership, the Scranton Corp., was made as a business diversification, according to Alexander L. Guterma, new Mutual prexy and board chairman of Roach Studios. Moreover, it will constitute an advertising media for the Scranton Corp. and the F. L. Jacobs Co., which controls Scranton, to the tune of \$1,500,000 in billings to be funnelled into MBS in the coming year to advertise the myriad products of Scranton and Jacobs, ranging from hi-fi sets to shower curtains.

tains.

Under the deal, sellers were paid off in cash and Scranton stock, with Hammer also staying on as a director and consultant, though relinquishing the presidency. Guterma is the new prexy, Hal Roach Jr., is board chairman, and Garland L. Culpepper, a Guterma aspociate, becomes exec v.p. Otherwise, management remains the same, headed by exec v.p. and general manager Blair Walliser.

Only immediate changes planned

Walliser.

Only immediate changes planned for the web are an expansion in news and other programming. Walter Winchell is now set for a Sunday evening show, and Guterma stated other top personalities are being dickered. He added that the web would begin scheduling rock 'n' roll programming, live with top names as emcees, shortly. He figures sponsorship will be in the family, through the phonograph manufacturing subsid of the Jacobs Co. No immediate use of the studio's talent is planned.

Hammer said reason he and his

the studio's talent is planned.

Hammer said reason he and his associates sold is the press of duties from his oil business, Occidental Oil Co., and his desire to live year-round on the Coast. Other Mutual stockholders who sold out were L. M. Halper, Roy Roberts, Occidental and the Starrett Corp., all of whom were involved in the original purchase from General Teleradio 13 months ago. Roberts, Halper, George Vogel, Frank Barton and Arthur Brown have resigned from the board, being re-





Hollywood, Sept. 16.

Hal Roach Studios has purchased outright the Mutual net-based outright the Mutual net-based outright the Mutual net-based Gordon, Robert J. Eveleigh work in a transaction reportedly and Jack Rapoport.

and Jack Rapoport.

Next step in the Roach expansion, Guterma said, would be purchase of legal limit of seven radio and seven tv stations. He said negotiations are already in progress in five "major markets" for acquisition of tv'ers, and that he already holds options for purchase of some radio outlets.

Hackett

Continued from page 29 =

continued from page 29
not fall in the bluechip classification will be bypassed.
In the syndication department, Stan Smith, the new syndication topper replacing Ray Junkin, is reorganizing Official's sales force. Ten additional sales execs will be added to the payroll, filling some vacancies. The full compliment of the syndication sales force will be built to 19 before the reorganization is through. Official has quite a roster of off-network properties added to its syndication portfolio. New entries include "Robin Hood," "Buccaneers" and "Sir Lancelot."
Junkin quit in a policy dispute.

Junkin quit in a policy dispute. He had been v.p. in charge of national sales originally, but moved over to syndication sales as well, when Herman Rush left to become prez of Flamingo Telefilm

Hal Hudson

Continued from page 28 welcome script assignments during

these otherwise unfruitful month Hudson is realistic enough to admit that to some extent, the early advertiser decision is just a blue-sky hope, but there are certain cases where it can and should be done. He points out that "Gunsmoke" and "The Lineup" had the benefit of early starts this year, and the quality will show in the series. Most advertisers can tell whether they're going to stay with a property by mid-season, Hudson believes, and there's no reason why, when a renewal is almost a sure thing, the advertiser can't make it firm in February or March, instead of June, July or even in some instances, August, and thus enable the producer to get that early jump on the weather and his competition. Hudson is realistic enough to ad-

Gitlin

= Continued from page 27 =

to insure that while you're providing entertainment you don't distort facts." (The department head was hesitant about spilling the specific program plans that are presently underway, but apparently several new or markedly revamped approaches are being used in upcoming productions.)

From a purely positive point of

in upcoming productions.)

From a purely positive point of view, Gitlin feels that there has been an upsurge by advertisers in finding new things to do on the air (in radio, too), and that institutional corporate relations via video is being found more and more a good biz investment—despite the recession.

And speaking of the recession.

And speaking of the recession, this too is making room for public affairs. Gitlin wishes to minimize the part the recession is playing the Paris traffic.

in opening time slots to pubaffairs product, but there is a body of thought representing the idea that if time is going to remain unsold it is infinitely better to program these "actualities" than half-baked programming or film re-

runs.

This body also shares the belief that it can only do the networks good in its own public relations efforts: The webs are far from through with public service-crazed relations.

Programs

solons.

Programs

Some of CBS' \$5,000,000 is being poured into a jazzup of the existing "20th Century" and "Conquest" series (both sponsored) and more is going to a group of specials and multi-part series. Gitlin's attitude is that an increasing number of nighttime slots will be opening up for various CBS p.a. projects.
One of the new pubaffairs skeins Gitlin feels he can discuss in some measure at the moment is a seven-parter called the "Art of Politics," to be done both live and on film and to preem Sunday (28) in the 5-5:30 p.m. slot. Eric Sevareld will host this once-over of politics in its various postures and attitudes. Much of the coin is to go into specials (which are potentially commercial) and a part of it is to be devoted to a 10-part series carried on the non-commercial religioso, "Lamp Unto My Feet." A special budget and special manpower are going into the stanza to commemorate its 10th anniversary.

Additionally, CBS has three

Sary.

Additionally, CBS has three kinescopes in works as pilots for future series.

In addition to 77 (as much as Gitlin has ever had) regular p.a. staffers in administration and production, the department currently has several technical people at work. There are tv crews shooting at this moment in Hawaii, two points in the midwest, Washington, D. C., Boston, New Jersey and two in N.Y.C. Gitlin says five or six more crews are on tap.

Brit. Com'l TV's Splashy London-to-Paris Press Junket on A-R Anni

London, Sept. 16.
One of the most ambitious press junkets yet sponsored by British commercial tv took more than 40 junkets yet sponsored by British commercial tv took more than 40 press men to Paris on a champagne deluged day trip to meet George Sanders and six continental actresses. The junket, arranged by Associated-Rediffusion, was to meet the stars and announce details of its two-hour long, six-part play "Women In Love," which will be aired next Wednesday (24)—A-R's third anniversary.

The programmers state that the production, which will cost around \$84,000, will be one of the biggest it has yet attempted. It took weeks of searching and auditioning to find the right girls who hail from France, Italy, Austria, Germany, Spain and Sweden. "Women In Love" will be telerecorded and offered to American tv.

On the flight out from London Amount to La Bourget in a Pittish.

offered to American tv.

On the flight out from London Airport to Le Bourget in a British European Airways Viscount, a champagne breakfast was served. At Le Bourget a fleet of Cadillacs waited to take the party to the Pont de L'Alma under the shadow of the Eiffel Tower, where the Seine cruiser Galiote was moored. On board there was more champagne, lunch and a two-and-a-half hour trip up the river.

Back at the guavaide again the

Inside Stuff—Radio-TV

Wrigley Gum made an institutional purchase of last night's (Tues.) half hour tv spec in Chi, produced as a cooperative effort by the four Windy City stations in behalf of the new chapter of Academy of Television Arts and Sciences in that city. Cost to Wrigley was around \$6,000. Sponsor gave no commercial blurbs, merely taking a broughto-you-by credit on the closing crawler.

to-you-by creait on the closing crawler.

Ed Sullivan emceed the show, which was mainly a remote pickup of an ATAS membership banquet. Other stars, who appeared on videotape especially made for the occasion, were George Gobel, Jack Benny and Dave Garroway, in addition to local talent.

Only union to require payment for its cardholders participating in the special telecast was IBEW.

United Artists has made its offer official to buy up all the outstanding shares in Associated Artists Productions. Offer, by Robert S. Benjamin, UA chairman, includes \$11 in cash for each share of AAP stock, plus 6% interest accruing from July 1 past to the date of closing. Also there is an offer out at \$7 for each warrant representing the power to purchase four AAP shares.

to purchase four AAP shares.

Additionally, UA offers \$1,186 (plus interest) for each \$1,000 6% subordinated convertible sinking fund debenture . . Offers expires Oct. 16, but chances are extensions will be made. AAP debenture holders meet to vote on the proposal Oct. 6 in Toronto, and stockholders will ditto in Wilmington, Del., on Oct. 16.

Ampex machine on exhibition at N.Y.'s Grand Central Station will be utilized by WPIX's telecast of the taped "Divorce Court." Show will be telecast Friday nights from 10 to 11 p.m., starting Oct. 3.

WPIX has placed an order for the Ampex recorder and playback machine, but dosn't expect delivery for some time. Wanting to get the show on the air, it made plans with the Ampex people to employ the exhibition machine at Grand Central. The depot is practically across the street and a coaxial cable will be used to feed the tape playback to WPIX's master control board. Ampex machine is part of the exhibition staged by Merrill, Lynch, Pearce, Fenner & Smith.

Benedict Gimbel Jr., president and general manager of WIP, is releasing station's "Search for Peace" series to radio outlets throughout the country. "Search" presents the commentary of such leading authorities on the problems of peace as Arnold Toynbee, Norman Cousins, George Fielding Eliot, Betrand Russell, Eugene Lyons, Walter Lippmann, Drew Pearson, Pearl Buck, Martin Niemoeller and others. "The success of the series," Gimbel declared, "is conclusive proof of the fact that an independent radio station, working with only limited facilities at its disposal, can create public service programming of the highest calibre. We hope that the excitement with which this series was received will encourage other independent stations to produce public service programs of the same quality."

In making package of 30 tapes available to all radio stations WIP will not request any credit. The only stipulation upon which WIP insists is that "Search" be presented as a public service series without commercial sponsorship.

commercial sponsorship.

Sterling (Red) Quinlan, head of ABC's midwest operations and veepee of the American Broadcasting Co., dedicates his upcoming show biz novel, "The Merger" (Doubleday, \$3.95), in the form of "A 20-Second Commercial: Leonard Goldenson. Solid. Buy him; The great one who is gone—John Balaban; And Big John Mitchell—the teacher. These are men to be remembered." "The Merger" has a network to background, slated for Oct. 18 publication.

When BBD&O's Bob Foreman guested on The Fitzgeralds' WOR, N.Y., noontime show, virtually the entire agency brass moved to the Hotel Astor's Hunting Room, from whence the show originates, as Foreman discussed "The Hot Half-Hour," his new novel with an agency and quiz show background. His aide, George Polk; radio topper Bill Huffman and head timebuyer Ed Flurr were on the sidelines. Foreman was Ben Hecht's debut guest on the writer's new tv series over WABC-TV.

Ed Sullivan wrapped up plans to originate a Sunday night telecast from Alaska sometime in November. Show would originate from the new state with talent who will make the trip with the CBS show host. Additionally, he'll use Alaskan entertainers during part of the hour special. Pickup will be from Fairbanks but whether it'll be live or tape hasn't been decided. He's also planning an all-Israel show for the fall.

'Today'

Continued from page 27

mands. But from now on the 7-8 hour will be taped and then repeated in the western U.S. from

9 on.

Betsy Palmer was hired a few weeks ago as the show's sole femme performer. And on Oct. 6, when the other revamps occur, Charles Van Doren will join the show, for which he will do the "cultural" events and perform various interviews. Jack Lescoulie, on the other hand, will place greater emphasis on his role as a sports reporter. The Dave Garroway-Frank Blair setups will remain virtually the same. the same

Shifts are also due to the fact Shitts are also due to the lact that the show's revenue returns have fallen off. Sargent said that in its heyday "Today" grossed \$10,000,000 annually and that by last season the take fell off to between \$3,000,000 and \$5,000,000. He added, however, that NBC figures on billings of up to \$6,500,000 in 1959; web already has 1959 orders in the house, including Du Pont.

Sargent has formed two production finits, A and B. As one works on the current string of five telecasts the other will be preparing for the following week. Jack Otter and Gene Jones will serve as associate producers over the units and John Lanch will be program manager for both.



MURRAY ROSS "Haggis Baggis" NEC-TV

HOllis 8-4901, New York

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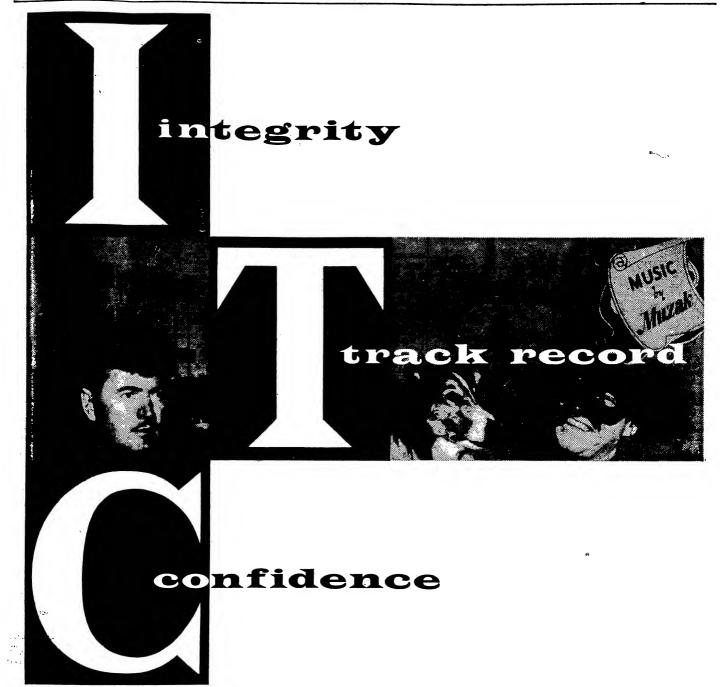
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INDEPENDENT TELEVISION CORPORATION

WALTER KINGSLEY PRESIDENT

Jocks, Jukes and Disks

By HERM SCHOENFELD.

Georgia Gibbs (Roulette):
"KEEP IN TOUCH" (Kahli) is a LOVE" (Chappell*), the standard, nifty Latin-flavored number which this savy songstress knows how to belt for maximum results, "THE HULA HOOP SONG" (Williamson*), also from the (Shapiro-Bernstein*) gets a bright workover.

Steve Allen (Dot): "HULA HOOP" (Rosemeadow*) is another clever tone takeoff on the current by this group with a comedy ac-

Best Bets

JOHNNY MATHIS..... . CALL ME

DOMENICO MODUGNO

(Decca)

Stay Here With Me
Domenico Modugno's "Io" (BIEM*) is a litting Italian entry,
done in native language, which is due to hitch-hike into the hit
lists via this performer's "Nel Blu Dipinto Di Blu" smash. "Stay
Here With Me" (Leeds*), another good ballad also cleffed by
Modugno, is less effective because of the English lyric attempt.

PATTI PAGE

ATTI PAGE
(Mercury). You Will Find Your Love
Patti Page's "Fibbin' (Iris-Trojan') is a bright, multiple-dubbed
slice right down the current market's alley. "You Will Find Your
Love" (Remick*) is a melodic ballad nicely done.

JACK SCOTTWITH YOUR LOVE

(Carlton) Geraldine
Jack Scott's "With Your Love" (Starfire†) is a solid ballad dra
matically projected for big potential. "Geraldine" (Starfire†) is in
a more conventional rocking groove.

JOHNNY CASH......ALL OVER AGAIN

TERESA BREWER

(Coral) . The Hula Hoop Song
Teresa Brewer's "So Shy" (Regent+), a ballad with a teenage
peg, is cutely bounced by this songstress for wide juve appeal.
"The Hula Hoop Song" (Shapiro-Bernstein*) brightly rolls with the current hoop fad.

moppet fad, nicely vocalled by cent to the lyric. "DO YOU DIG Steve Allen with a Latin beat. lar*) is a rocking novelty which "LOVE THEME FROM "HOUSE- could stir some noise.

BOAT' (Paramount*, a classy balled from the Paramount film, gets a fine ensemble vocal.

Andy Griffith (Capitol): "SHE'S BAD, BAD BUSINESS" (Michele*), a catching rocker, is delived in amusing talk-sing style for good commercial potential. "MIDNIGHT SPECIAL" (Folkways*) gets an okay straightfor-"MIDNIGHT SPECIAL" (Folk-ways[†]) gets an okay straightfor-ward vocal by Andy Griffith.

WATER OF KEY (WATHER BYS.):
"DROWN IN MY TEARS" (Lois*)
a slow ballad, is projected with
some officeat vocal effects by this
rockabilly performer. "BABY

some officeat vocal effects by this rockabilly performer. "BABY PLEASE DON'T GO" (Atlantic*) is a good uptempo rocking item. Bobby Darin (Atco): "LOST LOVE" (Progressive-Fern*), pretty ballad, gets a sensitive folk-styled rendition by this talented young singer-cleffer. "QUEEN OF THE HOP" (Walden-Tweed*) is a more conventional rocking tune which may go over with the kids. Maymie & Robert (MGM): "HA HA HEE HEE HO HO HUM HUM" (Lanier*) is a jumping novelty with chances in the current market. "SWEET LIPS" (Winnettyn') is another cure number with juye appeal.

market. "SWEET LIPS" (Winneton') is another cute number with
juve appeal.

Homer Denison Orch (Madison):

"FIRE ISLAND" (Monument') is
a striking instrumental which is
due to earn lotsa spins. "CLARA'S
CONCERTO" (Monument), anothprinteresting entry, spotlight Abby "Joffer's muted trumpet,
John Leslie (Liberty). "SUMMER RAIN" (Kramer-Whitney*)
draws out John Leslie's romantic
ballad technique that sets up a
warm mood for spinners with taste,
"GUILTY" (Feist's is pulled out of
the files for an attractive new spin.
Chas. McDevitt Group (Kapp):
"REAL LOVE" (Walder*), a lovely ballad, is finely projected by this
combo with sonestreen hirley
Douglas doing the lyric. "STACKGLEE (pd.) is skiffled in pleasing'style.

Annewhite (Design):

ing style.
Charlie Applewhite (Design):

2. BIRD DOG (3)

4. LITTLE STAR (6)

5. JUST A DREAM (3)

1. NEL BLU DIPINTO DI BLU (7)

3. IT'S ALL IN THE GAME (1)



LAWRENCE WELK

And His Champagne Music Present "CHAMPAGNE DANCING PARTY" (Coral Album No. 57226)

(Mills*) also gets a fine vocal with a big beat.

a big beat.

Patience & Prudence (Liberty):

"YOUR CARELESS LOVE" (Mappa*) is harmonized in their usual pleasing style by this young Coast duo. "ALL I DO IS DREAM OF YOU" (Robbins*) the oldie, also

Album Reviews

"Belafonte Sings The Blues" (RCA Victor). A proven solid per-

"Relafonte Sings The Blues" (RCA Victor). A proven solid performer in the folk and calypso grooves, Harry Belafonte here reveals another facet of his versatile talent. In this set, Belafonte tackles the blues and brings to it his dramstic color and emotional intensity. Included in this fresh songalog are contemporary rhythm tunes like "A Fool Fo: You," "Hallelujah I Love Her So" and "Losing Hand" along with a couple of standards, "One For My Baby" and "God Bless The Child." Excellent backing is provided by various studio combos.

Maurice Chevalier: "Yesterday" (MGM). The nostalgic section of Maurice Chevalier's "Today" and "Yesterday" LP project for MGM, offers reprises a dozen standards, many of them associated with the veteran French star's career. Although now 70, Chevalier still performs with remarkable charm and vitality. This songalog spotights used evergreens as "Mimi", "Touise." "You Brought A New Kind of Love To Me," "Walkin' My Baby Back Home," "Valentine" and "The Yankee Doodle Boy," with some interpolated undated lyrics. Produced by MGM prexy Arnold Maxin, this set is ably backd by Glenn Osser's orch. "Robeson" (Vanguard). Back in the concert and disk groove after being for some years under a political cloud, Paul Robeson's artistry is beyond partisan dispute. His asso pipes are in dominating control over a group of familiar work and folk songs. The program includes songs like "John Brown's Body," "Water Boy," "Londonderry Air," "Loch Lomond," "Drink To Men Only With Thine Eyes," and "Sometimes I 'Feel Like A Motherless Child."

"The Don Cossaeks" (Columbia). With interest in Russia's artistic heritage heightened recently via

pa*) is harmonized in their usual pleasing style by this young Cost duo. "ALI I DO IS DREAM OF YOU" (Robbins*) the oldie, also turns up in an updated, easy-to-take vocal.

Rudolf Friml Orch (Westminister): "INDIAN LOVE CALL" (Harms*), the Friml standard, is performed as a lush string instrumental under the *composer's baton. "DONKEY SERENADE" (Schirmer*), another Friml work, is dished up in a colorful instrumental arrangement.

The Huskies (Imperial): "ALAS-KA, U.S.A." (Post*), is a bouncing tribute to the newest state of the union is done brightly by this: combo. "GO OUT AN BUY, YOURSELF A HAT" (Post*) is a fair novelty.

Jackie Lee (Arcadia). "JUMPIN JACKIE" (Seabreeze*) jumps to Jackie Lee's flashy boogie plano making it an okay juke item. "HCNG KONG" (Seabreeze*) to an Oriental setting.

Bobby Russell (Felsted). "THE RAYEN" (Kenny Marlow*) docsn't get enough speed into its rocking mood to take off.

Danny Mason (Hide-A-Way). "HOW DUMB CAN I GET" (Basief*) izps along with a catchy beat and a te.n-pegged lyric that the jeaners may puck un. "AM I FOOL?" (Basief*) has a big ba'lad feel and a rocking beat to get it juke attention and Danny Mason's vocal to win over the femme teeneagers.

Hal Hopper (Kem): "WILD.

Kins SES" (James*) is a wild-sound-nord in those days, belts a flock of but and an other of the religious songs are not like-juke and a rocking beat to get it juke attention and Danny Mason's vocal to win over the femme teeneagers.

Hal Hopper (Kem): "WILD.

Hal Hoppe

gers.

DIG which is speed into its rocking mood to take off.

BASY

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DIG ages.

The hopper (Kern): "WILD kines are speed into its working in the package.

Which is a speed into its rocking in the package in the wide on the package in the packag

Domenico Modugno Decca

Tommy EdwardsMGM

ElegantsAPT

Jimmy Clanton Ace

Walter Brown, Ben Websters, Joshua Johnson, Jesse Price and Tommy Douglass.
Morgana King: "Let Me Love You" (United Artistist). An intimation in jazz circles, Morgana King scores in this collection with her expressive range. She dramatizes the title song of this set to shreds, and then swings like made in a fast version of "Tve Found A New Baby." In between she delivers with sensitivity on standards like "Tll Never Smile Again," "The End of A Love Affair," "Undecided" and others.

Bonnie Baker: "Oh Johnny"

emo of A Love Amar, "Undecided" and others.

Bonnie Baker: "Oh Johnny "Gwarner Bros.) Some 20 years ago, Bonnie Baker had an overnight click in "Oh Johnny Oh," and that nostalgic event is the reason for this set. Miss Baker's piping style may be okay for a novelty flash but fails to sustain musical interest over an LP. She registers best on numbers like "Aggravatin' Papa, Don't You Try To Two Time, Me" "Ma, He's Making Eyes At Me" and "The Bongo Song." Wilbur Hatch's orch supplies excellent backgrounds.

Pat Suzuki (Vik). Pat Suzuki,

At Me" and "The Bongo Song." Wilbur Hatch's orch supplies excellent backgrounds.

Pat Suzuki (Vik). Pat Suzuki, the diminutive Coast songstress is already firmly established as a belter of major stature. She knocks 'em down with a wide open delivery and she also picks 'em gently with a caressing sensitivity. She does "The Song Is You," "Star Dust," "The Lady Is A Tramp," "Be My Love." "Twe Grown Accustomed To His Face" and others.

Joe Newman Quartet—Shirley Scott: "Soft Swinging' Jazz" (Coral). In a quiet jazz groove that's become fashionable of late, this set generates a pleasingly atmospheric sound. Joe Newman, a fine trumpeter, sings "Makin' Whoopee" very much like Louis Armstrong and also delivers several other ingratiating vocals. Basically, however, the sound is delivered by Newman's small combo with Shirley Scott expertly backstopping on the organ.

Esquivel Orch: "Other Worlds Other Sounds" (RCA Victor). Mexican pianist-bandleader Juan García Esquivel turns up with some impressive arrangements on a book of 'standards. Using a big orch and a vocal ensemble, Esquivel rurns up with some impressive arrangements on a book of 'standards. Using a big orch and a vocal ensemble, Esquivel rurns up with some impressive of the swight of the surface

Ernest Chausson's Quartet In A Major (Society For Forgotten Music. If there are any areas of the longhair repertoire that have been overlooked by the various. LP makers, this new label, sparked by composer Vernon Duke, promises to correct the omissions. Among its first releases, it brings to light a vigorous piano quartet by 19th Century French composer. An intense, complex work it is skillfully performed by members of the Roth Quartet with Andre Previn, who is better known for his pop and jazz work, handling the difficult keyboard assignment.

Gabriel Heads BMI's Non-Radio Licensing

George Gabriel has taken full charge of non-radio licensing activity, for Broadcast Music Inc. with the retirement this month of v.p. Harry P. Somerville. Latter will remain with BMI in a consultative capacity.

Gabriel has been with BMI since 1945 in the department he now heads.

Tommy Sands Headlining Benefit for Texas Cons

Huntsville, Tex., Sept. 16. Singer Tommy Sands has been added to the list of top entertainers who will perform at the 27th annual Texas Prison Rodeo here during October. Sands will appear Oct. 26, in the Texas Department of Correction stadium.

Other handlings in Judica Richard

Other headliners include Richard Other headliners include Richard Boone, Dale Robertson, Ward Bond and Robert Culp, one each Sunday in October. Sands appearence will be on a benefit basis. Net proceeds from ticket sales are placed in the prisoner's welfare fund to supply services not furnished by state appropriations.

2....10 Best Sellers on Coin Machines..... VARIETY

6. PATRICIA (12)	Perez Prado Victor
7. POOR LITTLE FOOL (12)	Ricky Nelson Imperial
8. EVERYBODY LOVES A LOVER (7)	Doris DayColumbia
9. BORN TOO LATE (4)	PonytailsABC-Par
10. MY TRUE LOVE (2) .	Jack Scott Carlton
\	
Second Group	
FEVER	Peggy LeeCapitol
SUSIE DARLIN'	Robin LukeDot
VOLARE	Dean Martin Capitol
ARE YOU REALLY MINE	Jimmie RodgersRoulette
TEA FOR TWO CHA CHA	Tommy Dorsey OrchDecca
WHEN	Kalin TwinsDecca
WESTERN MOVIES	Olympics Demon
PROMISE ME LOVE	Andy WilliamsCadence
BOCKIN' ROBIN	Bobby DayClass
NEAR YOU	Roger Williams Karp
[Figures in parentheses indicate number of weeks song	has been in the Top 101

'DIRT' TO FLY IN ANTI-BMI SUIT

Disk Jock Accent On 'First' Entry Makes Pop 'Covers' a Waste: Marek

The unusual widespread "covers" by some 10 labels of the Domenico Modugno tune, "Nel Blu Dipinto Di Blu" ("Volare"), is the great exception to the rule says RCA Victor topper George R. Marek, who points to the disk jockey as the discourager of any "covers." The deejay plays the first and/or what he considers "the best." It is not only a waste by first and/or what he considers "the best." It is not only a waste by the other diskeries to "cover." but in the case of a pop, such lost mo-tion only means it cuts into some other, new and possibly "exclu-sive" which, in turn, could achieve the standing of the competitive platter which scored a "first."

"Volare" is an exception because anybody who's been abroad this summer knows that it's not only "an Italian disease" but the Modugno tune has been heard all over the map in divers translations and versions

Incidentally, that's how the Big Three's g.m. Mickey Scopp landed the tune—and at a nominal \$300 advance royalty to the Ediziones Curci, of Milan.

Scopp cabled Mitchell Parish to Scopp cabled Mitchell Parish to write an American lyric "without saying love, just imply it," and the puzzled Yank wordsmith went to it blindly but protested to the publisher, when he got off the boat, "what kind of a song or an order is that—nothing about "I love you,""

The Modugno original has an implied "azure skies" motif, indicating romantic happiness, and Scopp wanted to capture the same

(Continued on page 72)

BMI Cleffers Set Up New Org

Broadcast Music Inc. songwrit-ers have set up a new organiza-tion for cleffers under the name of Society of Music Authors & Com-posers. Move is seen stemming posers. Move is seen stemming from the strong anti-BMI attitude taken by the American Guild of Authors & Composers (formerly Songwriters Protective Assn.) during the recent Congressional basings

hearings.

At that time, several BMI writers who were also members of AGAC, squawked about the latter's alleged pro-ASCAP bias. Several manifestos by BMI writer Bernie Wayne were issued at the time. The new organization proclaims that it is open to all writers, whether ASCAP, BMI or AGAC, with the aim of abolishing "unfair practices in connection with use and reproduction of songs."

songs."

Larry Coleman, writer of such hits as "Ricochet" and "Changing Partners," is prexy of SOMAC. Other officers are Dick Wolf, v.p.; Frank Slay, secretary; and Paul Klein, treasurer. Directors are Clint Ballard, Jr.; Luther Dixon, and Ulpio Minucci, Phil Landwehr is exec secretary and Charles R. Seton is counsel. Annual dues for regular members has been set at \$30 and \$15 for amateurs.

EVERLY BROS. RACK UP 4TH 1,000,000 SELLER

41f1 1, UU, UU SELLEK

The Everly Bros., duo on the Cadence label, are batting .800 in the golden record league. Vocal duo has scored with four 1,000-000-plus sellers out of five single releases for the diskery.

Latest Everlys' disk to get into the golden circle is "Bird Dog." Previous 1,000,000 sellers were "Bye, Bye Love." "Wake Up Little Suzie" and "All I Have To Do Is Dream." The only disk that didn't hit the 1,000,000 mark was "This Little Girl of Mine," which was culled from an LP. It racked up about 500,000 salez.

13B 14

Yehudi at 14c

Edinburgh, Sept. 16.
A single admission charge of 14c is being levied for a program here by three of the top Edinburgh International Festi val artists.

They are Yehudi Menuhin, Gaspar Cassado and Louis Kentner, all of whose perform-ances normally command large

fees.

They will give an extra concert at this charge, and featuring the music of Mendelsohn and Beethoven. The 14c admission is the minimum required to cover the cost or hiring the Embassy Cinema.

The Edinburgh Festival Society sent its thanks for the gesture and generous offer to the three musicians concerned.

Ballroom Ops Map 'Good Music' Hypo At Annual Meet

Good dance music for the build-up of the ballroom business will be the pitch of the 11th annual convention of the National Ball-room Operators Assn. when it meets at the LaSalle Hotel here Sant 22.24

The ballroom ops will palm local territory and regional dance bands to help plug good dance music. Over 80 bands will receive music. Over 80 bands will receive citations resulting from nominations of the bands by NBOA members. In addition a "regional band of the year" will be selected from the 80 outfits receiving citations.

The first day's session will be

open to bandleaders, bookers, managers and others from the industry.

Carl L. Braun Jr. (Commodore
Ballroom, Lowell, Mass.) an-Ballroom, Lowell, Mass.) announced that the association would also take off the wraps of a proposed public relations program which will be submitted to the membership. The program has been developed by a committee working on the project since the association's 1957 convention in Natur York. New York

> VARIETY Survey of retail sheet music est sellers based on reports

> > †My True Love (Peer-Int.).

IN SPOTLIGHT

The motion to dismiss the case of the 33 ASCAP songwriters against Broadcast Music Inc. and the major networks, which is due to be heard today (Wed.) in N.Y. To be neard today (Wed.) in N.Y. Federal Court, is expected to unleash a fullscale argument over the whole range of the writers' charges against defendants. It's expected that much evidence from the pretrial examinations, which have

against defendants. It's expected that much evidence from the pretrial examinations, which have been going on for some four years, will be laid on the record before Judge Edward Weinfeld who's due to hear argument on the motion for a summary dismissal.

Strategy of the BMI lawyers will be to confine argument to the narrow point of whether the song-writer-plaintiffs are the proper party to bring an antitrust action against the defendants. Even if all the allegations made by the song-writers against the defendants could be established, it's contended that the songwriters have surrendered all rights in their copyrights to other parties, namely to the publishers and the American Society of Composers, Authors & Publishers. Hence, it's argued, the plaintiffs have no property which could be injured under the antitrust laws.

The strategy of the songwriters will likely be to spread the full record before the judge in an effort to show that the ASCAP songsmiths have been directly damaged by the alleged conspiracy by the defendants to favor BMI music. This will involve a reiteration of the songwriters' original complaint against BMI as well as (Continued on page 72)

LARRY CLINTON JOINS KAPP AS A&R CHIEF

KAPP AS A&K CHILF
Larry Clinton has joined the
Kapp label as director of artists &
repertoire. In the four-and-a-half
year history of Kapp Records, the
a&r work had been handled by
firm's prexy Dave Kapp with an
assist from his son, Mickey.
With the move-in of Clinton,
Dave Kapp will minimize his recording work to concentrate on
exec activities. The bulk of firm's
recording operation will now be
handled by Clinton.
For the past three years, Clinton
was associated with the Howie
Richmond publishing firm as professional manager. Clinton is also
an orch leader, composer and arranger.

PRE-TRIAL DATA MGM Sets Up Metro Subsid Label For New Talent, Wider Deejay Spread

English Sung Here

Genevieve, French thrush who is under contract to the Vox label, received a release to record under the Cadence banner with the condition that she sings in English only.

sne sings in English only.

Her first job for Cadence will be an extended-play package of five songs from Cole Porter's "Can-Can." Genevieve has been appearing in the tuner in summer stock dates. She's also a frequent guest on Jack Paar's NBC-TV show.

Ted Wallerstein Back In Disk Biz As Kapp Advisor

former Columbia Records prexy, has come back to the record biz a six-year retirement as special consultant to Kapp Rec-He'll be part of Kapp's "planning and operations board."

"planning and operations board."
The "planning and operations board," according to Dave Kapp, label's prexy, is mainly concerned with the blueprinting of an operation similar to a major disk label. Kapp said that in the record business today "there are companies that sell records and there are record companies." His "planning and operations board" is pegged on the latter concept. Kapp's aim is to operate as a "small major" and not a fly-by-night firm that exists on one hit.

On the "planning board," in addition to Kapp and Wallerstein is the firm's attorney, Morton Miller, Before Wallerstein's entry into the Kapp picture, the late Henry Yanow, the firm's accountant was a member of the board. Yanow died three months ago.

three months ago.

Wallerstein, who's been in the record business close to 30 years, headed RCA Victor before he moved to Columbia.

The Four Voices open on the new Peter Lind Hayes-Mary Healy ABC TV show Oct. 13 for two weeks

MGM Records is swinging into fall season's sweepstakes with a new subsid label, Metro Records. It's MGM's third new label since Arnold Maxin took over the prexyship of MGM last January.

Maxin launched Cub Records, a receiving operation and Metro

MAXIII Idunicaed Cub Records, a rock'n'roll operation and Metro Jazz, a LP line of jazz disks produced in conjunction with Leonard Feather before the Metro label kickoff. He also reactivated the Lion line, MGM's lowprice album operation.

Formation of the Metro label is to pave the way for the showcasing of lesser-known artists and to relieve the roster load on the MGM label. Diskery figured that it will get a better deejay exposure via a new label. Thinking here is based on the fact that the company execs believed that deejays have a tendency to brush off some records when a batch cames in from one single diskery. With releases split under separate label banners, the execs hope for a wider spinning spread. Formation of the Metro label is

Morty Craft, MGM's artists & repertoire topper, will act in a similar capacity for the new Metro line. Metro also will be handled by the MGM distributor network.

by the MGM distributor network.
The label will tee off the week
of Sept. 15 with Dick Lee's "Have
Guitar, Will Trave" backed with
My Love For You" and Dotts
Jonhson's "Street of Dreams"
backed with "Paradise." Label will
come back the week of Sept. 23
with three platters. Artists on the
second release batch will be Lew
Prince, Kay Brown and Georgie
Shaw.

To get the Metro label artists roster rolling, Kay Brown, Lew Prince and Georgie Shaw were shifted from the MGM roster. It's not yet been decided whether a disclicker on Metro will be transferred to the parent MGM label.

Up Salkin To Decca Board

Martin P. Salkin has been given Martin P. Salkin has been given his veepee stripes at Decca Record. He's also been elected as a director of the diskery which increases the membership of the board to six. Milton R. Rackmil, Decca prexy, Albert A. Garthwaite, Leonard W. Schneider, Harold I. Thorp and Samuel H. Vallance are the present members of the board the present members of the board

of directors.

Salkin will continue to direct
the operations of Decca's publicity
and promotion department. He
joined the company in 1950 working in various exec capacities in
firm's production, recording and
sales departments.

RETAIL SHEET BEST SELLERS

2 10

Minneapolis-(Schmitt Music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week. * ASCAP † BMI Kansas City-(Jenkins National Rating This Last Title and Publisher *Volare (Robbins) †Patricia (Peer Int.). *Evy'b'dy L'ves L'ver (Korwin) 5 †Little Star (Keel)... *If Dr'ms Came True (Korwin) *Born Too Late (Mansion)... †Poor Little Fool (Eric)... *Near You (Supreme). *Left Right Your Heart (S-B). *Kathy-O (Northern).... *A Certain Smile (Miller). 24 20 *Enchanted Island (Korwin)... †Fever (Lois)..... †Devoted To You (A-Rose)... 13A 12

EPIC. ON PIC KICK. INKS FLYNN, ANDREWS

Epic Records is continuing its disk-pic performer parlay. James Fogelsong, Epic's director of pop albums, has latched on to Dana Andrews and Errol Flynn for LP

Andrews and Errol Flynn for LP assignments.
Andrews' package will be pegged for the Yule market. It will be a combination of song s and narration culled from the old and new testament under the overall heading of ". And God Said." Flynn's LP will be titled "Bawdy Tales of the South Pacific."
Other pixites in Epic's lineup are Sal Mineo and Jack Lemmon. Label also launched Tony Perkins' disk career, but he's since switched

disk career, but he's since switched to RCA Victor.

Koren Joins Arwin

Mark Koren has joined Arwin Records as eastern promotion manager. He'll assist Joe Linhart, Arwin's eastern a&r topper and general manager.

16

Song Slides, Oldtime Plug Device, **Returns Via Song-Dex School Tie**

Song slides, remembered by veteran music men as one of the prime factors in making hits in the pre-radio days, are coming back again via the scnools. George Goodwin, who operates the multifaceted Song-Dex operation, is bringing the slides to the school kids next fall. Goodwin believes the market has a big potential since most schools are now equipped with audio-visual devices.

As a starter next fall, Goodwin has lined up over 900 schools across the country to subscribe to an eight-month service, at \$2.40 per month, for which they will receive eight slides featuring current pop songs. Goodwin is planning to

per month, for which they will receive eight sildes featuring current pop songs. Goodwin is planning to have music educators serve on a board which will select the songs. It's expected that they will weed out much of the rock 'n' roll stuff in favor of more melodious material. If not enough acceptable tunes are found each month, standards will be used as fillers.

For the publishers, Goodwin's project is opening up a new field for sheet music since regular copies will be made available to the schools along with the slides. Goodwin is also supplying a wire rack to the school stores for display of the songs featured in the monthly slide issues.

Goodwin estimates that over 100,000 schools, equipped with projectors, are ready to be sold on teaching music via slides since the cost is minimal. Also slides would eliminate a sore spot with publishers who are constantly beefing at unauthorized use and lyrics for school use.

In addition to pop song slides. Goodwin has also prepared slide sets framed around community sing numbers, cowboy & western, college songs, folk songs, Gilbert & Sullivan favorites, Christmas carols, etc.

Ella Fitzgerald Pulls 'Em, Peterson Trio Chases 'Em In New Granz Jazz Show

After touring for more than a decade with a jumping jazz presentation known as "Jazz At The Philharmonic." impresario Norman Granz has now toned down with a quiet pop-lazz blending which he calls "An Evening With Ella Fitzgerald and the Oscar Peterson Trio."

gerald and the Oscar Peterson Trio."

The 23-date tour, which opened in Hartford Thursday (11) and was caught in New York's Carnetie Hall the following night, is a 50% click. But that 50%, which is Miss Fitzgerald's contribution, is enough to warrant solid b.o. returns in the auditoriums around the country for the next three weeks.

The presentation is organized into two separate and distinctive parts, First ha'f belongs to Oscar Peterson and his group while the post-intermiss on bash is Miss Fitzgerald's private property.

Peterson, who is no slouch at the keyboard, especially for those who dig the riffs, wasn't strong enough to stir up a concert hall audience trapped for more than 30-minutes (Continued on page 72)

Astor, N. Y., Bowing Jazz With Gene Rodgers 3

New Hotel Astor (N.Y.) jazz policy will feature the Gene Rodgers Trio, which came to attention at The Embers. They open in the Broadway (north) Room, from cocktail to closing. It's a first for the Times Souare hostelry which never had jazz in its roms—even in the heyday of the Astor Roof the orchestras were of the "smooth" calibre.

calibre. The sparking of the Broadway Room will shunt after-theatre business from the Hunting Room. which will close around 11 p.m., except Fridays and Saturdays when both rooms will remain open. On those two nights a dancing policy will also be unveiled in the new room; otherwise it will be a rhythm background combo, sans tax or minimum. On the weekend dansant nights the amusement tax

goes on, by law.
Rodgers Trio is cutting a "Jazz
At The Astor" album for Mer-CULY-modified not specified to the second se

Robert Marks to N.Y. As E. B. Marks' Gen. Mgr.

AS L. D. Marks is taking over as general manager of E. B. Marks Music replacing Lawrence Fishbein who's going on an extended leave of absence. Robert Marks is the nephew of Herbert E. Marks, firm's topper.

For the past six years, Robert Marks has been heading the firm's Coast operations.

Arnold Shaw continues as firm's general professional manager and v.p.

The Honeydreamers Can't Afford a Hit Because Of Singing Comm'l Stints

Singing Comm'l Stints

Singing commercials have opened up a lucrative field for vocal groups, especially the Honey-dreamers. Currently rolling with close to 70 commercial accounts the Honey-dreamers (Marion Bye, Nam Green, Bob Davis, Kevin Gavin and Bob Mitchell) are pulling in around \$7,500 a week.

Although the group has developed a solid niche in the Madison Ave. orbit, it hasn't been brushing off disk activity. In the past four years, the Honeydreamers have sold 80% of their independently cut masters made in their own recording studios. Latest album master was bought by Dot Records. It's untitled as yet, but Dot is currently laying out plans to cull two sides from the package for a single release.

Art Ward, who manages the group, states that "we can't afford a hit." The key problem, according to Ward, is that a hit record could take the group away from their Madison Ave. base of operations for disk jockey promotion, disk hops, personal appearances, etc., which could possible cause them to miss a transcription date for an ad agency. "Absenteeism on a transcription," said Ward, "could cost each singer at least \$10,000."

Set up as a corporation, the members of the Honeydreamers have a take-home pay of up to \$30,000 an.

Set up as a corporation, the members of the Honeydreamers have a take-home pay of up to \$30,000 annually. The balance goes into the corporation's kitty for disk production and investments in sundry non-show biz enterprises, such as cill wells etc.

Inside Stuff—Music

Joel Friedman, merchandise director of the new Warner Bros. label, is introing the diskery to disk jockeys and the trade with an attractive brochure under the heading of "World Premiere-Warner Bros. Records." Brochure includes messages from Jack L. Warner, head of the pic company, James B. Conkling, diskery's topper, as well as a rundown of label's staffers with previous credits, color reproductions and descriptions of its first 12 album releases, and a listing of its distributors around the country.

The Ames Bros. are apparently going in for high fashion, according to an RCA Victor album liner note. The cover of their new "Destinaa last minute art department switch put a photo of the brothers on the front. However, nobody bothered to change the credits on the liner notes which read, "Dresses by Jonathan Logan; Shoes by Capezio." tion Moon" LP was supposed to have been posed by a femme model but

Tietjen, Lawrence In Col Ad-Sales Shifts

In a realignment of the advertising and advertising-sales departments at Columbia Records, Joan Tietien has been upped to the position of manager of sales promotion in ad-sales promotion department. Miss Tietien has been administrative assistant at the label for the past couple of years.

In another appointment, Joseph Lawrence has been set as manager of advertising in the ad-sales promotion department. Before joining Col, Lawrence had been with the C. L. Miller agency and the Bourjois Co. as ad manager.

They both report to Art Schwartz in his capacity as director of the vertising and advertising sales departments.

SHAWNEE PRESS BUYS TEMPLETON MUSIC

Shawnee Press has purchased the Alec Templeton Inc., the pianist's music firm, and at the same time has appointed Guy Freedman, former veepee at the Templeton firm, as Shawnee's New York representative. In addition pianist-composer Templeton has signed a longterm writer agreement with Shawnee Shawnee.

Among the composers represented in the Templeton catalog are Alfredo Antonini, Paul Bowles, Henry Cowell, Paul Creston Ingold Dahl, Isadore Freed, Edwin Franco and Richard Goldman, Andrew Imbrie, Philip James and Elie Siegneister. meister.

Before his association with Templeton, Freedman was sales manager and educational director of Leeds Music for 10 years.

BEST RETAIL DISK

Natio Rat This	sellers tained 21 cit parati and la		New York—(Macy's)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany — (Van Curler Music Co	Washington—(Super Music)	Philadelphia—(John Wanamal	Miami-(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas (Titche-Goettinger)	San Antonio—(San Antonio Mu	Chicago—(Hudson-Ross Music	Detroit—(Harper Music Shop)	Indianapolis—(Ayres)	Minneapolis-(Don Leary Mu	Cleveland—(Custom Distrib Co	Kansas City—(Jenkins Music	San Francisco—(Columbia Mu	Hollywood—(Wallichs' Music C	Denver-(Denver Dry Goods C	Seattle—(Sherman-Clay)	TOTAL POINTS
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	4	ELEGANTS (Apt)	8	3	2			**	<u> </u>		••-	11	··-	2	4	10	_2_	1	_1		1		2 1	127
_3		Little Star	_5_	<u></u>	6	-	6.	9	••:	٠٠.	1	2	5_	6	<u>··</u>	4	<u></u>	2	3	2	7	<u>··</u>	1	95
4	3	Bird Dog	2_	<u></u>	<u></u>	5	2	4	3	4		7		••	3	1	<u></u>	··-	••	41	4	2	9	86
_5 _	_5	Just a Dream	_3_	7		··-		٠.	. 8		4	5_	4	5			10	8		1		5		57
6A	6	PEREZ PRADO (Victor) Patricia	4	7			7	2	6		9	10		7.	10			9				3	6	52
		EVERLY BROS. (Cadence) Devoted To You		٠.	3				-	Ť			<u>··</u>	4		-			<u></u>	•••		<u> </u>		
		BOEBY DAY (Class)					<u> </u>		••	•••		··-	<u></u>	-4-			4		<u> </u>	3		Ь.	-	52
8	11	Rockin' Robin DEAN MARTIN (Capitol)	7		<u>··</u>			10	<u></u>	3	5	··-	••	<u>.:</u>	2	5_	<u>··</u>	;	10	•••	8	·· <u> </u>	<u>··</u>	45
9		Volare	<u></u>	<u></u> .	,	·	<u></u>	<u>··</u>	.2	··	··-	3	<u></u>	<u> </u>	<u>··</u>	3	3	••-	2		·· <u> </u>	<u>··</u>	<u></u>	42
10	7.	IMPERIALS (End) Tears On My Pillow	9	2	10				5		•		1	10	9		9				3			41
11	20	TOMMY DORSEY ORCH (Decca) Tea For Two Cha Cha		8	5		5						10			8					9			
		ROBIN L'IKE (Dot)				-			<u></u>	<u>:-</u>	<u></u>	··-	10	·	<u>··</u>		<u></u>	<u></u>	··-	-				35
12	12	Susie Darlin'	<u>··</u>	6	 -	-3	<u>··</u>	<u>··</u>	<u>··</u>	••-	••	••	<u>:-</u>	••	5	••		•••	5	9_	5	••	<u>··</u>	33
13	9	My True Love				<u></u>					10	4	6	··-	<u> </u>	. в	٠	7		6	<u></u>	7		31
14	8	Poor Little Fool	6					8	9	6	.:				7						.,	4		26
	/	O'AF TC mon)				-					-						•				<u></u>			
15	_15	Western Movies	···	···	<u></u>	-:-	-8	::-	<u></u>	··-	2	6		••.	<u>··</u>	9	6	<u></u>	<u>··</u>	··-	··-	•••	<u>··</u>	24
16	17	Born Too Late	··-	<u>.:</u>	<u></u>	<u> </u>	9	3	•••	10		••	8	88	<u></u>	<u>··</u>	<u>··</u>	·· <u> </u>	<u></u>	••	10	8	··	21
17	19	COMY COIN (Love) Topsy No. 2			4	. 4											5							20
18	14	King Creole							7		7						7	- 1		7		10		
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19		You Cheated	<u></u>	_ 5_		• • !	··-	•••	. 4	:	••	··-	:-	••-	··-	··-	<u> </u>	<u>··</u>	··-	8	·· <u> </u>	<u>··</u>	··	16
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21		EDDIE COCHRAN (Liberty) Sum rues		٠.										.,			1				9	111		12
-		JAMIES (Epic)												-		7		10			<u> </u>			
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22B		No One Knows	••	_4.	8		··-	<u></u>	••	••-	<u>··</u>	··-	••	••	··-	<u>··</u>	••	•••	<u>., </u>	··-	<u>··.</u>	<u> </u>	<u></u>	10
22C	23	ROGER WILLIAMS (Kapp) Near You	••	١,	<u></u>	8	··-	<u></u>		·		·· <u> </u>			••	·	<u></u>	·	4					10
25		PAT BOONE (Dot) If Dreams Came True		10																			•	_
																						• •	•	•

On The Upbeat

New York

New York

The Nat Hentoff-Gunther Schuller program, "The Scope of Jazz," heard on Thursday via WBAI-FM, will also be aired in Chicago over WFMT-FM... Bill Snyder playing for dinner and supper at the Hotel Statler's Terrace Lounge. The Violinaires with Sidney Kassimer play during the cocktail hour... Bob Burrell, in charge of country & western promotion for Columbia Records, out on a promotion tour for Johnny Cash's first Col silce "What Do I Care"... Teddi King into the Capri Hotel, Havana, for one week beginning Oct. 28.

Tunesmith Mack Discant recuperating at home after hospitalization... Andre Previn opened at the Roundtable yesterday (Tues.)... Planist Joe Saye moved into the Versailles, new Greenwich Village jazz spot, yesterday (Tues.)... Erroll Garner plays a concert at the Oakdale Music Theatre, Wallingford, Conn., Sepf. 27.
Comitato Internazionale Delle Arti has selected Frank Sinatra for a Arsnova prize, an Italian version of the Oscar, for being the "most popular artist of light music in the world." The Nat Hentoff-Gunther Schul-

London

week. She opens a two week cabaret stint at the Astor Clun next Mon. (22) . . Scots juve rock 'n' roller Jackie Dennis in line for a States trip this fall.

Hollywood

Hollywood

Swedish singer Alice Babs' initial Dot album, "When the Children Are Asleep," goes into release simultaneously with her Cocoanut Grove opening Sept. 25 . . . Mike Elliot has joined Allied Records sales staff and will handle company's western custom sales . . . Nat (King) Cole will intro a new song he penned tagged "To Whom It May Concern" in Metro's "Night of the Quarter Moon," in which he appears . . . Tony Martin cut the title tune of Metro's "Party Girl." Tune. Co-penned by Nicholas Brodszky and Sammy Cahn, will be heard over the main title of the film. Jeff Alexander is doing the scoring for the Joseph Pasternak production.

Chicago Ella Fitzgerald and Oscar Peter-

son trio have an Orchestra Hall concert Sept. 19 . . . Hank Thompson & Brazos Valley Boys are London

Jack Good, the British tv producer with the "6-5 Special" show for BBC and "Oh Boy!" for ABC. TV, has turned deejay with a Radio Luxembourg program for the new British label, Gala, which will be launched October 1. . Yank song states Trudy Richards due in this oct. 31 date at the Copa Club,

Newport, Ky . Leuis Armstrong to Milwaukee's Brass Rail Dec. 1 Smokey Stover & the Firemen are set for the beertown jazzery Sept. 22, and Gerry Mulligan has an Oct. 21 date . Pepperpois to Chi's Cairo Lounge Oct. 1 . . Marian McPartland, current here at the London House, goes to the Villa, Madison, Wis., Sept. 30.

VARIETY

St. Louis

Sammy Gardner and the Mound City Six, featured at the Tiger's Den, slated for another weekly TV Den, slated for another weekly TV show on KTVI ... Dave Wright & His Continentals in the instrumental limelight at the new Villa Capri. ... Chuy Reyes, featured all summer with a combo on the Chase Hotel Starlight Roof, scheduled to take over the bandstand for the fall season in the Chase Club with a big orchestra Sept. 18 ... Jazz Central, local progressive group, now holding forth at Saturday afternoon concerts at Medart's Rose and Crown ... Pretty organist-pianist Shirley Beckman getting oh's and ah's at Surf 'n' Sirlidge ... Rock King the new keyboard headliner at the Clar extended Lounge ... Joe Huls Trio into the Black Angus for an engagement.

Kansas City Singer Pat O'Day currently at

Eddy's, signed with the Chess label. . . . Paul Gilbert is set for the Moulin Rouge, Las Vegas, opening

Roulette Nabs RCA's Gibbs, La Rosa; 20th Builds Roster; Other Signings

IMPERIAL, LIBERTY SET UP SUBSID LABELS

Hollywood, Sept. 16.

Lew Chudd, prexy of Imperial Records, has formed a new sub-sidiary label which will operate under the tag of Knight Records. The Imperial Records prexy takes off this week on a cross-country trek to help kick off the new label.

At the same time, Sy Waron-ker's Liberty Records has set up a new label, Freedom Records, to concentrate on new talent. Jerry Capehart, under Waronker's Su-pervision, will be a&r topper for the new label.

MGM's Morty Craft

Hits Road for Plugs

MITS KORD TO FIUGS
Morty Craft, director of pop artists & repertoire and single sales at MGM, is on a cross-country trek visiting disk jockeys, distributors and dealers. He'll be plugging diskery's new pop product by Joni James, Tommy Edwards, Rosemary Clooney, Comway Twittey, Johnny Desmond and Marvin Rainwater.

Craft who'll be away from his

Craft who'll be away from his New York base about two weeks, will be accompained by MGM's promotion man Gordon Gray.

The indie Roulette label has tapped RCA Victor's artists roster for Georgia Gibbs and Julius La-Rosa. Miss Gibbs came to Victor from the Mercury label where she recorded under artists & repertoire directors Hugo Peretti and Luigi Creatore. Peretti and Creatore are now the a&r heads at Roulette. LaRosa joined the Victor roster after a stint with Cadence Records which he launched with Archie Bleyer.

20th's Buildup

In the past couple of weeks Henry Onorati, prexy of 20th-Fox Records has been building his artnecords has been building his art-ists roster. Among those already inked by Onorati are Denise Lor, Roger Coleman, Frank Castro, Kitty LaNier, Craig Brown, Pris-cilla Wright and Hugo Montengro.

Additional recording artists in-clude pianists Eubie Blake and Claude Hopkins, Stuff Smith and his group, arranger - conductor Harry Simeon, accordionist John Melani, and the Marquez Sisters vocal trio.

Alberts Ankles Aces

Alberts, head singer of the Four Aces, has left the quartet to go out as a single recording for Coral. The Aces are under contract to Decca, Coral's parent com-

pany.

His first solo disk stint will be
a coupling of "God's Greatest
Gift," which he penned, and "My
Love." Alberts made his tv bow as
a single on Dick Clark's ABC-TV
show Monday (15).

Collins Switches to Everest

Dorothy Collins is switching from Coral Records to the recently launched Everest label. Her husband, Raymond Scott, is artists & repertoire head of the Everest operation

operation.

Initial disk chore for Everest by Miss Collins will be a Christmas album, which will be issued in October.

Gold to Kapp

Ar.anger-conductor Marty Gold has joined the Kapp label. His first album under the Kapp banner will be "Favorite Songs of College Days."

In the past year Gold cut several albums for the Vik label.

Coral's New Group

Coral's New Group

Coral Records has added Neil
Stevens & The Dee-Vines to its
roster. One of the members of the
group is Billy Vine Jr., son of the
late comedian.

First platter, due within the next
week, is a coupling of "What Could
Be Better" and "More and More."

Group is managed by songwriter

Group is managed by songwriter Don Reid.

Col Gets Malthy

Richard Maltby, who has been operating for the past couple of years over at the RCA Victor stable has switched to Columbia Records. Maltby's releases are being blue-printed for the dance album

Tops in New Antitrust Action Vs. Warner Bros. Re Disk Royalty Rates

Ke DISK KOYAITY Kates

Los Angeles, Sept. 16.

Tops Records, which already has a similar suit pending in L.A. Federal Court for \$5,000,000, has filed an antitrust suit asking \$2,000,000 in Superior Court against Warner Bros. Pictures and its music subsid. Action was brought under California's Cartright Antitrust Act.

Named with WB were Warner Bros. Records Inc., and the Music Publishers Holding Corp., including Harms, Advanced, New World, Rodart, Shubert, Remick, Atlas, M. Witmark & Sons, plus two individuals, Herman Starr and Victor Blau.

Blau.

Tops, owned by Precision Radiation Instruments Inc., which formally filed action, claims that WB, which through its various music subsids owns a substantial percentage of all existing copyrights, charges Tops higher royalties because latter sells 12-inch records for \$1.49 instead of from \$3.98 to \$4.98. Complaint also asserted defendants with conspiring to suppress and eliminate competition by attempting to fix record prices.

RETAIL ALBUM BEST SELLERS

seller ing s	vey of retail album best s based on reports from lead tores and showing comparative gs for this week and last.	rk—(Macy's)	Long Island—(Arcade Ass	oston-(Jordan, Marsh)	-(Ten Eyck Recor	gton-(Disc Shop)	Philadelphia—(John Wans	Chicago—(Lyon-Healy)	-(Spec's Record S)	-(Titche-Goettinge	onio-(San Antoni	lle—(Shackleton's)	Memphis-(Trent Wood R.	Indianapolis—(Ayres)	Minneapolis—(Dayton's Do	nd—(Higbee's)	City—(Katz Drug	Portland—(Lipman-Wolfe	San Francisco-(Sherman	—(Denver Dry Goo	od—(Wallich's Mu	–(Frederick & Nel	T O T A L P O
Rating This Las	Artist, Label, Title	New York	ong Is	oston-	Albany	Washington-	hilade	hicago	Miami	Dallas	San Anton	Louisville	lemph	ndiana	linnea	Cleveland	Kansas	ortlan	an Fra	Denver	Hollywood-	Seattle	N T
WA. WA	GIGI (MGM)	Z	1 =] a ;	5	1 1	1-0	2	18	ומ	114		1 =					1 0)	<u> </u>		Ø I	
1 3	Soundtrack (E 3641)				••	2	3	3	2.	1	··-	••-	<u></u>	3	• • •	\ 5	••-	3	2	4	·	:	103
2 1	Soundtrack (LOC 1932)	••		6	3	. 7	6	2_	6	6	••	1	••	1	••	2	••		4	2	• •	2	95
3 4	Sing Along With Mitch (CL 1160)	6	٠	3	4	10 -	9	1	7	4		10		2	4	1	4			6		- 4	90
4 5	VAN CLIBURN (Victor) Tchaikovsky Concerto (LM 2250)	1	4	1				4	5	· 2		2		4			3			· .		1	83
5 2	JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133)	2			8	1		5	1	10	7		1		5		5			3	8	9	78
6 6	MUSIC MAN (Capitol) Original Cast (WAO 990)	- 4		7	• • •	5		6	4.					6.	2	6		5		1			64
7 11	JOHNNY MATHIS (Columbia) Swing Softly (CL 1165)						8								10	3	10	2	3		2		62
8 8	SOUTH PACIFIC (Columbia) Original Cast (B 2579-80)								٠.						1	9	7	•					57
9 7	PAT BOONE (Dot) Stardust (DLP 3118)						•••	9	3		-:-			5	3	7	2					7	
<u> </u>	NAT KING COLE (Capitol)						··-						<u> </u>		-			. 6	<u></u>	••	<u> </u>	<u>.</u>	42
10 10	MY FAIR LADY (Columbia)			••		4	···		.3	8	2	··-	•••	<u>··</u>	- 1	··-	<u></u>	- 6	. 9	···	4	···	
11 9	Original Cast (CL 5090)				-	••		••										••	•••	- 5	••	8	- II
12A 17	Soundtrack (W 740) ELVIS PRESLEY (Victor)	. 9	9	•••	2	•:-	··-	••	••-	.7	4	••	••	··-	••-	••-	··			••	<u>··</u>	10	11
<u>12B</u>	King Creole (EPA 4319)	• • •	- • •	••	<u></u>	<u></u>	7	<u></u>	••	<u></u>	··-	••	··	··-	••	•••	1	- 8		<u></u>	3	<u></u>	25
14A 14	Gems Forever (LL3032)	• • •	<u></u>	··-	7	••		••-	8	••	<u></u>		7	•••		4		••	••	••	••-	••	_18
14B 13	KINGSTON TRIO (Capitol) Kingston Trio (T 996)		<u></u>	٠.	<i>:</i> .				•••		<i>.</i> .	•••	••		•	<u></u>	<u></u>	•••	1	••		3	18
16 15	AHMAD JAMAL (Argo) But Not For Me (ARGO 5294)					·	.1	٠, .				<u></u>	. 5	10		٠.,		··	<u></u>	••			17
17 12	RAY CONIFF (Columbia) S'Awful Nice (CL 1137)			•			٠	7	٠.			. 3			7		··-		<u></u>			••	16
18	RAY CONIFF (Columbia) Concert in Rhythm (CL 1163)												×			10			5	10	5		14
19A 24	SHEARING-STATON (Capitol) In the Night (T 1003)														. 8		6						12
19B 20	AROUND THE WORLD (Decca) Soundtrack (DC 9046)						·	Į.		:	3					8							12
	GLENN GRAY (Capitol)			1			·	•	<u> </u>	3		7		<u> </u>									12
19C	Sounds of Great Bands (W 1022) JONAH JONES (Capitol)					•••		···	••		••		-	··-	6								12
19D	Swinging on Broadway (T 963) ESQUIVEL ORCH (Victor)				••	<u>.:</u> -	•••	··-	••	÷	•••	•••	4		U	··			10	<u></u>	···	··	- 11
23	Other Worlds, Sounds (LPM 1716) LESTER LANIN (Epic)	· ··	••				••	••	···	••	••	••	•••	<u></u>	•••	÷		••	10		1		
24A 21	Goes To College (LN 3474)		<u></u>	9	<u></u>	••		<u>··</u>	••	··-	•••	5		9	••	131			···		<u></u> -	•••	
24B 14	JONAH JONES (Capitol) Jumping With Jonah (T 1039)	-		··	. :		.:-	-::-		_	-:-		***	:47a			***	مانام	-	arinia.			10

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WELL DISK COLUMN	1	,						_	_	_	_	_	_		_		_		_			_	_			_	_			-	-	_	-			÷
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COLLIONE C/W
PREAVICEOR PAINS

47/20-7337

Brit, Pye Diskery Sets New Int'l Label After Split With U.S. Mercury

London, Sept. 16.

The British Pye diskery has split with the U. S. Mercury label after an 18-month association. Policy differences over the past couple of months have brought matters to a head until finally, by mutual agreement, contracts granted to the Pye Group for distribution of Mercury platters have been would up.

Group for distribution of Mercury platters here have been wound up. It's now expected that the Yank label will soon finalize another distribution deal with a different plattery, likely to be in the EMI

distribution deal with a different plattery, likely to be in the EMI group.

In view of the split, which leaves the Pye outfit without any foreign distribution liabilities, it will now go ahead with a new plan which includes the formation of another label, dubbed Pye International. This label, under the rein of Peter Lane, the outfit's chief a&r man and now overseas topper, will concentrate on "free-lancing" with the aim of bringing over hit disk material from all parts of the world. America will naturally be the main source of this material and Lane is planning an early trip to the States to set up several deals. He will also scout the continent.

Lane stated that if the imported disks were suitably recorded they would be released in Britain both on normal and stereophonic platters. Lane said that the recent resignation of Leonard Smith, who was managing director of the Pye diskery, had nothing to do with the Mercury split. The Pye International label would probably be operating before the end of the year.

Walter Slagle & Co. Denver, is taking over the distributorship of ABC-Paramount, Hunt, Colonial and Chancellor Records . . Mike Elliot has joined Allied Records to handle western custom sales. Allied's sales service will be headed by Mildred Hemphill.





DANCE Operator

promote Friday Nite Dances in oklyn Dance Hall. All types of sic: Polkas, Jazz, Latin-American, thave good following, suitable ement will be worked out. Contact Mr. Molin, EV 7-1123.

VARIETY Scoreboard

TOP TALENT AND TUNES.

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Retail Sheet Music Coin Machines Retail Disks

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

ŀ		RNOL	TALENT	
	This Week	Last Week	ARTIST AND LABEL	TUNE
	1	1	DOMENICO MODUGNO (Decca)	. Nel Blu Dipinto Di Blu*
	2	. 2	EVERLY BROS. (Cadence)	{Bird Dog† '{Devoted To You†
	3	5	TOMMY EDWARDS (MGM)	. It's All In The Game*
	4	3	ELEGANTS (Apt)	. Little Star†
	5	6	JIMMY CLANTON (Ace)	. Just A Dream†
	6	4	PEREZ PRADO (Victor)	. Patricia†
	7	10	DEAN MARTIN (Capitol)	
	8	• •	BOBBY DAY (Class)	.Rockin Robin†
	9	••	JACK SCOTT (Carlton)	.My True Love†
	10	••	ROBIN LUKE (Dot)	.Susie Darlin'†
ŀ	POSIT		TUNES	
	This	Last Week	TUNE	PUBLISHER
	This	Last	TUNE *NEL BLU DIPINTO DI BLU (VOLARE)	Robbins
	This Week	Last Week	TUNE	Robbins
	This Week	Last Week	TUNE *NEL BLU DIPINTO DI BLU (VOLARE)	
	This Week 1 2	Last Week 1 2	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA	Robbins Keel Remick Peer Int.
	This Week 1 2 3	Last Week 1 2	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME	Robbins Keel Remick Peer Int.
	This Week 1 2 3 4	Last Week 1 2 8	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA †BIRD DOG †JUST A DREAM	
	This Week 1 2 3 4 5	Last Week 1 2 8 3 4	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA †BIRD DOG †JUST A DREAM †POOR LITTLE FOOL	Robbins Keel Remick Peer Int. A-Rose Ace
	This Week 1 2 3 4 5	Last Week 1 2 8 3 4	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA †BIRD DOG †JUST A DREAM †POOR LITTLE FOOL *BORN TOO LATE	Robbins Keel Remick Peer Int. A-Rose Ace Eric Mansion
	This Week 1 2 3 4 5 6 7	Last Week 1 2 8 3 4 7 5	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA †BIRD DOG †JUST A DREAM †POOR LITTLE FOOL *BORN TOO LATE *EVERYBODY LOVES A LOVER	Robbins Keel
	This Week 1 2 3 4 5 6 7	Last Week 1 2 8 3 4 -7 5 9	*NEL BLU DIPINTO DI BLU (VOLARE) †LITTLE STAR *IT'S ALL IN THE GAME †PATRICIA †BIRD DOG †JUST A DREAM †POOR LITTLE FOOL *BORN TOO LATE	Robbins Keel

Ella Fitzgerald-Oscar Peterson

without a cigarette or a drink. In fact, during his long session, quite a number of the less-devoted Peterson sect scrammed out of the hall into the adjoining corridor for a soft smoke and the nearby taproom for a hard drink.

White in the lights to set a mood, like opening Miss Fitzgerald on a dark stage, is corny and unnecessary.

room for a hard drink.

This isn't to discount Peterson's piano prowess. He's got a fine flair in the mprovisational field but it would be easier to take in rooms such as the Embers, Birdland, etc. where listeners can be less rapt.

Miss Fitzgerald, on the other hand, can glue her crowd. Easy, relaxed and with a surefire repertoire out of the works of Rodgers & Hart, Cole Porter, Duke Ellington and Irving Berlin (all of whom she's covered in separate "Songbooks" for Granz's Verve label).

Phone: OLympia 2-9940

show into a tidy little package that belongs to her alone.
Granz's production furbelow's with the lights to set a mood, like opening Miss Fittgerald on a dark stage, is corny and unnecessary. Her voice is enough of a mood-setter and it was helped by a combo backing with Roy Eldridge, trumpet; Lou Levy, piano; Gus Johnson, drums; Ray Brown, bass, and Herb Ellis, guitar.

Gross 11G in Philly

Gross 11G in Philly
Ella Fitzgerald coupled with the
Oscar Peterson Trio. Drew near
capacity with 2,700 patrons for a
take of close to \$11,000. The 3,000seat Academy of Music was scaled
at \$4.75 and \$3.75 for the Saturday (13) date. Gros.

ASCAP-BMI Suit

Continued from page 67 spotlighting whatever evidence has been found in the pretrial examina-

been found in the pretrial examination.

For the BMI side, a victory in this motion means, for all practical purposes, that the \$150,000,000 suit against them is a dead letter. If they lose, BMI feels it will be a defeat on a technical point of law which will have no bearing on the final decision. For the songwriters, a denial of the motion to dismiss will be a tremendous morale booster since such a decision will be based, according to songwriters' strategy, not on a narrow point of law, but on the facts in the case.

John Schulman will argue for the plaintiff songwriters while the firm of Rosenman, Goldmark, Colin & Kaye will be chief spokes-

'MY FAIR LADY' A GERMAN DISCLICK

Frankfurt, Sept. 16.

Frankfurt, Sept. 16.
Even though the owners of the rights to "My Fair Lady" have said that they will never allow the play to be produced in West Germany, the original cast album is becoming a hit here.

Belatedly introduced on German radio and tv (and also delayed on AFN, the American Forces Network here) because the Britishers wanted to be sure that the music wouldn't be alred in Europe until the play opened in London, the music is just becoming a hit here, third year after it broke records in the States.

Phillips has released the original cast album here, for 19 German marks (about \$4.50), and it's doing very well the first time around.

Since the Germans know that unlike most other American stage hits "My Fair Lady" won't be done on West German stages, it's become the smart thing to fly over to London for a weekend and catch the play. Talk of how tough it is

come the smart thing to fly over to London for a weekend and catch the play. Talk of how tough it is to get tickets, and scalpers' prices, is reminiscent of same reaction when the play opened on Broadway. It's a really delayed take here—but a good big one.

Marek

Continued from page 67

thing for the States. In actuality of course, the original Modugno version (Decca has it in the U.S.) is the bestselling platter.

Marek says that the diskeries are "covering" tunes less and less, with exceptions of some film or legit score, and there too the first release—or the original cast singers in solo or album form—make any competitive "covers" alamber and print of the state of the st

Boone, Crosby, Sands Teamup for 'Mardi Gras' Dot LP Snafued by Terms

Hollywood, Sept. 16.

The threeway negotiations for Pat Boone, Gary Crosby and Tommy Sands to wax album of tunes from 20th-Fox's "Mardi Gras" pic, in which they star, collapsed over the weekend. Boone will now wax all eight songs from the Jerry Wald production himself on the Dot label.

Parentally "Graceline demands"

Reportedly "excessive demands" from Sands reps caused break-down in the negotiations. Understood they wanted a \$10,000 advance against royalties.

vance against royalities.

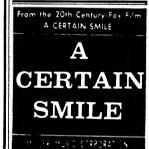
Dot's Randy Wood overtured Verve for loanout of Crosby and Capitol for Sands, promising equal billing, and percentage of coin. Capitol's topper Glenn E. Wallichs okayed the loanout. Verve said they would loan Crosby only if Boone reciprocated with album for Verve with Ella Fitzgerald Wood told Verve to forget it, instead he had Boone record singles which will be packaged in album eventually. Christine Carere and Sheree North assist on some of Boone singles, originally to have been with 'Crosby and Sands.

K.C. Bandleaders Join To Set Up Talent Firm

Kansas City, Sept. 16.
Two bandleaders, Tony DiPardo
and Tommy Reed, long established
in the Kansas City area have set

in the Kansas City area have set up a booking agency for orchestra talent and acts here.

DiPardo, who has headed the orch at the Eddy Restaurant for a number of years, bows out of the establishment after Thursday (4), and will devote himself to his business; interacts homes. ness interests here.



THE OLD MAN AND THE SEA COLUMBIA

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JOHNNY DALE

SECOND YEAR

DE WITT CLINTON HOTEL

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GAC, Feld Bros. Map 'Book Club' Plan To Hypo Touring Shows With Diskers

A push to revive touring shows to be staged in arenas, auditoriums, ballrooms or theatres is being made through a new plan now being plugged by General Artists Corp. through its subsidiary GAC-Super Productions. Plan, labeled Show Club Value Book, was mapped out by Irving Field, who tours the "Biggest Shows," Tim Gale and Buddy Howe, both of GAC.

Buddy Howe, both of GAC-Super concept, radio stations, working through deejays, will be offered a plan whereby membership books are sold for \$1, which will entitle buyers to cutrate admissions to a series of shows to be plugged over the others. stations.

ries of shows to be plugged over the stations.

GAC-Super will plot six shows to be spaced once every two months in a site to be selected by the buyer. The promoter would then commit himself to buying three shows at a minimum guarantee of \$1,000; two at \$1,500 and one at a \$2,000 guarantee. In the retinue would be a full orch, several singers who have already clicked with at least one disk, dance team, or novelty act or several other types of turn. Admission would be limited to a 90c top for every show brought in. The deejay plugging the shows would be limited in the amount of books sold to the capacity of the arena, auditorium, ballroom, thus guaranteeing no standees among regular subscribers. Non-subscribers would be admitted at \$2. would be admitted at \$2.

Disk Giveaway Gimmick
In addition to the shows, buyers of books would be guaranteed one free disk annually, a weekly 25c reduction on records which which would be honored in cooperating stores, and a \$1 reduction on a large touring show. On the promotional end, GAC would have the work out percentage arrangements on all shows which would be probably 50% of the take above the guarantee and stipulated expenses. (Continued on page 76)

Boston's Old Howard In Local Tax Trouble

In Local lax Trouble

Boston, Sept. 16.

The defunct Old Howard Theatre and its successor, the Old Howard Casino, currently Hub's only burlesquer, are among properties the city is holding for unpaid taxes. The city's tax collector holds tax title deeds on both of the Scollay Square houses for unpaid real estate taxes dating back to 1952. The buildings are both owned by Thomas F. O'Brien.

The Old Howard has been shuttered for several years, and the owner has been ordered by the building commissioner to repair the roof.

Starts With Cover

Toledo, Sept. 16.

A night club must pay a cabaret tax from the time it makes the customers pay a cover charge, rather than when the show actually starts, according to a ruling by Judge Frank L. Kloeb in U.S. Federal Court here. Judge Kloeb handed down his ruling in a case in which Bessie Rockicki, doing business as Ka-See's Nite Club, Toledo, sought to recover \$1,813 in added cabaret taxes on the grounds that the tax was not applicable until the entertainment started at 9 p.m.

Counsel representing the Internal Revenue Services held that the night club should pay the tax from the time an admission charge is made, in the case of Ka-See's, at 7.30 p.m. The \$1,853 represented one calendar quarter of the \$20-327 assessed against the night club from July 1, 1953, to March 21, 1956, in added cabaret taxes.

Cugat to Buck Video At His New Spot Via Music. Fancy Cuisine

Since it's impossible to match the entertainment provided for free at home, it becomes incumbent upon nitery operators to provide that which is not so readily available for free, according to Xavier Cugat, who is slated to become a boniface early next month with the opening of Casa Cugat, N.Y.

With the opening of Casa Cugat, N.Y.

Cugat feels that it's virtually impossible for a night club to compete with the home screens and therefore another course must be taken if nightclubs are to, stay in business. For that reason, he says, Casa Cugat will be on a band policy and the mainstay will be some fancy viands which will include island and Latin dishes as well as the staples generally absorbed by square eaters. Both dancing and fancy eating are items that the general run of customers will go out for, says Cugat.

Cugat expects to be in New York about six months of the year helming the orchestra at the nitery. He'll open as early as possible in October in order to get the spot (Continued on page 76)

(Continued on page 76)

'ICE CAPADES' BIG 350G AT MADISON SQ. GARDEN

"Ice Capades" is expected to total \$350,000 for its 16-show stand at the Madison Square Garden, N. Y., which wound up last night (Tues.). It's one of the better takes at this stand.

Show, one of the strongest produced by John H. Harris in some years, opened to one of its best advances, and has been continuing steadily since.

It has become axiomatic in the

steadily since.

It has become axiomatic in the icer's stand at the Garden that the boxoffice depends on the reaction to last year's layout. When the show the preceding year is good, the boxoffice benefits for the next season as well. On the basis of this theory, show is also expected to hit top grosses at next year's Garden stand.

Naming Penny Singleton AGVA Prez Seen As Sharp Rebuke To Bright

Kathryn Grayson Set For London Vaude Bow

Louiuon Valide Bow

London, Sept. 16.

Kathryn Grayson is to make her
London vaude debut at the Prince
of Wales Theatre next month. She
will top the second of the twoweek bills which will open Sept.
22: Pop singer Michael Holliday
stars in the first.
The vaude bill will be succeeded
by a new musical, "Mr. Venus," by
Alan Melville, starring Frankie
Howard.

Hilton, Diners Talking Merger

Deal is now in the works for a merger or acquisition by the Hilton Hotels and of the Diners Club, Negotiations started immediately following Hilton's disclosure that it was starting a universal credit system which would be honored not only in their own hotels, but in other inns as well along with restaurants, and other services. The Sheraton Hotel also announced its own credit system good for a wide range of spois and services.

As a result of the huddles, stocks of both corporations began to rise steadily over the past week.

Both are prosperous corporations with the Diners Club having hit a record gross of \$7,814,166 with a profit of \$1,373,009. Assets of the corporation are listed in excess of \$15,550,000.

One of the primary motives in the deal with the Diners Club is the fact that \$60,000,000 of the chain's \$200,000,000 gross originated in credit systems and foresaw the possibility that this year, credit originations would rise to \$80,000,000.

Penny Singleton was elected president of the American Guido ty Variety Artists, defeating George Jessel by less than 200 votes. Miss Singleton, a foe of the present administration who has been carrying a running battle with national administrative secretary Jackie Bright on several issues, dealt a heavy blow to Bright with her victory, since Jessel had been personally urged to run for the office by Bright.

The present administration also

personally urged to run for the office by Bright.

The present administration also lost heavily in the election to the nafional board. Named to the body weire Russell Swann, who has been a strong opponent of Bright, and Paul Valentine, who is presently under charges of conduct unbecoming a member brought against him by Bright for having given VARIETY a duplicate of an open letter charging the administration with waste in holding its recent convention in Mexic City.

The administration also suffered a defeat in the election of Rajah Raboid who has been friendly to dissenting elements. Johnny Woods was elected second veepee, and Frank Ross, third v.p. Joe Smith was unopposed for treasurer and Sally Winthrop was reelected recording secretary.

Elected as a delegate from Chicago was Ann O'Connor; Dallas, Charles (Think-a-Drink) Hoffman; Honolulu, Lulu Mansfield; and Minneapolis, Bud Jacobson. Elected as delegates at large were Harry Mendoza, Candy Candido, Elvira Raboid (wife of Rajah Raboid), Charlie Dale, Rosett.. Duncan. Irving Grossman, Roy Rogers (not the cowboy star) and Buddy Walker.

However, there are bright spots to the administration forces in

However, there are bright spots to the administration forces in this election as well. Woods, Miss Winthrop and Smith are regarded as administration spokesmen, while Ross, although voting with the administration is regarded fremently as having a questioning atquently as having a questioning at-titude. Grossman, elected to the

(Continued on page 76)

Currently — STOPPING SHOWS at LATIN QUARTER



CORBETT MONICA

VARIETY "Corbett Monica is a likeable comedian who charms his way into audience favor. He states his case quietly, letting the laughs sneak up on the audience at times, and when he does reach for laughs he does it subtly.

"Monica has . . A GOOD ASSORTMENT OF MATERIAL. One of his bits is a series of gag impressions, which provides him with a good getaway.

"MONICA'S MANNER GIVES HIM A STRONG CASE FOR WORK IN HOTELS AND VIDEO, HIS EASY MANNER COAXES LAUGHS GENTLY AND SURELY AND CARRIES FAVOR WITH VIRTUALLY ANY KIND OF AUDIENCE."

HY GARDNER

New York Herald Tribune

"CORBETT MONICA OFFERS BRIGHTER NEW MATERIAL . . . than ANY COMIC WE'VE SEEN RECENTLY."

LEE MORTIMER

New York Daily Mirror

"CORBETT MONICA, THE NEW SENSATIONAL COMEDY FIND AT THE LATIN QUARTER . . . IS ONE OF THE MOST DELIGHTFUL COMEDIANS I'VE EVER HEARD."

DANTON WALKER

New York Daily News

"SOMETHING NEW, DIFFERENT AND WELCOME BY WAY OF NITE CLUB COMEDIANS IS COR-BETT MONICA, AT THE LATIN QUARTER."

EARL WILSON

New York Post

"TODAY'S BRAVOS: ROBERTA SHERWOOD AND CORBETT MONICA AT THE LATIN QUARTER."

FRANK QUINN New York Daily Mirror

New York Daily Mirror

"AN ACT THAT GLITTERS IS CORBETT MONICA... He has polished assurance and pleasant personality... and is a comic of the relaxed manner... MORE IMPORTANT, THIS LAD COMES UP WITH SOME BRIGHT MATERIAL, HIS QUIPS, GAGS AND IMPRESSIONS ARE SHARP AND DEFT."

"He has been appearing around with his mirth supporting some of the top stars and RATES THAT BILLING HIMSELF."

New York Journal-American

New York Journal-American

"Outstanding is a young comic, Corbett Monica. Relaxed and easy, confident in manner and most engaging MONICA WON HIS AUDIENCE IN HIS FIRST TWO MINUTES ON STAGE AND NEVER LET IT GO... A splendid relief from the hysterical comedians so prevalent in clubs today, ... THE YOUNG MAN HAS A LOW-PITCHED APPROACH... WITH LOADS OF FRESH AND NEW MATERIAL... Going for him also is his darkly handsome, slim and neat Latin appearance. CORBETT IS TO BE RECKONED WITH IN THE FUTURE AND SEEMS AN IDEAL BET FOR COMEDY STARDOM."



NOTE CHECK TOTAL CHECK STORY

GENERAL ARTISTS CORPORATION

Special Material: MARVIN WORTH, ARNIE SULTAN

Direction: JOHN PRANSKY

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M. B.'s Cafe de Paris, Beachcomber To Stay Shut; Walters to Deauville

Beach niteries. Lou Walters, who had intended to open Cafe de Paris, is now slated to produce the shows at the Deauville Hotel. In another instance, the nearby Beachcomber is slated to pass out of history as a nightclub. The Barkan Bros., who own the prop-erty, have applied for a bowling alley license and when granted are slated to reconvert the property.

Thus will go two Florida institutions for this year. It's unlikely that an other operator for the Deauville will be found, at this late date.

The probable demise of these two spots will not materially affect the booking picture in Miami Beach, which is still indefinite. At the present time, the bulk of the hotel operators are looking for heavy artillery. They'll be aiming after Frank Sinatra, Lena Horne, Harry Belafonte and a few others in that price bracket. However, in that price bracket. However, once it's established that these names aren't available or 4nat another innkeeper has signed any one of them, then they'll start buying what's available to them. Some names have been booked, the Latin Quarter, for example, having pacted a complete retinue. However, the hotelmen, with the exception of the newly constructed Diplomat operators, are holding off the seasonal buying.

Another factor contributing to

off the seasonal buying.

Another factor contributing to the delay is the fear that this winter could easily be as disastrous as that of the previous year, when cold weather killed the citrus and tourist crops. Thus the hoteliers would naturally prefer to delay buying as long as possible. Agencies think that once late buying starts, it will be in the panic class and the bidding will be feverish.

Pacific Nat'l Exhibition Pulls 930.000 at Gate: Water Follies' Damp 40G

Vater folites Damp 406

Vancouver, Sept. 16.

Pacific National Exhibition, with a \$1,000,000 refurbish and Playland as this year's fillip for rubbernecks, clicked some 930,000 through the turnstiles and topped attendance record of 870,000 set four years ago. Summer weather held for the fortnight and PNE receipts, estimated until final reckoning issued this month, "meet the formula of all our fairs, a dollar a head," states Charles Defieux, expo's spokesman.

all our tans, states Charles Defieux, expo's spokesman.

Snyder's "Water Follies," top grandstand attraction, flopper with auds of 2,000 in the 7,000-seat setup, in spite of boxoffice held to

The new Playland may have de-tracted since folks had to walk through the fair to reach the aqua-cade. Snyder's gross estimated at weak \$40,000 for the 13-day junk-

et.

Also-ran in sad b.o. was "Satellite and Space Rocket Show," preemed here by Scientific Products Ltd., New York outfit, operated on a guarantee deal by PNE, grossed less than \$30,000 but expected double, and "we had to carnie it up" with a barker, said Defieux. Wicket traded at 50c, 25c for juves, "but it seems you can't sell education."

Expo's top attraction was the Royal Canadian Mounted Police Musical Ride, a horse attraction. Polack Bros. circus grossed a robust \$250,000 for concessionaires, Vancouver Ventures Ltd., and Playland's take is estimated around \$200,000, a slight hike over last year.

Extension of PNE to a fortnight's duration, against previous eleven day run, is expected for 1959.

Quebec Expo Hits Peak At Gate With 401.347

At vale with 401,041.

A new attendance record was set at the Quebec Provincial Exposition which closed Sept. 7 with a new mark of 401,347. Previous high was set in 1956 when 392,350 attended. Figure was hit despite a surplus of rainy weather. The Labor Day weekend, which normally brings in the best crowds, was hit by heavy rains. Midweek attendance, however, made up for the loss.

attendance, however, made up for the loss.

Sales were also higher than in previous years. Strip tickets sold in advance numbered 63,463 a jump of about 3,000 over last season. Coliseum attendance with ice and water revues, drew more than 60,000.

New London Hippodrome A Boost for West End. **But Show Needs Muscle**

London, Sept. 16. The West End's night entertain-

The West End's night entertainment scene has been given a glittering shot in the arm with the opening of a swank new theatre-restaurant, built out of the shell of the London Hippodrome which shuttered in August, 1957.

The \$700,000 project offers a two-hour floor show in two parts, dancing and a full dinner in lush surroundings for \$6 a head, excluding liquor. It seats around 650 customers. The men behind the new spot are caterer Charles Forte, impresario Bernard Delfont and producer Robert Nesbitt.

The Nesbitt floor show, "The Talk of the Town," was launched

and producer Robert Nesbitt.

The Nesbitt floor show, "The
Talk of the Town," was launched
last Thursday (11). Apart from
long delays in the serving and a
few table mixups ("First night
nerves," said restaurant manager

nerves," said restaurant manager Carlo Freschini) the gala preem went without a hitch.

First part of "The Talk of the Town" starts at 9:15 p.m. and the second stanza unveils two hours later. Robert Nesbitt has done a top job in production, making utmost use of a stage which parts, rises and sinks as required. Nesbitt has brought imagination and good taste to bear on a show which is stacked with pretty girls, but no nudes. Apart from the production, the most eye-catching feature are St. John Roper's lavish costumes. Edward Delany and Tod Kingman h ave also dreamed up some luxuriant settings, notably a Spanish setting. In the choreography department Billy Petch has also brought off a slick success.

But there are problems with the show. It lacks an outstanding personality and is short on humor. One major fault that can easily be ironed out is the deafening, strident musical accompaniment by Harold Collins' orch. Best individual act in the first half was Harrison & Fisher, who scored heavily with their finely-edged parody of a couple of adagio dancers.

The first half is climaxed by "Night to Remember," which sketchily traces the Hippodromestory through the century. Maggie Fitzgibbon, Valerie Walsh, and Steve Arlen handle most of the vocals and though all three are personable performers their singing is nothing to enthuse about. The second show features the Charilvels in three spots and they raise a lot of yocks, particularly with their circus and Charlie Chapilin routines. The Misses Fitzgibbon and Walsh and Arlen are all more audible during a medley of Cole Porter hits and Jean Muir and les boys pep up a French dancing sequence, with Miss Muir offering a piquant piece of hoofing.

offering a piquant piece of noo-ing.

Between shows there is dancing to Geraldo's orch, led by Raymond Gordon, and to Hermanos Deniz and his Caribbeans, the latter combo being very much on the ball.

Rich.

Singer Pulls Year For \$338 Cafe Heist

Akron, Sept. 16.
Bobby Dan Wimberly, guitarplaying singer employed by the
700 Club, here, has been sentenced

Indiana State Fair Hits 319,000 At Gate; Ohio State's Heavy Loss

Ernie Ford, Nelson Push Mich. State Fair to 15G Profit

Detroit, Sept. 16.

Detroit, Sept. 16.

Separate shows by Tennessee Ernie Ford and Ricky Nelson attracted a total of 58,274 fans and \$85,853 at the 109th Michigan State Fair. Nut for the shows was about \$60,000. Overall attendance at the Fair was 807,318, second largest ever. Alltime attendance mark was 821,656 in 1956. The Fair earned an estimate profit of about \$15,000, according to General Manager Donold L. Swanson.

Ford starred in the 7,400-seat Coliseum show Aug. 30-Sept. 1. Featured with him were Molly Bee, Four Preps, Johnny Matson, Bobby Winters, The Birk Twins, Mirlam Sage Dancers (16) and Herschel Leib orch (18). For seven performances, this show attracted 25,246 customers for a gross of \$46,192. Tickets ranged from 50c to \$3.

Nelson starred in the Coliseum show Sept. 5-7. Featured with him were Somethin' Smith & the Redheads, The Tyrones (7), The Petticoats (3), Johnny Bachemin, Pat McCaffrie, emcee, and Herschel Leib orch (18). In five performances, this show draw 33,028 fans for a gross of \$49,661. Tickets ranged from 50c to \$1.50.

'Night of Stars' Set

'Night of Stars' Set
Houston, Tex., Sept. 16.
Kathryn Grayson and Frankie
Laine, singers, and Hal March,
'64,000 Question' encee, will head
the program for the third annual
'Night of Stars' benefit for the
City of Hope to be held in the
Emerald Room of the Shamrock
Hilton Hotel here, Sept. 30.
Shep Fields orch will play for
the program and for a dance to
be held after the dinner and the
entertainment.

Indianapolis, Sept. 16.
The nine-day Indiana State Fair, which ended Sept. 4, barely missed topping last year's 10-day fair at-tendance, with unofficial figures topping last year's 10-day fair attendance, with unofficial figures showing paid admissions at the gate of 319,465, compared with 323,133 for the longer fair in 1957. This does not include about 150,000 attendance sale tickets, an estimated 100,000 free passes, and about 30,000 children admitted free during the fair's first four days—approximately 700,000 visitors.

Arbur Godfrey and his palo-

mately 700,000 visitors.

Arthur Godfrey and his palomino, Goldie, appeared in six appearances at the State Fair Horse Show, getting \$25,000 for the stint. His opening performance was a sellout with 7,501 paying \$12,495. P. L. White, a Fair exec, said the Bob Hope show did not bring in the revenue expected. "Bob Hope won't go in Indianapolis. His presentation is just too subtle for our crowd," he said. Other spotlighter was Tennessee Ernie Ford. Three shows by Hope and two by Ford in the first five days of the fair brought in \$116,746.

· Ohio Fair Dips

Ohfo Fair Dips
Columbus, O., Sept. 16.
Final figures for the 104th Ohio
State Fair, Ang. 30 through Sept. 7,
reveal that the take was \$55,000
less than 1957, with attendance of
285,000 persons. Attendance was
about 30,000 behind the 1957 fig-

ure.

Biggest money getter, excluding the grounds admission receipts, was \$45,598 from the football game between the Chicago Bears and the Philadelphia Eagles. Next largest income came from the eight shows singer Tommy Sands staged in three days of the fair. His shows brought in \$22,379. When Dean Martin cancelled his Sept. 2 appearance, the grandstand receipts totaled \$59,574. Harness-racing in the grandstand amounted to an additional \$6,154.25.



LENNY BRUCE

Just Concluded Five Weeks at

THE CLOISTER

to a one-to-seven-year term in the Ohio Penitentiary on charges of grand larceny.

He pleaded guilty to robbing the off

TROTTER BROS.



Currently

GRAND SPA HOTEL

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Just Concluded

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Recently Concluded

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GE GARAD

19th EDITION: **RAVE NOTICES** in New York—

"This is positively the greatest ice show since the world began seems to surpass perfection. Maybe other ice shows are the same but not this one most enchanting thing ever served on ice." WALLACE
New York World Telegram and Sun.

'Ice Capades is a definition of class. It has everything, top flight skaters, straight and comic, melodious music and enchanting beauty... The current 19th is the champ of them all. It's a masterpiece. A triumph for John H. Harris."

ROBERT COLEMAN New York Daily Mirror.

"... Universality of appeal. A glacial concoction of opera, comedy, popular music and skating of top notch order ... Mr. Harris has indubitably won the title of the Ziegfeld of the ice." LOUIS CALTA New York Times.

"Most dazzling costumes . . . a flashing spectacle . . The Operama number closes the first half in a rainbow of lavish costumes . . . Wins a good laugh rating."

GENE GLEASON New York Herald Tribune.

"Received with enormous enthusiasm . . . a deservedly brilliant attraction. Mr. John H. Harris . . . annually has taken pains to top himself. The latest is a tribute to his acumen."

JOHN McCLAIN New York Journal American.

"All of the performers are so close to perfection that it seems to me impossible to say one is superior to another . . . Ice Capades demonstrates that skating is by no means one of the declining arts."

RICHARD WATTS, Jr. New York Post.

VARIETY

"John H. Harris has exceeded himself with the 19th Edition of Ice Capades, It's his magnum opus, one which encompasses the field of ballet, opera. military pageantry and, of course, the arts of the military pageantry and, of course, the arts of the frequency of the same

1958-'59 ITINERARY (19th EDITION)

ATLANTIC CITYJuly 18-Aug. 31	Christmas Vacation Dec. 22-25
NEW YORK CITY Sept. 3-16	BOSTONDec. 26-Jan. 11
LEVELANDSept. 18-Oct. 5	PROVIDENCEJan. 12-21
INCINNATIOd. 7-12	NEW HAVENJan. 22-28
HILADELPHIAOct. 14-26	WASHINGTONJan. 29-Feb. 11
UFFALOOct. 28-Nov. 2	HERSHEY, PAFeb. 12-24
ORONTO	DETROITFeb. 26-Mar. 15
MONTREAL	ST. LOUIS
YRACUSE	MILWAUKEE Mar. 23-31
OCHESTER, N.YNov. 24-30	OMAHAApr. 1-8
PRINGFIELD, MASSDec. 1-7	CHICAGOApr. 9-19
ALEIGHDec. 9-13	DENVERApr. 21-26
HARLOTTEDec. 14-21	LOS ANGELES Apr. 29-May 17

18th EDITION: RAVE NOTICES in Pittsburgh—

"Chalk up another bona fide smash for John Harris" 'Ice Capades'... There's certainly something for any type of audience in this well-balanced in the absolutely irresistible... It's still one of show... absolutely irresistible in the history of these the all-time, surefire hits in the history of these rink revues."

"The entertainment gem that is 'Ice Capades' sparkles. the dazzling show in its 18th edition is even more appealing. this 'cool' show one of hottest' in the bright world of show business . . . an entertainment thrill."

RAY HOFFMAN Pittsburgh Press.

"Each year it seems impossible that any improvement can be made in 'Ice Capades' and just as surely each new edition is more excellent than the last. You haven't seen anything like the current rink production no matter how many ice shows you have attended."

WIN FANNING

Pittsburgh Post-Gazette

"In every respect the 18th edition of 'Ice Ca-pades' proves that there's no business like show business, especially in the breadth and width of live entertainment."

BARRARA CLOUD BARBARA CLOUD

Pittsburgh Press.

1958-'59 ITINERARY (18th EDITION)

·
PITTSBURGHAug. 18-24
JOHNSTOWN Aug. 26-31
TROY, N. Y Sept. 1-7
SAULT STE. MARIE Sept. 9-13
HOUSTONSept. 18-25
TULSA Sept. 27-Oct. 3
DALLASOct. 4-19
CORPUS CHRISTIOct. 21-26
SAN ANTONIOOct. 27-Nov. 2
ODESSANov. 4-10
EL PASONov. 11-16
ALBUQUERQUENov. 17-23
AMARILLO
SAN ANGELODec. 3-7
SAN DIEGODec. 10-21
Christmas Vacation Dec. 22-25

SPOKANE
SEATTLEJan, 2-11
VANCOUVER
EDMONTON
CALGARYJan. 26-31
WINNIPEGFeb. 2-7
ST. PAUL
LINCOLNFeb. 16-22
SIOUX CITYFeb. 23-Mar. 1
SIOUX CITYFeb. 23-Mar. 1 KITCHENERMar. 3-7
KITCHENER

JOHN HARRIS presents

xre Fabulous

Vaude, Cafe Dates

New York

Ruth Hughes Aarons has signed James ("Guasmoke") Arness to a management pact for personal appearances . . . Norman & Dean go irto the Elegante, Brooklyn, Sept. 26 . . . Barbara Heller pacted for the Americana, Miami Beach, Dec.

"THE COMEDIAN"

The Only Real Monthly PROFESSIONAL GAG SERVICE THE LATEST - THE GREATEST THE MOST-UP-TO-DATEST

THE MOST-UP-TO-DATEST

Now in its 97th issue, certaining stories, ens-liners, peemettes, soon fittes, becklers, audience storf, monologs, paredies, double gass, bits, loess, intro, impressions and impersonations, political, interruptions, political, political, political, interruptions, political, po

Foreign: \$38 Yr.-3 Yrs. \$88 Single Issues \$4-Ne C.O.D.'s BILLY GLASON 200 W. 54 St., New York 19

GERRI GALE

Month of Sept.

MOULIN ROUGE

Geneva, Switzerland

Mgt:--MILES INGALLS, HOWARD HOYT

Chicago

Marie McDonald is set for the Monteleone Hotel, New Orleans, Nov. 4 for a pair, with Olsen &

Hollywood

Joan Blackman opens at Marshall Edson and Mike Garth's Ye Little Club Sept. 23 for a two week stand . . . Hal White quartet opens

Boston

Rudy Vallee set for opening of Bradford Roof, Sept. 24 . . . Gogi Grant inked for Blinstrub date Oct. 6, and Nat "King," Cole, Oct. 13 . . Freddy Hall back to the Showbar . . . Sophie Tucker booked Showbar . . . Sophie Tucker booked Blinstrub's, Boston, Nov. 3.

Philadelphia

Olsen & Johnson at Sieepy Hollow Ranch, Sept. 21, with a "Yock 'n' Roll" show, in tie-in with diskstars . Phil Ford and Mimi Hines of the Jack Paar show into the Latin Casino, Sept. 24-30 . . Jayne Bros. replace Mickey Shaughnessy at the Erie Social Club, Oct. 4, 5. Comedian was recalled to Hollywood for pic commitment . . Comedian Pat Henry in Celebrity Room for 10-day stand.

Kansas City

Margarita Sierra is set to open at the Chase Club, St. Louis, tonight (Wed.) for two weeks, following her stand just closed in the Terrace Grill of Hotel Muehlebach. Same hotel has just moved Pegzy Clark into its upstairs La Bistro for nightly pianistics. She recently held forth at the Hotel Continental Omar Room. That spot now has the Do-Re Duo doing well nightly . . Estelle Sloan is set for a string of convention date dancings after she rounds out the current forthnight in the Terrace Grill; she then goes to the Riverside, Reno, Oct. 23 for two weeks

Choice Dates Available for ARENAS, AUDITORIUMS, THEATRES Comm. Sept. 22nd to Oct. 20th

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"YOCK and ROLL"

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Muchlenbach will bring in Rewan & Martin to follow Monlete
Van Voeren. She has but one week
in a temporary shift of policy
Singer Wilbur Evans returns to
Philly and his Theatre Studio biz, Singer Wilbur Evans returns to Philly and his Theatre Studio biz, following his stand in the Muehle-bach.

VARIETY

Dallas

Don Adams into Tree Club for two weeks, with Ken Welch due Nov. 13 and Derothy Loudon set for Dec. 6. Nines Tempo inked for Club 3525 on Sept. 24. Ford & Reynolds, at Statier-Hilton, give way to Dolores Hawkins Sept. 18. Marle MacDenald and Bob Cross' orch due Oct. 2; Myren Cohen set for Oct. 16-29; Johnny Puleo's Harmsenica Gang, Oct. 30-Nov. 12. and Hildegarde. Nov. 13-26. Paul Neighbors' band gives way to the Cross crew Oct. 2, with Neighbors due Oct. 6 at the Peabody Hotel, Memphis, Oct. 6, for two frames. Band is due at Oh Henry Baliroom, Chicago, Oct. 22, and Shamrock-Hilton, Houston, Dec. 31. Dick Roman and Norton & Patricia in for a fortnight at Adolphus Hotel, with Soocha Renay following Sept. 25; Lou Nelson and Billy Albert & Ardrey Sisters due Oct. 9; George Liberace revue, Oct. 23; Herb Shriner, Nov. 6; Gall-Gall, Nov. 20 and Danny Costello, Dec. 4. Village Club, with Bobby Batson & Lieux Dressler current, pencilled Art & Lana Bruner for Sept. 30 opening.

GAC Book Plan

= Continued from page 73 = Advertising matter will be fur-

nished.

The plan was evolved for several reasons, one of them being to provide an outlet for singers with one hit record. These fleedgings are generally regarded as a drug on the market, having no act and therefore are difficult to book. They figure these tours provide experience at good money, and possibly some could be built into names. Another factor is the mossible elimination of free aunames. Another factor is the possible elimination of free appearances before disk jockeys and at disk hops. In addition, it's hoped to get the youngsters back on the path of paying admissions to see shows and creating audiences for live talent.

The original of the Show Club Value Book was tried in Washington by Feld in conjunction with his operation of the Carter Barron Amphitheatre. Holders of books entitling them to cutrate seafs, not only formed the bulk of the additional them but worked a burner them. ences there, but provided a huge return in cutrate coupons for disk sales in the shops operated by the Feld Bros.

Plan promoters also figue that deejays know that the days of the disk hops may be numbered inas-much as American Federation of Musicians locals throughout the country have asked the AFM intercountry have asked the AFM inter-national to study the problem and seek its elimination since the disks deprive live tootlers of work. Thus they hope for backing by deejays in this venture.

Penny AGVA Prez

Continued from page 73

board, is regarded as one of the more avid fighters for Bright.

Although the election represents no clear-cut victory for either the pro or anti-administration forces, it is readily seen that Bright suffered a severe setback with the elections of Miss Singleton, Raboid, Swann and Valentine and with the efect of Cy Reeves. However, Bright maintained the status quo with retention of the other officers and with the election of delegates like Grossman. Also regarded as displeasing to the administration is the defeat of such stalwarts as Jack Gwynne of Chicago and Bob Sydney. Joe Smith, although winning as treasurer, lost out as a member of the national board by four votes, while Reeves missed it by less than 15 votes.

It is said that the administration will try to get a disqualification for Valenting in order that Reeves may

will try to get a disqualification for Valentine in order that Reeves may serve. A precedent for this ac-tion is seen in the disqualification of elected convention delegate Harry Baker on charges of acting as an agent, and appointing Dinah Goldberg (Mrs. Irving Grossman), a runnerup, as delegate. Hearing on charges against Valentine is slated to come up within a few weeks and in a few weeks a few weeks and in a few weeks and

Ice Show Review

Ice Follies of 1959 (PAN-PACIFIC AUDITORIUM)

(PAN-PACIFIC AUDITORIUM)
Los Angeles, Sept. 5.
Shipstads & Johnson presentation with Richard Duyer, Lesley
Goodwin, Barbara Myers, Janet
Champion, Patti Crandall, Don
Manning, Gary Johnson, Mr. Frisk,
Glenn & Colleen, Florence Rae,
Jo Ann Dawdy, The Scarecrows
(3), Carol Caverly, Judy Lawrence,
Marlene Kistner, Gordon Crossland, Kermond Bros (2), Wall &
Dova, The Beattys (2), Ice Foliettes, Ice Follies Boys, George
Hackett Orch; directed by Fran
Claudet, Mary Jane Lewis, Stanley D. Kahn; costumes, Renie;
original music, Larry Morey; at
the Pan-Pacific Auditorium, L.A.,
Sept. 4, '58, \$3:60 top. Sept. 4, '58. \$3.60 top.

Spectacle, humor, some whole-some sex set off by glittering cossome sex set off by glittering costumes, and a smattering of athletics, these are the ingredients of the "Tee Follies of 1959." To say that there is nothing of startling novelty about the Shipstads & Johnson presentation is not in any way to lessen its impact or appeal. It is the mixture as before, one that has been phenomenally successful in its previous 22 editions, and the frothy and handsome new concoction will undoubtedly enjoy the same popularity as its predecessors.

The cast numbers 75, including a precision chorus of 32 femme skater-dancers. The emphasis, indeed, is on the feminine; there are more than twice as many girls in the troup as males. Tulle and gold lame, not to mention miles of sparkling beads, have replaced the skater's jersey and feminine legs in the "Ice Follies" are a powerful argument for exercise on ice.

Spectacle is supplied in such numbers as "Ballet Royale." "The tumes, and a smattering of athlet-

argument for exercise on ice.

Spectacle is supplied in such numbers as "Ballet Royale," "The Laud of Sew & Sew," "Snow Valley Lodge," "Under Sea" (which implausibly but acceptably combines western atmosphere in an undersea setting-on skates), "Valentine" Day," "College Inn" and "Discovery in Vienna." The more lavish numbers are spiced with the dash of solo, duo and trio acts, such as Richard Dwyer & Lesley Goodwin, an opening act standout, with Dwyer coming on for a solo stint later that caps the evening's

Casa Gugat

= Continued from page 73 =

in Italy by Oct. 24 to start work on a film with Miss Lane. The Cugat crew will alternate with an American combo, so that patronage will not be limited to Latin dance addicts.

dance addicts.

Cugat will be partnered in the new spot with Raiph Watkins, operator of The Embers, and Leonard Green, prexy of Mercury Artists Corp., who got the deal together, and will have an interest in the spot. Cafe will be located on the site of the old La Vie in the Hotel Shelton. Shape of the room is being altered, with several adjoining rooms being formed for private parties or for pre-dining drinking. One room will be the Abbe Lane Room.

thrill department; 13-year-old Janel Champion, whose diminutive stature makes her skill all the more impressive; pure skating from Marlene Kistner and Gordon Crossland; effortless lifts and whirls by the Australian pair, Glenn & Colleen.

Glenn & Colleen.

Comedy is supplied by the durable and remarkable Mr. Frisk; Don Manning & Gary Johnson; the disintegrating sophistication of the Beattys; the calculated frenzy of the Scarecrows, and the traditional comedies of Wall & Dova.

at comedies of Wall & Dova.

It is a big show but it moves easily and swiftly thanks to directors Fran Claudet, Mary Jane Lewis and Stanley Kahn. Costumes by Renie are original and suitable. Original music and lyrics by Larry Morey give the show a freshlift, and Gordon Hackett's conducting is sprightly.

Show plays here through Sept. 21, 10 performances a week, when it moves to Denver to start its cross-country tour, hitting New York Jan. 13.

Powe.

SHAUGHNESSY'S PIC ROLE

Chicago, Sept. 16.

Comedian Mickey Shaughnessy, in his Chi nitery preem at the Cloister, had to bow out after first week of a scheduled three-round week of a scheduler three-toned stand when the Coast beckoned with a role in "The Hangman," Robert Taylor-Tina Louise co-starrer for Paramount.

He was replaced last night (Mon.) by Jackie Kannon. Also on the bill is thrush Sheila Guyse.

BILLY FUN-MASTER

PROFESSIONAL

ATTENTION AGENTS-PRODUCERS GIRL FRIDAY started inasmuch as he has to be

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JAZZ VIOLINIST

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Seeking Personal Representation Contact: JIMMY VENUTI 730 Tasker Street, Phila. 48, Pa. DEwey 6-3089

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Direct from PARIS, LONDON and ROME

the QUARTETTE . . . VING MERLIN and the **Violin Beauties**

The ORIGINAL, GLAMOROUS, Musical Production

Mgt:: JERRY LEVY - FRED AMSEL, 200 West 57 St., N. Y., Circle 6-8431



CAB CALLOWAY

CAFE PAREE

WASHINGTON, D. C.

Mgt. BILL MITTLER, 1619 Broadway, New York

VARIETY BILLS

Numerals in connection with bills below indicate opening day of

NEW YORK CITY

MUSIC HALL 18
Gaston Palmer
Elleen O'Dare
Raphael & Model

Corps de Ballet
!tockettes
t. Paige Orc.

AUSTRALIA

BRITAIN

Jimmy Gay Jimmy Gay
Ansons
GLASGOW
Empire
Eddie Calvert
Glibert & Sylva
S State Ach Telebra
The Londonar's
Donna Douglas
Jimmy Nicol
Liverrool
Liverrool
English
Eva & Nick
Barbour & Billie
Les Mallini
Eva & Nick
Barbour & Billie
Les Mallini
Eva & Nick
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Diana Dors
MARCHESTER
Diana Dors ASTON Hippodrome x Skiffle Gr. Apex Skiffle Gr.
Nicole
Tex McLeod
Vadden & Lady
Blue & Adair
BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Hayes 4
Rog Parry

Hayes 4
Ron Parry
N & P Deirlna
Murray Campbell
George Mitchell Co.
George Carden Co.
BIRMINGHAM
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Jill Day
Reg Dixon
Domino

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Des O'Connor
J & S Lamonte
Annell & Brask
Sid Plummer

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Mac Bon Soft
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Mac Both Lewis
Jimmle Daniels
Three Flames
Murray Grand
State Soft
Mac Both Lewis
Jimmle Daniels
Three Flames
Murray Grand
State Soft
Bart Casanova
Garolina & Belen
Cardini Strings
Carolina & Belen
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Relea & Peptia
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Cabaret Bills

NEW YORK CITY

Siate Bros. Gene. Baylos Duke Hazlett Tommy Gumina Statler Hotel All Star Variety

Show
Skinnay Ennis Orc
Ye Little Club
Christine Callas
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
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MACH ESTER
Palace
Diana Dors
Dickie Dawson 7.
3 Quarters
Group One
Etty Van Veen Duo
Jack Skaford
Drink Boys
Tank Barbara
Pank Boys
Tank Berfiel D
Empire
Terry Dene
Margo & June
Edna Savage
Mary Kinson
L
Schuy Roy
Earl & Elgar Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
"L'il Abner"

In Bobell
Isobel Robbins
Dean Sheldon
Latin Quarter
Dick Shawn
Dean Sheldon
Latin Quarter
Dick Shawn
Dean Congree
Canadon Andrea
Martha Errolle
Queti Clavejo
Jo Lombardi Ore
B Harlow Ore
Shels Smith
International
Phil Foster
Jerri Adams
Mac Pollack Ore
D'Aquila Ore
D'Aquila Ore
Mabelle Mercer
Savov. Hillon
Mabelle Mercer
Savov. Hillon

Savoy Hilton
Emile Petti Orc
Twe Gultars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff

Viennese Lantern Monica Boyar Marle Bernard Ernest Schoen

Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Bobby Meyers Orc
Village Vanguard
Dakota Staton
Norman Simmons 3

Norman Simmons 3 Evans Bradshaw 3 Walderf-Astoria
Marguerite Piazza
Emil Coleman Orc
Beia Babai Orc

CHICAGO

Black Orchie
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Marty Rubinstein 3
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Gogi Grant
Ben Arden Ore

Peter Palmer Stubby Kaye Wynne Miller Shecky Greene Billy Williams Ray Sinatra Orc

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Sahara
Victor Borge
Louis Basil Ore
Louis Prima—
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Louis Prima—
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Antonio Morelli Or
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Showboat Girls
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Americana Stan Ross Trio Lee Martin Orc Nina Ramon Balmoral Charlie Farrell a Billy Mitchell Mickey Gentile Jose Curbelo Oro Clever Club Moorman & Pica-dilly Pipers Bonnie Davis Bob Novack Orc

Bob Novack Orc
Eden Roc
Carmen Torres
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Oro
Gallagher's
Tune Toppers
Fred MacKenzle

HAVANA

MAVANA

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Mitsuoko & Roberto
Miguel Herrero
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SAN FRANCISCO Earl Fatha Hines

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Max Roach 4
Easy Street
Louis Armstrong
Fack's
June Christy
Joe Valino
Mel Young
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Freddie Bell
Hank Penny
Harelds Club
Jo Ann Miller
Twi Trines
Novel Lords - Lords
Harrah's Club
Jack Ross
Deedy & Bill
Job Scobey
Tony Romano
Tony Romano
Andrini Bros. Makka Nua Rev Stylemasters Gypsy Rose Lee Buddy Lester Kay Martin Skylets E Fitzpatrick Orc. Jerry Lester M & B Haggett Palmero Bros. Starlets

Philip Green Named Rank Musical Aide London, Sept. 16.

Composer-conductor Philip Green has been appointed musical adviser to the Rank Organization. He recently cleffed scores for several Rank pictures.

In his new post Green will be closely associated with production at Pinewood Studios. He will also be on hand to help with Rank Records and the Filmusic Publish ing Company, in which the Rank Organization is partnered with publisher David Toff.

Cruises

Continued from page 2 chanteuse Michelle Dany and the world-travelled magician, Paul Duke, rounded out a divertisement which Nassau itself could not match, at least not in summertime.

Present cruise director of the Present cruise director of the ship is Phil Carney, brother of television's Art and of Jack Carney, a longtime executive at CBS in N.Y. until his demise. The Italian orchestra under Livio Giorgi functions strictly on time and under discipline, unlike some of the goombay dispensers on the island.

New Tourist Flood

New Yourist Flood
The Bahamas are getting a new flood of tourists via regular stops of the Grace Line ships bound for South America. Furness line cruises, the Nieuw Amsterdam, various regular sailings from Florida ports all are scheduled, plus the airplanes, and 40-odd calls each var but the Javaes ship. year by the Incres ship.

year by the Incres ship.

The growth of Nassau in recent years is visible in several new hotels and the renovation and airconditioning of the British Colonial, Royal Victoria and Carlton. Of present construction not least surprising is the borrowing from Manhattan of that realty gimmick—the luxury cooperative apartment house. One promoted here sells its minimum occupancies for \$35,000 cash and its penthouse overlooking the ocean is priced at \$100,000—comparable to a good vicw of the East River.

Meantime such growth is bring-

\$100,000—comparable to a good view of the East River.

Meantime such growth is bringing problems to Nassau. The natives went on strike last winter and labor conditions remain a source of obvious antagonism. International labor secretariats in Europe sent funds into Nassau to support the strike which began when native taxi operators saw themselves squeezed out by a private deal to monopolize the main centers for fares. In short, the island's "big business" was suspected of crimping "little business." The strike was not well timed or led, but the moral was clear: the share-the-loot feeling was spreading from Bay Street over the hill to the native shacks.

Bay Street has 10 liquor stores

mg from Day Street over the fill to the native shacks.

Bay Street has 10 liquor stores in four blocks—all living off the tourists. Perfume shops have created local fortunes. Big, new Nasau Shop has an airconditioned three-story plant thought to have cost \$750,000 to erect. This place displays a replica of the British crown jewels and boasts having 5,000 pairs of Daks slacks in stock, claimed (believably) the largest collection in the world.

Nassau Merchants

Nassau Merchants

Nassau's merchants operate on the straight-faced assumption that the big thrill and the main diver-sion of the tourists, who tumble ashore in myraid thousands, winter and summer, is "shopping."

There is, however, a law of diminishing returns in terms of the tourists' collective sophistication about "bargains" which tend to be less evident. Current grumble of U.S. tourists is the Nassau merchants agreeing among themselves to raise Canadian Club from \$3 to \$3.50 a fifth.

New Acts

PHIL FORD & MIMI HINES Comedy 20 Mins. Blinstrub's, Boston

Bilistrub's, Boston

One of the most promising unknown acts in show biz until "discovered" on the Jack Paar show—"everybody was out to lunch when we came on" as Ford says—also escaped a Variety New Act review. This pleasant team has been around for seven years, sometimes on the bill with headliners in the big clubs and sometimes the whole bill themselves in bistros all around the country. They were hooked into Blinstrub's before the Paar hubub and are doing their regular act. However, this is being changed, to showcase her pipling with emphasis on numbers for her four-octave range, which Paar flipped over. The act is also being expanded and is to be headlined after this two-week date ending Sunday (21)

She is the foil and Ford is the

expanded and is to be headlined after this two-week date ending Sunday (21)

She is the foil and Ford is the straight man in this act, which is a mixture of smart material and corn. Caught opening night (8) first show, it seemed they were sounding out the aud, feeding them a little of everything from off-the-cob to repertory theatre burlesque. Miss Hines, a slim dark-haired dynamo, who can mug with the best of 'em, do side and back falls that are fantastic, make with the ad libs and funny lines, takeoff on Bardot at the drop of a hat, is a terrific comedienne. That she also can sing is an added plus. Her forte, however, is comedy.

She does 16 bars straight of "Tenderly," then does a straight side fall that looks to split her head. Ford is a perfect straight, mild, self-effacing, and gives her every bit of the yocks and she can drive home the laugh-lines like a trip-hammer in action.

They open with Miss Hines sliding down the stair rail of the upper stage, striking a pose. She can wiggle her torso, terp as well as strut and make with a Cass Daley-

<u>.</u>

like expresh. Ford displays a little terp work kicking off his shoe and this winds up with gags and a nun joke by Ford, which he tells well. Team then dives into a "Vaudeville" skit with softshoe by Ford and gags by her, into a barrage of "pout" jokes a la Francaise. One of their best bits is the "Old Vic" repertory theatre routine.

Not incidentally, Ford is a very funny guy. He is also hip on the writing, penning all the material used, and has plenty of routines stashed away. With tv impact, and pro showmanship these two have plus-everything going for them—they've nabbed record-cutting contracts, too, plus full sked of n'tery engagements. They've gone to top billing in one big jump. Guy.

WILL CARR (2)

billing in one big jump. Guy.

WILL CARR (2)
Juggling
8 Mins.
Empire, Glasgow
This is a sound specialty with attractive visual appeal, and good for general round of vauderies and also niteries.

Male lies upside down with feet aloft, and shows skill in twirling and turning with his feet as he tosses up balls, holds 'em, and drops 'em down again, all the time being assisted by a shapely disstaffer. Act has lotsa visual appeal. Winds by rotating a drum-shaped contraption with his feet and manipulating same in time to music.

THE FLAIMS (3)

Songs-Comedy
Seven Seas, Omaha
The Flaims are three lads who
go in for some music and a lot of
slapstick comedy. However, it
never comes off. Of course this
isn't the easiest room to play and
it may be they'd do better at another spot.
Boys use accordion and bass for
vocal backgrounds, and all three
take turns at the instruments and
mike. Their impersonations are
routine.

House Reviews

China Variety, Stockholm

Stockholm, Aug. 29.
Stockholm, Aug. 29.
Folies Pigalle (8), Bertil Perrolf,
Itam Clauson, Martha & Adolfo,
Valerie Trio, Samy Brothers, Robert Chandler, Tony Greenland, Sylvester Campbell, Muriel Ali, others,
China Orch under Bosse Rosendah; produced and choreographed
by Billy Petch; \$3 to.p

The August program of Stock-holm's China Variety, operated by SF, Sweden's leading film produc-ing company, is disappointing com-pared with other programs seen at this house. Some of the 15 num-bers qualify but on the whole show, is below average.

is below average.

Program features the Folies Pigalle as main attraction but there is actually nothing much attractive about them. They have five show numbers but only one, "Paradise," comes up to expectations. The other numbers are routine.

The Valeria Trick "musical

other numbers are routine.

The Valerie Trio's "musical crazy" act shows imagination and gets yocks. One harmonica player is dressed up with old-fashioned knickerbockers and jockey cap plus beard and monocle, the other one is a temperamentful fatty, while the third one, an elderly girl, shows up with an evening gown and an ear-splitting voice. Act is nicely balanced, although it appears somewhat stretched.

Also on the positive side are the

appears somewhat stretched.

Also on the positive side are the Samy Bros. with their solid Egyptian equilibristics. Martha & Adolfo come along as Argentinian gauchos. Their various knifethrowing stints are occasionally nerve-tickling.

Bertil Perrolf does the emceeing and also imitates famous Swedish personalities. The orch is fair. Program runs for two hours (no intermission).

Hans.

the Gospel Caravan booked in as the first fare of the fall session.

the Gospel Caravan booked in as the first fare of the fall session. Heading the bill at the Harlem vaude flagship is Duke Ellington ably supported by Lil Greenwood, Ray Nance, Paul Gonsalves and Johnny Hodges. Ellington has wisely surrounded himself with a crew of top-flight musicians who show their virtuosity in solo passages throughout an hour and one half starza.

The Duke has picked up a pair of fine belters in the person of Lil Greenwood and Ozzie Balley. Miss Greenwood is a blues specialist with a fine set of lungs in addition to being a fair looker. She runs through "St. Louis Blues," "In My' Solitude" and a host of other tunes in nice fashion. Balley, who handles the male vocal chores is no slouch possessing a fine voice plus plenty of showmanship.

Johnny Hodges, an alto sax man, and longtime Ellington associate is another house favorite. He makes a hit with "Jeep's Blues." Ray Nance comes in for mittings with a violin solo. This house is of the customers happy, Nance accomplishes this.

Slappy White is the comic relief on this week's program. He registers okay here but would probably have to change his material e'sewhere. White plays this house by using gags dealing with topical problems. He is successful most times in getting mileage out of his material.

Vancouver Civic Aud Due to Bow Next June

Los Angeles, Sept. 7.
Ann Blyth, Lou Wills Jr., Freddy
Martin Orch (17); \$2-2.50 cover,
\$3 minimum.

Ann Blyth stepped off the silver screen (3) to fill the mostly-red Cocoanut Grove with a festive air that was Christmas, New Year's Eve and St. Patrick's Day all rolled into one. There were stars on the ceiling for "Silent Night," a community sing for "Auld Lang Syne" and an emerald-sparkling personality in the person of Miss Blyth for a trip back to Eire. In short, she's a superb performer, and, the opening night crowd received her as such.

Such.

In the singer's favor are a quality voice, a classy, zestful appearance and a sincere attitude. She has an effective style that's a perfect fit for a moving "Swing Low" and a sprightly, personal "Love and Marriage." She is just as skilled with a soft "Cockles and Mussels."

Singer's fine ayund to artistically.

Mussels."
Singer's fine sound is artistically augmented by Skip Martin arrangements, played by the Freddy Martin Orch and conducted by

Martin Orch and conducted by Charles Henderson.

Preceding Miss Blyth is Lou Wills Jr., a peronable, talented dancer. He scores solidly with his twirls and butterflies and socks across a funny impersonation of a Jewish square dance caller.

Freddy Martin's orch continues with its excellent openings, this time with an overture from "Gigi."

They're fine for dancing, too.

Miss Blyth's engagement runs through Sept. 24, with Sam Levenson taking over the next night.

Ron.

El Rancho, Las Vegas

Las Vegas, Sept. 10.
Eartha Kitt, Myron Cohen, Barry
Ashton Dancers (11), Dick Rice
Orch (14); produced by Tom Douglas; \$3 minumum.

Eartha Kitt's new act, staged by Jonathan Lucas, is an ideal show-case for her unique chirp-and-terp talent. Glamorously gowned and presented with dramatic lighting, she tosses her stylized songology into such numbers as "i'd Rather Be Burned" "I Learned To Smile" (both written by her conductor. Gerry Dolin), "Ain't Misbehavin", "Love Is a Gamble," "An Old Fashioned Girl," "Those Little White Lies," "I Like the Likes of You," "I Wish I Could Shimmy Like My Sister Kate," and her trademark, "C'est Ci Bon." She also impresses with a soliloquy from "Amna Lucasta," her upcoming film. Eartha Kitt's new act, staged by

ing film.

Co-headliner Myron Cohen, al-

Co-headliner Myron Cohen, always a fave here, scores again as a story-teller and dialectician. Cohen keeps his dialog on a level that brings only hearty laughs.

The Barry Ashton Dancers (11) are seen in an opening production number interestingly underplayed and soft-peddled—and the girls wear plenty of clothes. However, in another scene, one of the show-girls appears bra-less— but compared to the other local "nude" shows, the presentation is quite subtle. Except during Miss Kitt's stint, Dick Rice batons the orch (14) for the four-week skedded show.

Conrad Hilton, Chi

Conrad Hilton, Chi
Chicago, Sept. 3.
Ice revue, "Out of this World,"
produced by Merriel Abbott. With
Harrison & Kossi, Noberti, Helga
Neff, Hans Leiter, Heinz Kroel, Jo
Ann McGowan, Boulevar-Dears (5),
Boulevar-Dons (5), Essentials (4),
Charlie Fisk Orch (10). Choreography and staging by Bob Frellson; original score and lyrics by
Hessie Smith: costumes by John
Baur, Bernard Peterson; lighting
by William E. Richardson; orchestration by Norman Krone; \$2 cover, \$2.50 Saturdays.

skater, is sufficiently whimsical as the man in the moon, and Heinz Kroel earns rapt attention with his dazzling spins in position. Jo Ann McGowan, one of the Boulevar-Dears, handles a featured spot during an ensemble number with considerable charm and authority.

Boulevar-Dears and Boulevar-Dons compose an attractive and well-trained line. Youngsters skate with satisfactory precision and exemplary vigor. The Essentials register adequately as vocal accompaniment, though Hessie Smith's lyries sometimes are too cy for anyone but kids. Show's backed excellently by Charlie Fisk's tooters.

excellently by Charite 2182 tooters.

Production values all rate high, especially the imaginative and hrilliant-hued costumes by John Baur and Bernard Peterson. Bob Freilson's choreography is arresting and his staging slick, and William Richardson has used lighting obviously meant to flatter the costumes. Norman Krone's orchestrating is a good fit for any ice revue. Show will be on view twice nightly for the rest of the year.

Le Cupidon, N. Y. Ethel Smith, Ish Ugardi Orch; \$4.\$5 minimum.

Cupidon is fast becoming a

Le Cupidon is fast becoming a ministure version of the late Versailles. With Robert, ex-Versailles maitre d', presiding over the room, the same accents begin to reappear. The single-class entertainer format and the heavy stress on viands meticulously served is reminiscent of Robert's former habitat.

The layout opening presents one of the major surprises with Ethel Smith dispelling a notion that she's exclusively a superior operator on the electric organ. She's a comedienne with a strong bent of the funny bone, has a natural flair for comedics and has suitable material that can put her over either in mass or class rooms.

Miss Smith, naturally enough, opens at her instrument showing fancy finger and footwork. From there she segues into a session at song and guitar, and has an amble line of gab that hits the customers' risibilities. Miss Smith shows versatility as a performer in several directions. Some of her humor is based on music and her instrument, others is just good material, including a tradey bit concerning the dress industry (germane only to N.Y. audiences). In all, it's a solid half-hour of delightful musical and comedy material that should make its way in hotels and cafes alike.

Ish Ugardi's Trio lends an occasional assist to Miss Smith and provides a strong dance incentive.

Jose.

Meulin Rouge, H*wood

Moulin Rouge, H'wood Hollywood, Sept. 12. Connie Haines, Bob Williams, Donn Arden Renue, Dick Stabile Orch (13); \$5.50 package.

Diminutive Connie Haines emerged from retirement to present a pleasant, diversified songalog in her 25-minute turn, at the Moulin Rouge, Miss Haines, making Connie

ent a pleasant, diversitied songalog in her 25-minute turn, at the
Moulin Rouge. Miss Haines, making
her first professional appearance
since she quit a few years ago,
pleased the opening night crowd
with her dozen or so tunes. However, she will need time and bookings to rebuild as a name, and
meanwhile chances for biz at the
Moulin are just so-so. At times thestar appeared nervous, due probably to her absence from the stage.

Backed by Eddie Grady's special
rhythm section, consisting of a
bass, skin-beater and 88, the thrush
shows savy with her smartlypaced, varied repertoire, including
the bouncy "Witchcraft," a haunting rendition of "September Song,"
a medley of disk hits from far
Tommy Dorsey orch days, a sizzing
"What is This Thing Called Love?"
A bit with batoner Dick Stabile
(on the sax), "I Can't Give you
Anything But Love," was good, but
the lead-in try for humor weak.
There was a-rousing closer, "When
the Saints Go Marching In."

Bob Williams and his canine act
preceded, turned out to be a real
crowd-pleaser. One of Williams'
"assistants" is a real mournful
doinattention" to Williams' orders
played for laughs.
Frank Sennes decided to spot
Miss Haines before the final grod
year ago.

Miss Haines is booked through
Sent 21 when the buse-intery

Themed to the sputnik age, Merriel Abbott's new ice show for the Boulevard Room is a fast 45 minutes of splashy skating, pratfall comedy and orb-filling costumes that blend as a delightful family confection. Hilton's rink isn't exactly arena-sized, so the solo and ensemble didoes have to be, and are, nimble.

Harrison & Kossi (former with plenty of exposure) is a firstrate adagio team, working through a series of stunning leaps and whirls. Distaffer is a looker.

Noberti is a comic stamped with the Continental flair. As a "missile man," he's a boob on ice, taking best reaction for his broad bit with a barrel. It's cinch yock stuff. Helga Neff makes an appealing "meteorite" with her convolutions, first solo and then with line support. Number is a standard piece for a skate show, but Miss Neff gives it more than ordinary brightness with her zest and aplomb. Hans Leiter, Viennese acrobatic

Eleganie, Brocklyn Domenico Modugno, Jimmy Cusa-nova, Paul Meeres II & Kim, Bob De Grace, Russ Currie Orch, Marty Franklin Orch; \$5 minimum.

Domenico Modugno is the latest to zoom like a meteor out of the disk world into cafes. Having gone into orbit at the hoxoffice, this Halian performer presently regarded as one of the hot litems salary having jumped from obscurity to the \$7,500 class. He's reportedly set to Play the Copacabana, N.Y., upon completion of his present tour which includes some of the top, spots in the country. All this is the result of a single disk smash, "Nel BI Dipinto di Blu" ("Volare" in the English version) on the Decca label.

Modugno, making his bow in the New York area with his date at the Elegante indicates that he's no greenhorn on the boards. He knows what he's doing projecting a canny song selection, mainly of his own writing, to applause almost reaching frenzied heights. Of course a lot of this comes from Halian residents of the area who have come into the Scandore Bros. site to aid their palsano from Halia, but there's lots of applause comilistic ties as well. He has one tune in English also of his own manufacture, "Stay Here With Me," and one not of his own script, the durable "O Sole Mio." All this, plus his guitar accompaniment and a persistant and almost bellowing delivery that is at times ingratiating, make him one of the b.o. hots at the moment.

Just how long he'll remain in that state of grace is hard to determine. Disk names built upon a singler secord have a way of going back to the mainstream of singers and ultimately have to fight for their dates just like anyone else. Should he come up with another and still another click, then of course, he'll make it. There's another plus with Modugno. It's evident that a roster of dates in towns with sizable Italian populations provide him with a ready-made audience. These will offer a solid base of support. But whether he generates heat after "Volare" reaches its saturation is still problematical. Meanwhile the prosperity at the Scandore Bros. spot is highly evident.

The other acts on the bill are well suited to the spot. Jimmy Casanova's comedies are avidly accepted

Down in the Depths, N.Y. David Allen, Bob Keefe, Jo March; \$3.50 minimum.

David Allen, Bob Keefe, Joe March; \$3.50 minimum.

Down in the Depths, a small smallie which opened last year, has been dedicated to the display of offbeat talents and the show-casing of new faces. In this respect, it's performing a useful function in the trade, and at the same time, providing some fresh notes in entertainment.

It's seasonal opening provides a lot of interest, a major item being David Allen, who has been around for some time, but is now essaying at comeback. Allen brings with him a reminiscent sound. It's a type of singing recalling a better era in music, an era incidentally, that produced some of the top voices today, such as Frank Sinatra and Perry Como. However, the latter voices have sort of grown with the times, have undergone several changes in style and texture. Allen brings it back to its pristine form, and such provides too almost too radical a sound for today. But once he gets into the swing of his act, it's pleasant to take. It would be interesting to hear some more modern numbers with this treatment, instead of a catalog comprising largely of standards.

Another act here, Bob Keefe, show talent, but still needs development. Keefe has some good ideas, but for his major strength seems to be forced to rely on standbys—impressions. He does well in this department, except for takeoff on an oldtime phonograph.

postures assumed in his satire on monsters take the same adjective. On night caught, singer Jo March, who normally opens the bill was ill and didn't perform.

Fairmont, San Francisco

San Francisco, Sept. 11.
Patachou with accordionist Jo
asile, Erme Heckscher Orch (11); \$2 cover.

Patachou raises a volley cheers in her first Frisco stand. óf sheers in her first Frisco stand.

She runs the gamut of a typical French-chanteuse repertoire, but adds her own spiciness, a fine sense of humor, vast authority and deliciously fractured English to her 45-minute show to make this one of the big Venetian Room's standout attractions of the year.

out attractions of the year.

Her numbers include such standards as "C'est Magnifique" and "The Poor People of Paris," but she also throws in a great French version of "He's My Man" (never mentioning Fannie Brice, incidentally), a delightful version of "Wonderful Guy" in which she nearly out-Martins Mary Martin, the inevitable but refreshing "Alouette" (with audience participation, naturally) and a sock rendition of "All the Way."

She dresses simply—blue stirt

She dresses simply—blue skirt, white blouse — uses her hands beautifully in running them through her short-cut, straw-colored hair and sings in a strong, highly musical voice—no faking,

ever.

And, possibly best of all, she kids her own breed of chanteuses in a number of variations on "C'est Magnifique." Accordionist Jo Basile works in perfect rapport with her, and Ernie Heckscher band gives good support. Patachou's great vocal talent figures to keep Venetian Room full through the end of her date, Oct. 1. Stef.

Riverside, Reno

Reno, Sept. 12.

Jerry Lester, Midge & Bill Haggett, Palermo Bros. (2), Starlets (8), Bill Clifford Orch (11), \$2

Comic Jerry Lester is a fine standup comedian with effective use of one-liners, and the more involved stories. He plays auditors by ear for selection material with a delivery that is perfected. Reaction is heavy, albeit some lines are dated.

His hest hits are his "how Tawan" tied. His best bits are his "how Tarzan

got his yell" and a drunk impresh. Lester, competing with brother Buddy 'cross the street at Mapes Hotel, does a special "Riverside"

Lester, competing with brother Buddy 'cross the street at Mapes Hotel, does a special "Riverside" routine with clever lyrics. Ringside intimacies are good.

Lester's double frame debut is not drawing SRO audiences, but material is good and he could easily become a habit on the Reno circuit.

Opening the three-act bill are Midge & Bill Haggett, a young and refreshing acro-terp team. Offerings are smooth and effortless, and well received. Duo shows command on both the footwork and acro bits. Also on bill are the Palermo Bros., practiced in juggling Indian clubs, balls, and conical felt hats. Duo uses stooge from ringside, who stays between two as clubs fly in front and behind—knocking a cigaret from his mouth and a hat from his head. Ferres show perfect timing as team with intricate switch of hats while exchanging clubs and other split-second routines.

Bracketing show are the Starlets, opening with well-rehearsed terping to Irving Berlin tunes and clos-

bracketing show are the Statets, opening with well-rehearsed terping to Irving Berlin tunes and closing with colorful calypso number. Both are Moro-Landis productions. Bill Clifford and orch capably play complete show. Closing date set for Sept. 24. Long.

Drake Hotel, Chi

Chicago, Sept. 5.

Jane Morgan (Ernest Bragg),
Jimmy Blade Orch (6); \$1.50
cover.

Jane Morgan, the "Fascination"
Kapp disk chirper, is in the Camellia House for a month to teeoff the new chantoosie season for the plushery, and clicks on nearly all counts. She tarols some current pops, "All the Way" and "Melody d'Amour," but mostly keeps act highly visual with special material pegged to "Around World" title tune and Ziegfeld Follies olio with quasi-carbons that allow for numerous hat and other accessory changes on the floor.

Piping is prosaic, but blonde thrush amply compensates with personality—and a sequined blue sheath with lots of cleavage. Her segtaway, logically, is "Fascination." Smooth support from Jimmy Blade's orch (6), with Ernest Bragg, singer's arranger, at the piano.

Pit.

Joe E. Lewis (Austin Mack at piano), Toni Arden, Lois Ray, Bob Warren; Copa Girls (8), Lou Donn Orch and M. Pagan Copa Cha-Cha Band; staged by Douglas Coudy; songs, Mel Mitchel & Marvin Kahn; costumes, Billy Livingston (Mme Berthe); orchestrations, Date Phenburd. \$50 opinimus. Deac Eberhard; \$5.50 minimum.

Joe E. Lewis is back and the Burma Road—that far region of the Copa for the bus tourists and moujiks-is open, That means real business. Lewis is money in the grouchbag for any bistro, and boni-

grouchbag for any bistro, and boniface Jules Podell who has been trying to offset matters by opening the Copa Lounge for luncheon bix, should be a happy kid again.

This is Joe E.'s 19th return to the Copa and here, as in Vegas and other nocturnal haunts that comprise the almost year-booked-solid circuit" for the pixie comedian (with time-out for operations when he puts himself on the bum with too much "occupational" drinking and the like), he is the saloon-keeper's delight. Also the custom-

and the like), he is the salcon-keeper's delight. Also the customers'.

Lewis can do no wrong seemingly. He does some naughty things, and a couple of the nifties are overboard even for the broadminded bistro trade, but coming from Joe E. it's "cute." Calling a veteran cafe star "cute" is a little precious but it covers Joe E. in beaucoup clinches. No matter, they lower.

beaucoup clinches. No matter, they loys it.

Leading chipper despite his Cedars of Lebanon (Hollywood) hospitalization he makes capital of that as he does of his other picaresque pecadilloes. "When the doctors cut me open they found too much blood in my alcoholic bloodstream," he nifties. "When I complained that the operation took 5½ hours the sawbones cracked, "That's more consecutive sleep than you've had in 30 years'."

Lewis rededicates himself, as he

Lewis rededicates himself, as he hails customers, almost all of them a personal following, to such "new games as "Biotto"—winner gets the drunkest under the table." Overly well-meaning pals do the same old straight for him with voluntary refills—and presumably, if personal wisdom caused them to ration these fraternal offerings, as Lewis makes with his zany "toasts," that probably wouldn't deter him although all agree he would be smart to ration himself. Lewis is to much of an American nite life institution to voluntarily whittle himself down.

His stuff, of course, is in his

self down.

His stuff, of course, is in his usual high gear. He saluted his longtime scripter Ell Basse, himself a recent convalescent. Basse gave him a new parody. "My Friend, The Rich Doctor" and another on "Purple People Eater." He dedicated a new LP to Dean Martin, Frank Sinatra and Sarah Churchill — "Song That Put A Lump In Your Throat, or Songs That You Can't Swallow." He contrasted bonifaces Jules Podell and Beldon Katleman — "at the Copa you get paid, in Las Vegras you get faded." Lewis was on for an hour and whammed 'em.

New fall show has Doug Coudy

and whammed 'em.

New fall show has Doug Coudy assembling a new crop of Copa cuties, more in the old tradition of lookers, including the neat blonde Croft Twins for the closenys. There's no femme song-leader as heretofore—Bob Warren is an effective barytone with the new Mel Mitchell-Marvin Kahn tunes, among them listenable items such as "Wholesome Honeys Here at Home."

Lois Ray is a leggy and league and

Lois Ray is a leggy and lissome effective tapster who adds a little novelty fillip with a miniature mannikin carbon of herself. While she manipulates the pupper with professional know-how the effect is lost on almost all but the ring-siders.

is lost on almost all but the ringsiders.

Toni Arden has come a long way since first New Act-"noticed" at the now defunct Greenwich Village Inn (N.Y.) in 1945. She did a strong half-hour which might have been heightened a shade by change-of-pace, particularly the slow openers, and possibly also mixing up the two Italian numbers (one of them "Volare" in great style). She also essays a French item. The first three are in the same ballad diom, and an upbeat pace-change would be wise here. She plugs her Decca disks, and uncorks some new ones which bespeak promise. Miss Arden is an authoritative thrush who can play anywhere. She wound up with a strong personal click.

The new Low Deep hand wice

The new Lou Donn band, vice The new Lou Donn band, vice the longtime Mike Dursoites, backstops the show well and delivers the main dansapation, spelled by Pagan's cha-cha combo. Maitre d' Ronnie's back at the rope and the fall season is now official.

Mbel.

Palmer House, Chi

Chicago, Sept. 12.

Billy De Wolfe, Gogl Grant, Ben
Arden Orch (11); \$2 cover.

Arden Crch (11); \$2 cover.

This two-decker pastry has just the right measure of frosting and substance to satisfy any gournet palate. Billy DeWolfe is a repeater here and Gogl Grant a newcomer to the Windy City supperclub scene, and together they fashion 80 minutes of elegant divertissement. De Wolfe has always done well in Chi, and there's every reason to surmise he'll draw on the current three-week stand.

For him it is the fourth appearance in the capacious Empire Room, a swankery that has never been a pushover for comics. He pluss his comedy as though he were raised in the room, making capital, for instance, of his friendships with waiters, bellhops and Fritz, the maitre d', digressing at odd moments from his practiced routnes to order them about and take some needling in return. This is no small part of the fun, as most of it seems spontaneous, although it is still the comic's bits—such as the Mrs. Murgattroyd skit which wears remarkably well — that get the hearty laughs.

In that it is both visual and

wears remarkably well — that get the hearty laughs. In that it is both visual and verbal, slapstick and satirical, De Wolfe's comedy has levels that make it universally appealing. He

Wolfe's comedy has levels unar make it universally appealing. He is always a funnyman with class, whether he is just being silly in a Frankenstein impression or deftly witty in rambling chitchat. In a 40-minute turn that was just a trace too long, Gogi Grant gives evidence she is only a stone's throw from the front rank of supperclub warblers. Her good looks and figure are an asset indeed, but she does her real commanding vocally with airy pipes. She can belt to the rafters or scale down to tenderness, never getting raucous or cloying in the achievement.

rancous of cloying in the actionment.
Unfortunately, she uses too many numbers unnecessarily to show off the varicolored quality of her voice, and a second quibble is that her interlarding patter means little. But this is captiousness with a singer so close to the threshold. Top offerings in her the threshold. Top offernings in her 10 song catalog are "Poor Butter-fly," and English-Spanish rendition of "You and the Night and the Music," and a dandy olio of old-time novelty songs. Miss Grant captivates her audience most of

captivates her audicine the way.

Ben Arden's orch handles the excellent Buddy Bregman arrangements for the singer's stand experily and churns out smart dansapation between shows.

Jose Greco troupe comes in Sept. 25.

Les.

Ritz Carlton, Montreal

Montreal, Sept. 12. Evelyn Knight, Johnny Gallant, Paul Notar Trio; \$2-\$2.50 cover.

The re-opening of the Ritz Cafe for its 10th season means another semester for cafe society is officially underway. This attractive room, which has played host to some of the better chateuses in show biz, is much the same as in other years except for a striking black-and-gold decor behind the musician's stand. Teeing off the initial stanza is Evelyn Knight and her smooth. Illting songalog. Miss Knight has played several other rooms in Montreat over the past few years but this is her debut in the Ritz Cafe and thrush should fit nicely into the sophisticated atmosphere.

but in the Ritz Cafe and thrush should fit nicely into the sophisticated atmosphere.

Handsomely gowned in simple green creation. Miss Knight pleases with all numbers even though very little of offering is new. Her only nod to the rhythm set is a modified torchant via "St. Louis Blues" which is pleasant and she stays for the most part on the Iullaby-folk song kick. Femme tours room with a brace of songs effectively and then moves up to the plano for several socko items such as "Molly Malone," et al. Her 30-minute stint on night caught could easily have been extended judging from the plaudits.

House planist Johnny Gallant, who spent most of the summer in

make for a better than average offering in the stripper category.

Ably sharing the two-act book with Miss Lee is Buddy Lester, a proven fave in the plush Skyroom. And his current 30-minute turn indicates still another playback.

On-staging in a floor-length "gorilla" wrap, Miss Lee wins easy approval with her stage-side intimacies re the old burlesque "front row center" bit, and personal reminiscences, all before desarding top garments to reveal diaphanous white blouse (that proves the chassis point) and full skirt.

Skirt. It can be seen as the skirt of two petitions beneath the skirt is accurately tossed across the head of male ring-sider before stripper goes full cycle.

Mid-term approvat comes with an undress-dress routine behind screen with silhouette movements as fill-n. Strippers on the Skyroom stage have shown more than Miss Lee does, but never in better taste.

moin stage have shown more than Miss Lee does, but never in better taste.

Capping one-hour bill is Buddy Lester—with some new and some old—and all done in pro styling. Working first half before spot as standup comic, Lester debuts with hula-hoop for initial command. Topical stuff and fast chatter win endorsement.

Lester resorts to props for imitations with the headgear, and proves ability with ad libs. His "jungle" excursion rates heavy mitting, and falls naturally into a River Kwai take-off. Comic shows versatility with some terping interspersed, but gets best reaction from auditors with fast and topical lines.

In double appearance, Skylets (8) with interesting choreog, bracket show. Music for full show is by the able musicians in Eddie Fitzpatrick's orch. Show dates on Sept. 17.

House of Vienna, N. Y.

Joan Dexter, Lili, Toni Kovess. Jan Schaff, Felix Romaine, Carlo Hatvary; no cover, no minimum.

The Yorkville section, now one of the more fashionable in New York, is again filled with gesang and other such Teutonic things as the niteries are calling it a season again. Starting off the year, George Eberhardt's House of Vienna, has an amiable and entertaining show in which a couple of pleasant sopranos take over the precedings.

of pleasant sopranos take over the proceedings.
Joan Dexter, a familiar singer in these environs, is a gal with classical training. She pilots her songs through simple and direct lines to a full measure of audience appreciation. Miss Dexter's voice is well-textured, she's capable of infusing color into her work and has a catalog that's bound to please. Although encompassing a number of languages including French, German, Greek and Spanish, the familiarity of her numbers overcomes the language barrier easily. She works herself into an earned encore in this welnstube.

She works herself into an earned encore in this weinstube.
Other singer on the bill is the singularly named Lili, who devotes the bulk of her offerings in French. Again Lili overcomes language hurdles with a set of familair tunes. It all lends itself to a gemutlich

It all lends users to a semantic session.

The musical portion of the bill well handled with Felix Romaine doubling as a strolling fiddler and batoneer. His efforts give an added to the show. Toni batoneer. His efforts give an added dimension to the show. Toni Kovess, one of the few femme cymbalom players around, also doubles on accordion, to provide some colorful music. Jan Schaff is competent at the piano, and Carlo Hatvary is a capable singing emces.

Jose.

Black Orchid, Chi

Chicago, Sept. 12. Treniers (8), Joe Parnello Trio; \$2 cover

Louis Blues" which is pleasant and she stays for the most part on the Iullaby-folk song kick. Femme tours room with a brace of songs effectively and then moves up to the plano for several socko items such as "Molly Mahone," et al. Her 30-minute stint on night caught could easily have been extended judging from the plaudits.

House planist Johnny Gallant, who spent most of the summer in Europe arranging for Fernanda Montel, is back in his usual spot and the Paul Notar trio is still tops.

Mapes, Reno**

Reno, Sept. 5.*

**Gypsy Rose Lee, Buddy Lester, Skylets (8), Eddie Fitzpatrick Orch (10), \$3 minimum.*

Gypsy Rose Lee offers no serious threat to the Las Vegas cuttes precipitating the bare-bosom-bat-lie, but her clever patter and her behind-screen drape and undrape, with effective use of recordings, including "Grand and drums, all meshing firstrate. Treniers' library behind-screen drape and undrape, with effective use of recordings, including "Grand and drums, all meshing firstrate. Treniers' library behinds at the class of recordings, including "Grand and drums, all meshing firstrate. Treniers' library behind at least one indigo lyric, which causes howls. Also, at 63 minutes, set do. nit not seem over-grand and undrape, with effective use of recordings, including "Grand and the plaudits."

**Store before the rock 'n' rolling Treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of there in treniers (8) are out of the study behind all the tumult, is lots of stage before the rock 'n' roll idiom.

Act capers like sixty, with blink, and the tumult, is lots of solid muse, and not all of it in the receive we ks. Group's non-stop unacy has the place in

Bon Soir, N. Y.

Larry Storch, Jimmie Daniels, Bobo Lewis, Mae Barnes, Lou Mel Morgan, Murray Grand, Three Flames; \$5 minimum.

Flames; \$5 minimum.

The Bon Soir, back in operation after a summer layoff, is launching the new season with a bill that's standard for the spot. And, a standard show at this Greenwich. Village cellar club is synonymous with good nitery entertainment. The accent is on comedy, with Bobo Lewis, Larry Storch and Mae Barnes working that department. Miss Lewis has some weak spots in her 20-minute stimt, but her version of a "Hamlet" ty spectacular is a sock item. Storch, a funny guy, pulls an almost steady stream of yocks. He's on for 35 minutes, with his routine on American and British boxing announcers registering as one of his top items.

Miss Barnes, whe used to be a Bon Soir regular, is a powerhouse performer. The rotund singer's humorous deadpan delivery and vigorous maneuvering, is strictly top-calibre stuff. Jimmie Daniels, singer-host at the club, continues to dish out a flavorsome selection of songs in a pleasant, relaxed manner.

Instrumentalization and occa-

manner

manner.
Instrumentalization and occasional gagstering is supplied as usual by the Three Flames. Lou Mel Morgan and Murray Grand alternate at the piano between acts. Grand also accompanies Miss Lewis, Storch and Daniels. Jess.

365 Club, San Francisco

San Francisco, Sept. 11. Lili St. Cyr, Paul Desmond, El-len Sutton, Moro-Landis Dancers (10) with Jim August, Roy Palmer Orch (8); \$1-\$1.50 cover.

Corb (8); \$1-\$1.50 cover.

Lili St. Cyr, as usual, is great boxoffice in a snappily paced 65-minute show.

Miss St. Cyr's quarter-hour stint is entitled "A Night in Tangiers," this time, but her afticinados recognize it's the same old night, whether it's in Tangiers, Monaco or Seville. This, of course, is good—she undresses, takes a bath towels herself off and dresses. Settings and lights are lush and Bimbo Giuntoli has given Miss St. Cyr the whole stage by moving orch off to one side of audience, a la Las Vegas. Miss St. Cyr doesn't get tremendous applause—indeed, never has in nightclubs—but she brings in capacity business, and that's what counts.

Paul Desmond is a good looking, youngish comic who's smoothing out but hasn't quite decided on a style as yet. His best bit concerns trials and tribulations of commuting and this is definitely too drawer, fresh and funny. Less satisfactory is his opener, a song called "Now That I'm Working Again," a rather tired takeoff on pops singers. He gets liberal quota of laughs, however, and looks like a comer if he can continue to work on troubles of the white-collar guy. Ellen Sutton is a belter along Kate Smith lines who gets nice land for seven standards. Moro-Landis line is excellent and Jim August is a pleasant singer with it. Orch's okay. Show closes Sept. 24.

Chateau Madrid, N. Y. Helen Aimee, Goyo Reyes & Pepita, Line (5), Candi Cortez, Ralph Font & Panchito Orchs; \$4.\$5 minimums.

Angel Lopez's Castillian emporium is starting its fall show with a strong show helmed by Helene Aimee and with fine support from Goyo Reyes and Pepita. For this layout, Lopez has introed a fivegirl ballet line which in a set of picturesque routines. In all, he's got a pleasant bit of divertisement.

Miss Aimee is wk in these en.

spot a pleasant bit of divertisement.

Miss Aimee is w.k. in these engrirons as a versatile performer.

She has know-how in projecting
songs and gives herself and added
dimension with her guitar work.

Miss Aimee is skilled at languages,
as well. Unfortunately on night
caught, a capricious mike prevented her from carrying out her
usual show. But even without the
delectronics, she evidenced a voice
strong enough to hit everyone in
the room, and one with sufficient
color to provide interesting arias.

Her tumes are culled from the
pops, and include items as "Padam," "Cachita" a famenco number and Italian pop and for local
consumption "Johnny Guitar."
Fact that there's a predominance
of Latir tunes is naturally enough
due to that fact that is essentially
Goyo Reyes & Pepita are skilled
fiamencoists with an authentic reperroire of the gypsy dances. Their
work is energetic and are only
able to otheir lengthy act by the
fact that they do frequent solos

giving the other a chance to rest. There's a great measure of excitement in their work. They have a wide terp catalog, all of them in the wild flamenco manner. Their sole need at the Chateau Madrid display is to take out a few passages so that their act would show up a bit more sharply. Nevertheless, their work rates a full share of mitting. of mitting.

of mitting.

The line is youthful and the dancers are individually strong. However, their ensemble work needs a bit more rehearsal. Ralph Font backs excellently, and Panchito does the Latin nusic. Candi Cortez is the orch soloist and Jose.

Blue Angel, Chi

Chicago, Sept. 12.
Osborne Smith, Anita Del Rio
Ann Shelton, Amo Astra, Lord
Christo, Tony Anthony, Ted Hor
vay Orch (5); \$2.50 minimum.

This bistro has long since modified its calypso policy, and although there's much that looks and sounds Jamaican, it's considerably diluted by Tin Pan Alley. Current revue, in for six weeks, got good reaction at the session caught (19), the best mitting going for Osborne Smith's thrushing and primitive drumming. He's a deep-throated baritone with a fine instinct for the dramatic that makes his "Chloe" an aud-silencing serio essay. "Jamaica Farewell" is a lover's lamentation nicely brought off with a subtle terp assist by Ann Shelton. "Send Those Angels Down" and "Little David" are other effective offerings.

"Send Those Angels Down" and "Little David" are other effective offerings.

Ofay song-and-dancer Anita Del Rio clicks with commercial footwork and piping, her closer being the inevitable "El Relicario." She uses castanets and a matador's cape to good effect.

Ann Shelton's Afro-Cuban terping took nice palming, especially for a witty parody called "Jamaican Flirt." A voodoo number that brings her on has the usual sensuality but no big excitement.

Amo Astra's romantic Latin tenor treats okay "Arrivederi Roma" and "By the Light of Your Eyes," with singer shrewdly playing charmer to ringside biddies. That's savy because the piping per se is too void of style.

Show's only holdover is Lord Christo, a hard worker on the calypso lyrics who has found wide favor with the spot's customers. Tony Anthony, sideman with the orch, is spotlighted on a bongo solo that reveals him to be a top-notcher. Show's orly 10. Chirper Uhyllis Branch comes in Sept. 24.

Steuben's, Boston

Boston, Sept. 12.
Billy Fellows, Raul & Eva Reyes Phyllis Ponn, Don Dennis, Tong Bruno Orch (5); \$2.50 minimum

Joe and Max Schneider opened

Bruno Orch (5); \$2.50 minimum.

Joe and Max Schneider opened their pleasant downstairs boite in the heart of Hub theatrical belt Friday (12), providing the first o. of their new entrance with fountain, upstairs beanery, bar, modernistic front, all in a tune \$185.000 facelift. For the occasion, Jack Mandell, booking the spot as in past years, comes up with fast, well paced bright show in for two weeks headlining the disk pantomimist, Billy Fellows.

Fellows mouths his hidden tapes and pantomines the impressions with absolute perfection. He's Billy Daniels, he's Steve Lawrence, he's Harry Belafonte, he's Johnnie Ray, and he couldn't be more perfect because these are actual tapes of the performers. In between, he works in nice patter, does stremous routines on the impresh bits making it all the more credible. His closely guarded mechanical devices are well screened from and and prop piano represent tops in sound mixing and electronics. And salvos each impresh and Fellows nabs two encores having to beg off.

Phyllis Ponn, raven-haired, tall-stemmed looker, fetching in white ballet costume with sequins, opens the show to win plaudits with dizzying whirls and spins and a wham cha cha toe terp finale. Don Dennis, signing emcee and room fave, unveils his version of "Volare" in English and Italian for big rounds. Dennis wins with "Feel A Song Coming On" and wraps it up with sock "Sweet Mystery of Life".

Raul & Eva Reyes, Latin comedy terpers, gag it up with some fast paced terping and comin hijfins, Femme gags and mugs in hilarious fashion; Raul scores in a strenuous cape dance and both nab heavy mitting with their dance version of the bulldight, Tony Bruno cuts the show with eclat. This layout exist Sept. 24.

Jay Jason heads new show opening Sept. 25 for two frames.

Motel Muchleback, K. C.

Kansas City, Sept. 12. Wilbur Evans, Estelle Sloan, Larry Green Orch (8); \$1-\$1.50 cover.

Terrace Grill show for the fort-

Terrace Grill show for the fortnight combines song and dance for a likeable show, somewhat overlong at 57 minutes for the opener, but likely to settle down around 45 minutes with a bit of scissoring. That should make it neat and entertaining all the way.

Both Wilbur Evans and Estelle Sloan are new to the Grill, although both had roles in the Startlight Theatre outdoor season just closed here. There isn't much better in the way of ballet tap than Miss Sloan's and Evans is long established as a suave, redoubtable singer.

Miss Sloan's and Evans is long established as a suave, redoubtable singer.

The petite dracer has the opening session for a quintet of numbers, her soft shoe tap to the "Syncopated Clock" being a top audience pleaser. She has plenty of variety in a ballet tap, an Irish jig, a more dramatic Israeli wedding dance, and her own abstract rthythms. Her work has much of the ballet touch plus her own personable flare.

Evans, with top hat and cane, swings through a half hour of proven songs, a medley from "My Fair Lady," another from "South Pacific," and a turn down memory lane, all ably rendered in his polished baritone. House is especially appreciative throughout.

Grill also has a new orch, Larry Green and crew being in for his first turn here and showing lotsa know-how. Crew has replaced the Danny Ferguson orch which held the stand most of the summer. New act in will be Monique Van Vooren, opening Sept. 26 for one week, in contrast to the usual two-week policy.

Weaverlage Harke Technology**

Harrah's, Lake Tahoe
Lake Tahoe, Sept. 10.
Liberace, Phyliss Sues; Darias,
Del Courtney Orch (10), \$2 mini-

Liberace in a three-week playback in the intimate South Shore Room, is onstage the full-hour turn except for a brief change from silver metalic jacket to black formal tails. And he can do no wrong. He scores heavy with both genders and creates mood in effortless style.

The 88er effects ringside intimacies to full advantage for more personal contact, and wins approval with Liberace witticisms. Liberace relies heavily, and rightly so, on his ability at the keys. Audience write half his show with requests. "Falling Leaves," "Hungarian Rhapsody." "Fascination," and other evergreens are offered for the asking.

Darias works well with the headliner on bongos and drums and rates heavy mitts on solo turns.

Also sharing spot with Liberace

and rates heavy mitts on solo turns.

Also sharing spot with Liberace for one-time appearance is Phillis Sues in "Gigi" routine.

Miss Sues could use a longer time onstage. Del Courtney's mu-sicians, playing a perfect show, are under the baton of Gordon Robertson for the Liberace triple frame

The two shows nitely are to "by reservation only" and the turnaways for each are consistently heavy. Show dates on Sept. 28.

Long.

Kansas City, Sept. 12.
Paul Gilbert, Pat O'Day, George
Winn Orch (6); \$1, \$1.50 cover.

Combination of comedian and songstress ran over an hour oper ing night, but as show settles iff place, it should make it a much better presentation at about 50

place, it should make it a much better presentation at about 50 minutes.

Singer Pat O'Day, in from Boston for her debut here, warbles a string of standards and near standards. She comes in strongly on "You Made Me Love You" and "Side by Side" and closes well on a Dixie 'medley, but the pace is somewhat uneven and holds her to modest registry with the house. Basically a pop singer, Miss O'Day looks mitty, sings brightly in spots, and would beneft by better routining.

Paul Gilbert is by now a standard at Eddys', this being his sixth time around. Gilbert gives just what the customer want for most of his 35 minutes, mixing it up between vocal and visual comedy. He has some penetrating points about diets, kicdies glued to tv and a long list of stories, some veering pretty well into the blue, and unnecessarily so, His bits on "Know Your Doctor" (the clinical man on tv) and the gags about girls and romance draw laughs. He winds with his jazz concert, working on various instruments from the band to a resounding close.

Guild-ATS Subscription Shows May Reach Record Gross This Season

The Theatre Guild-American Sotiety has expanded its operation this season to 22 cities with a potential of 198 subscription playing weeks. If the organization can fulfill its booking commitments and business remains on a par with last season the subscription gross on the road this semester may top the record \$2,549,299 racked up last season on 177 playing weeks.

The '57-'58 gross, which marked

season on 177 playing weeks.

The '57-'58 gross, which marked
the second straight record-breaking semester, represented more
than 11% of the season's \$22,645000 total hinterland tally. The percentage, which was the same during the '56-'57 frame, represents
the biggest subscription share of
the aggregate gross in the 26 years
that the legit membershim 182 has that the legit membership plan has been handled by the TG-ATS.

The total playing weeks tally on the road last season was 728. That means the TG-ATS subscription means the TG-ATS subscription service, which has been operating service, which has been operating in recent years under the auspices of the Council of the Living Theatre, was responsible for nearly 25% of the overall figure. The 177 playing weeks, also equalled during 1953-54 term, is the highest registered that for both 1970. tered thus far by the TG-ATS.

1953-54 term, is the highest registered thus far by the TG-ATS.
During the 1957-58 season, 35 productions, including 19 regular touring shows and 16 tryouts, played 18 cities covered by TG-ATS. The four new cities added to the subscription network this season are Toronto, Montreal, Indianapolis and Kansas City. There's also a possibility Toledo may be added to the roster. A two-week campaign is slated there this month to enroll a minimum membership of 3,500 adults at \$16 each and 300 students at \$9 each. The subscription offerings would, play Toledo for two-night runs.

The Toronto setup calls for five shows, each playing a week, while in Montreal subscribers are to get four shows, also for a single week each. The subscription series in Indianapolis and Kansas City will each include four shows for splitweek engagements. Besides expanding to new territories, the TG-ATS has launched a campaign in Cleveland to increase subscription from one week to a fortnight.

ATS has tallicated to increase subscription from one week to a fortnight.

The Cleveland expansion program appears to be working out favorably, and the subscriber list is expected to hit 8,000-10,000 for an eight-show series. The previous years, the number of one-week subscribers for eight shows was ous years, the number of one-week subscribers for eight shows was around 4,336. Part of the apparent success of the Cleveland campaign is attributed to growing sales to industries and colleges. Mike Lapine is TG-ATS campaign manager there.

In line with the TG-ATS expan-In line with the TG-ATS expan-sion, Warren Caro, executive direc-tor of the TG-ATS for the past 11 years and administrator of the transfer of the subscription service from the Theatre Guild to industrywide auspices six years ago as a result of an agreement with the Council of the Living Theatre, recruited three people, formerly with civic concerts, to assist in the program. They are Harlowe F. Dean, Robert Kuhlman and Jane Marks.

Mark.

The number of TG-ATS subscribers increased from 84,128 during the 1950-51 season to 107,113 during the 1957-58 semester. A breakdown of grosses for TG-ATS subscription engagements since the 1950-51 season, with the corresponding playing week totals listed parenthetically, follows:

arentneti	сацу,	follows:	
1950-51		\$1,039,086	(122)
1951-52		1,378,423	$(144\frac{1}{2})$
1952-53		1,782,372	(150)
1953-54		1,560,909	(177)
1954-55		1,721,485	(171)
1955-56		1,748,690	
1956-57		2,216,368	
1957-58		2,549,299	(177)

Appoint Sydney Johnson Montreal Star Drama Ed.

Montreal, Sept. 16.

Sydney Johnson, veteran member of the Montreal Star's theatre department, has been appointed drama editor. He succeeds Walter O'Hearn, who becomes managing editors. ing editor.
O'Hearn, who has developed the

O'hearn, who has developed the thea're, film and book pages of the paper, will continue to write special theatrical stories for the Saturday editions and the lead book reviews each week.

State Dept.

Continued from page 1:

company to accompany the others to Brussels." But he referred all further comment to Richard Sullivan, executive assistant to the executive director in the office of the U.S. Commissioner General at the Fair.

Blau said that the company flew Brussels without Kershaw, but under protest. The decision to proceed was reached after a meeting of the workshop's five-man board of directors. Federal Judge George B. Harris is board president. The main reason for going ahead and fulfilling the contract under the Performing Arts Program, according to Blau, was that "It would be impossible to refund" travel money raised through a series of San Francisco benefits given last spring. under protest. The decision to pro-

The company was in New York presenting "Godot" off-Broadway for six weeks when, a fortnight ago, the State Dept. phoned codirector Jules Irving there and said that Kershaw was "Unsatisfactory." Irving was given no reason and his request for a letter of confirmation was ignored.

Blau described Kershaw as Blau described Kershaw as "a strong union man, politically and socially liberal, with admirable integrity." The State Dept. said the decision was final, and that the week's run at Brussels would be cancelled if Kershaw were included. Judge Harris offered to youch fer Kershaw, but this was rejected by the State Dept.

rejected by the State Dept.

Blau said, "Had the State Dept.
notified us before the contract was signed that any of our company was unsatisfactory, it is conceivable we would not have accepted the invitation." The Workshop is the strongest of the San Francisco's little-theatre groups, and has an off-Broadway Equity contract. Blau called Kershaw "One of the most valuable in our theatre" and said "his presence (at Brussels) would be only by the farthest stretch of the imagination inimical to American welfare abroad."

Oddly, Kershaw's wife, dancer

Oddly, Kershaw's wife, dancer Bari Rolfe, accompanied the group to Brussels, where she's attending the "Godot" premiere, then going to Paris to study with pantomimist star Marcel Marceau. She said of the State Dept.'s objections: "I haven't the least idea what they have in mind."

(The State Dept. apparently did (The State Dept. apparently did not refuse Kershaw a passport, a procedure it frequently followed until the recent Supreme Court ruling forbidding such action. Instead, it appears to have merely barred Kershaw's appearance or participation with the Workshop performance of "Godot" at the Brussels Fair, on threat of cancellation of the show

(The State Dept. presumably had the power to take such a step, and thereby carry out its ban on Ker-shaw, because the U.S. presenta-tions at the Brussels Fair are under Government sponsorship, under the Performing Arts Program super-vised by the Department.—Ed.)

SCHEDULED N.Y. OPENINGS (Theatres Set)

BROADWAY

(Treatres Set)

BROADWAY

Swim in Sea, Lyceum (9:30-58),
Handful of Firs, Beck (10-158),
Touch of the Peet, Hayes (10-2-88),
Touch of the Peet, Hayes (10-2-88),
Drink to Me Only, 54th St. (10-8-88),
Grislocks, Lum-Fontanne (10-8-58),
Grislocks, Lum-Fontanne (11-8-58),
Grislocks, Lum-Fontanne (11-8-58),
Grand Gross, Lum-Fontanne (11-8-58),
Gross, Dim-Fontanne (11-8-58),
Gross, Dim-Fontanne (11-8-58),
Gross, Lum-Fontanne (11-8-58),
Gross, Lum-Fontanne (11-8-58),
Gross, Lum-Fontanne (11-8-58),
Grislocks, Lum-Fontanne (11-8-58),
Jackknife, Royal (9-22-58),
American Mime, Orpheum (9-23-58),
Luliu, 4th St. (9-23-58),
Luliu, 4th St. (9-23-58),
Delversions, Downtown (11-5-58),
Saled Days, Payrican (11-8-58),
Saled Days, Payrican (11-8-58),
And Who Beyer Died, and Hug (11-8-58),
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And Who Beyer Died, and Hug (1

Stock Review

Strategy of Murder

Hollywood, Sept. 4.

Helen Jewell presentation of a threat comedy by Sonia Brown, Staged by William Gass; scenery. Rita Glover; lighting. Dean Mitchell At the Beverly Plandouse Beverly Hills, Calif., Sept. 36, 82.20 top. Jonathan Kidd Beverly Hills, Calif.,

0 top.
Jonathan Kidd
Fredrie Villand
Junich Villand
Junich Villand
Junich Villand
Junich Villand
Junich Villand
Junich Villand
Junich Villand
Marilyn Harvey
Henry Avalon
William Lesgate
Harley Boggs
Mike Campbell
John McCann
Lon Gardner
Barbara Morde
Barbara Morde
Michael Villand
Michael Holland
Liary Baxter
Vince Baggetta,
Ralph Taeger ep.
atan
lero
Jemitia
Hair Dresser
Dancing Master
Agrippina
Nero, as Child
Claudius
Messalina

There are echoes of Shaw, of Wilder and of Sartre in Sonia Brown's "Strategy of Murder," which is presented for a limited run at the Beverly Hills Playhouse. The title is intended to be satirical. Purposely violating the unities of time and space, the comedy comments on the different views held on individual murder in ancient Rome and mass murder in contemporary society.

The central character is Norond the point seems to be that his celebrated depravities were tame compared with modern, psychologically-justified mayhem. That is an interesting thesis, and gets an interesting the sas staging. But "Strategy of Murder" is not a good play or a very interesting one. It is not a commercial prospect.

The setting is Hell and the customary caretaker and principal commentator is Satan, played by Jonathan Kidd. Fredric Villani, as Nero, is presented as a sensitive, poetically-inclined young man, driven to lust, licentiousness and murder by the corrupting influences of his heredity and environment.

The production has a big cast

ences of his heredity and environment.

The production has a big cast and one handsome set by Rita Glover. The direction by Gass is fluid, moving the over-long play at a commendable tempo, but the acting is not cohesive. Some of the actors are overly histrionic, while others seemed frozen by opening night jitters, departing the stage with almost obvious relief. Those who made an impression included Kidd, Villani, June Van Dyke, Marilyn Harvey, Mike Campbell, Jean Beres, Jorg Jackson and Barbara English.

Extend Bard Season

The American Shakespeare Fes-tival Theatres, Stratford Conn., will launch its 1959 season around May 1, about six weeks earlier than usual, in a campaign to draw schools, colleges, clubs and institutions.

Touring Shows

10Uring Shows

(Sept. 15-28)

Auntie Mame (Eve Arden)—Biltmore,
LA. (127)

Auntie Mame (Eve Arden)—Biltmore,
LA. (127)

Auntie Mame (Constance Bennett)—
Erlanger, Chi (continues indefinitely),
Auntie Mame (Soylus Sidney)—Ovens,
Charlotte, N.C. (15-16); Aycock, Greensboro, N.C. (15-16); Aycock, Greensboro, N.C. (15-16); Aycock, Greensboro, N.C. (15-16); Aycock, Greensmunicipal Aud., Spartanburg, S.C. (24);
Municipal Aud., Spartanburg, S.C. (25); Roy,
Columbua, Ga. (26); Lanier H.S. MontGomery, Ala (Gasordeve)—Memorial, Dayton (15-20); Hanna, Cleve. (22-27),
Candidas—Bucks County Playhouse, New
Hope, Pa. (22-27).

Candidas—Bucks County Playhouse, New
Hope, Pa. (22-27), (16-20); Wilbur, Boston
(22-27)

Girls in 509 (troont)

Ask a Million (tryout) (Sam Levene)—
Warren, Atlantic City (22-27),
Man in the Dos Sult (tryout) (Jessica
Tandy, Hume Cronyn)—Playhouse, Wil-

Marke Warren, Atlantu Man in the Dog Suit the Man in the Dog Suit the Man in the Dog Suit the Market

Marrieya
Boyer, Claudette Colbert,
(27),
Mask and Gown (T. C. Jones)—Hartford, L.A. (15-20); Great Northern, Chi

ford, L.A. (15-20): Great Northern, Cni (24-27).

Music Man (2d Co.)—Philharmonic Aud., A. (15-27).

My Fair Lady (2d Co.)—Shubert, Chi (2d Co.)—Shubert, Chi (2d Co.)—Shubert, Chi (2d Co.)—Shubert, Chi (2d Vic.—Curran Si-F. (16-27).

Once More With Faeling (tryout) Arlene Francis, Joseph Cottem—Shubert, New Haven (17-20): Frianger, Philly (22-27).

Pafate (tryout) (70m Ewell)—Shubert, New Haven (24-27) [16-20]: Cass, Det. (22-27).

Shakespeare's Ages of Man (John Giegud)—Festival Theatre, Stratford, Ont. (20): Royal Alexandra, Toronto (22-27).

gud)—Festival Theatre, Stratford, Ont. (20); Royal Alexandra, Toronto (22-27), Swim in the See (tryout) (Fay Bainter)—Walnut, Philly (15-27), Touch of the Poet (tryout) (Helen Hayes, Betty Field, Eric Portman, Kim Stanley)—Colonial, Boston (15-27), World of Suzie Wong (tryout)—Shubert, Boston (15-20), Forrest, Philly (22-27),

Shows Out of Town

The World of Suzie Wong

Boston, Sept. 12.

David Merrick. Seven Arts Froductions & Mansfield Productions presentation of Joshua Logan production of two months of the second of Joshua Logan production of two months of the second of Joseph Logan settings and lighting, Joe Mielziner; costumes, Dorothy Jeakins, Features, Frances Nuyen, William Shafter, Roston, Sept. 11, '53; \$4.95 top. Ronder Long & William Shafter, Boston, Sept. 11, '53; \$4.95 top. Robert Long & France Nuyen, Chinese Officer William Shafter Suzie Wong France Nuyen, Chinese Officer September Chinese Officer Chinese Officer Chinese Martender Stephen Cheng Bartender Viral Amonsin Eritish Salior David Kitchen Twokan arten aiter ritish Sailor Dillam Saijor David Kitchen
Typhon Takayo Doran
Gynno Takayo Doran
Wednesday Lulu Flavia Hsu Kingman
Minnie Ho Mary Mon Toy
Fif Vie Von Thom
George O'Neil Noel Leslie
Kay Fletcher Saram Marshall
Street Girl Ellen Davalos
Drunken Sailor Warren Robertson
Hotel Attendant Viraj Amionsin
Otheris Jin Jin Maj, John Mamo, Ichisuki
Ishikawa, Tsunao Sato, Amahs: Melyu
Chang, Hadia Hoto
Chang, Hadia Hoto
Becker, Jorge Benhur, Curt Bieber,
Bill Cochrane, Derrick Dobb, Tracy
Everitt, Ed Garrabrandt, Karl Held, Bill
Jason, Jerry Logas, Marc Marno, Ted
Morell, Richard Nieves, Paul Smith, Neil
Vipond, Kathleen Widdoes, Fred Starbuck.

"The World of Suzie Wong" proved a shock to Hub first-nighters. It is so highly censorable that it's inflammable, and it appears a major hit. Producer David Merrick might bill the play for-adults-only, for this is truly strong fare from opening curtain to the finale of the two-act, 12-scene drama. The show is as big as a musical, and could easily be made into one. It has a cast of 44, budgeted at \$165.000, is hand-somely mounted with lavish, imaginative scenery, with terrific deluge of rain onstage in the second act, and masterful lighting by Jo Mielziner. Actually, there is music from a jukebox, with off-stage singing and onstage chanting, plus a little dancing, with sailors and femmes doing a jitterbug bit.

The story of a white artist and a Chinese a prostic's lava *#feir* cat

stage singing and onstage chanting, plus a little dancing, with sallors and femmes doing a jitterbug bit.

The story of a white artist and a Chinese prostie's love affair, set in a brothel, is played straight, with almost the original dialog. The piece plays better than the book reads, and director Joshua Logan makes it touching.

The opening night audience lustily applauded France Nuyen's touching, childlike, dreamy portrayal of Suzie. William Shafner is fine as the artist who is torn by his love for the Chinese girl whose "work" disturbs him, but not by her.

The heroine believes that her professional sex life has nothing to do with love, an attitude the artist finds hard to accept. The Boston censor, however, may have a lively time. Rife with ripe blunt words and references, it's likely to arouse some of the local critics as well as the censor.

There are eye-filling Chinese beauties in the cast, so personable, frank and disenchanted about their "work" that the audience howls. Outstanding is Mary Mon Toy as a girl who always forgets to ask for the money. A fine portrayal is given by Ron Randell as Ben Jeffcoat, who gains new prospective while Suzie is his mistress. The descriptions of "short time" engagements, various economical, præctical and ludicrous nappenings in regard to oriental prostitution are especially convulsing to femme showgoers. Oriental street scenes, hotel bar, ferry, demolished house, and hotel room are vividly effective with sliding scenery, revolving stages and hanging scenery.

While there will be controversy over the play's substance, it will certainly kindle a great fire at the hoo, and distaffers will beat the doors down to see this. Bizarre, and splemdorous, "Suzie Wong" goes beyond accepted limits, but is done with such care that it is a tribute to Logan's artistry. Dorothy Jeakins has provided colorful costumes.

effective fourth act, the overall reaction is lukewarm. Despite flashes of fine dialog and excellent acting, there doesn't seem to be enough for a smash hit. Paradoxically, values are simultaneously enhanced and jeopardized by the playing of a cast of name troupers. In many instances outstanding physical performance is lost in unintelligible vocal delivery.

The play concerns a would-be gentleman of the early 1800's and the painfully plan woman he married as a gesture of 'honor' following a youthful affair. Maj. Cornelius Melody, quondam British army officer, operating a village tavern near Boston, has come upon times beneath his dignity, so he feels, and the drama involves the wife who accepts his abuse but never relinquishes her pride in her love for him and understanding of his plight.

Helen Hayes gives rich substance to the character of the wife, with

her love for him and understanding of his plight.

Helen Hayes gives rich substance to the character of the wife, with a combination of fire, warmth and sympathy. Eric Portman has firstrate acting style and stage presence as the husband, but his marked British accent, coupled with staccato delivery, blurs the meaning of the lines.

Kim Stanley does well as a daughter intent on snaring a cultured husband to lift her out of her modest surroundings and contemptuous of her father's behavior, as well as bitter against his attempt to upset her marital plans. Betty Field makes a brief but eloquent appearance as a highly cultured woman. Curt Conway draws considerable meat from the supporting character of a one-time sergeant under the major.

Production is mounted unostentatiously in the plain dining room of the tavern. The period costumes are well executed. Harold Clurman's staging has paced the play capably, with interest rising to the fourth act.

The Girls in 509

The Girls in 509

Wilmington, Sept. 10.

Alfred de Liagre Jr. production of twoact comedy by Howard Teichmann.
Stars Peggy Wood, Imogene Coca. Staged
medical stages of the Common Stars Peggy Wood, Imogene Coca.
Ming. Donald Oenslages estimated in Hotal
Ballard. Presented at Playhouse. Wilmington. Sept. 10. '58; 52.00 top.
Minnsy Limogene Coca.
Aunt Hettie Peggy Wood
Old Jim Fred Stewart
Press William Fred Stewart
Miss Freud Laurinda Barrett
Winthrop Allen Robert Emhardt
Herald Tribune Reporter William Bush
Post Reporter Will Hussung
Daily Mirror Reporter William Bush
Post Reporter Sam Schwartz
Frencis X. Nella R. E. Encore
Aubrey McKittridge James Millhollin Wilmington, Sept. 10.

Aubrey McKitriage James Milinollin A barrage of funny lines and wacky situations gives Howard Teichmann's "The Girls in 509" a head start as a potential winner on Broadway. Especially as long as Peggy Wood and Imogene Coca hold down the top female roles. There are a number of cliches that could be played down or eliminated and other deficiences that may be corrected during the tryout tour. There is not much sense to the plot, but then Teichmann throws logic to the winds deliberately in order to point up his satirical observations on the political scene and other targets, and he's always ready with a gag to keep the audience diverted. The story is located in a faded hotel suite where a rock-ribbed Republican matron and her niece retired in 1932 to ride out the hated Democratic regime in Washington. For over 20 years they have lived in return of national "sanity."

When a timid journalism instructor invades their domain, posing

return of national "sanity."
When a timid journalism instructor invades their domain, posing as a N.Y. Times reporter, there's a turmoil, with the author lampooning political parties, journalism professors, drama critics, lawyers, tv, and films.

Chi Barn Public Ignores the Critics; **Unlike Regular Legit Audiences**

Chicago, Sept. 16.
Although most local legit boxoffice tends to follow critical opinion, summer stock productions this year have generally been immune to press notices. In fact, it has seemed that the panned shows have done the biggest busi-

immune to press notices. In fact, it has seemed that the panned shows have done the biggest business.

Of the five shows at the Edgewater Beach Playhouse, for instance, not a single one was praised by the reviewers. In nearly every case, the play was panned, while the star came off favorably. The strawhat had a bountiful second season, however, and now rates itself one of the most successful summer theatres of its size in the country.

By contrast, the last two shows at the Hinsdale Summer Theatre were far and away the critical hits of the season. "Light Up the Sky" and "Waltz of the Toreadors" drew raves in all the papers that covered. Still, neither of the shows drew particularly good attendance. At the Music Theatre, similarly, "Annie Get Your Gun" drew the best reviews of the season, but was the Herb Rogers tent's weakest draw.

The critics roasted Tom Duggan's "Oh Men, Oh Women" at Drury Lane, and it was a virtual sellout. The appraisers loved an wall with Peggy Wood, and it drew poorly. It's recalled that last year "Ponder Heart" elicited unanimous raves at the Tenthouse and was a boxoffice dud. Matters have been that way consistently.

The local silo superintendents have various theories about the situation, but a fairly popular idea is that good reviews probably won't help although bad notices can be damaging. "Therefore," says Herb Rogers, who has the Tenthouse and Music Theatre, "it's (Continued on page 82)

(Continued on page 82)

Gielgud's 'Ages of Man' Solo Readings of Bard Adds Shakespeare Tag

The John Gielgud one-man show, tagged "Ages of Man" when it was presented overseas, has been retitled "Shakespeare's Ages of Man" for its upcoming Canadian-U.S. tour. The management made the switch after learning that actor-producer Arnold Moss had previously presented a solo program in the U.S. called "The Ages of Man."

The Gielgud offering being man

Ages of Man."

The Gielgud offering, being presented by Peter' Lawrence, Jerry Leider and H. M. Tennent Productions Ltd., opens next Saturday (20) at the Shakespeare Memorial Theatre, Stratford, Ont. Gielgud is scheduled to arrive in Toronto from London tomorrow (Thurs.) accompanied by his secretary-assistant, Patsy Ainley, and John Perry, of the Tennent office.

Incidentally, Leider, who's been

Perry, of the Tennent office.

Incidentally, Leider, who's been in London the last few months, is slated to plane to Toronto with his wife today (Wed.). He originally went to London to pave the way for the presentation there of Tennessee Williams' "Garden District," which opened last night (Tues.) at the Arts Theatre. Leider is involved in the presentation as co-producer with John C. Wilson and Toby Rowland Ltd.

Wilson sponsored the off-Broadway preem of "District" in partnership with Warner LeRoy.

Non-Equity Rep Theatre Set for Cambridge, Mass.

Cambridge, Mass., Sept. 16.
The Cambridge Repertory Theatre, a non-Equity company, is being established by Dean Gitter, Stephen Aaron, John Eyre and Colgate Salsbury, as the first repertory group in the Boston area in many years.

The theatre, to be constructed in a building owned by Harvard Univ., will be a two story, 450-seater, with a 200-car parking lot. It will be located on the Charles River, near Harvard Square. The opening is slated for next March 1.

A company of 15 actors (nine)

Opera Co. Snubs Arts Council on Appointments

Louncil on Appointments
London, Sept. 16.
Vacancies in the Carl Rosa trust
caused by the resignation of six
members have been filled. In doing
so the opera company has snubbed
the Arts Council as the appointments have been made without the
usual consultation with the council.
New members of the trust are
Martin Holmes, James Isherwood,
George Jager, F.G. Mitchell, A.W.V.
Wallington and Dr. Sydney Northcote.

cote.

A Carl Rosa spokesman said:
"The trust will shortly announce
its plans for the company's future
activities."

Press Edict Hits Foreign Scribes

The anti-critics campaign launched by the Shuberts several weeks ago has extended beyond Broadway and the hinterlands. It has become international in scope. The overseas angle stems from the exclusion of foreign press correspondents in New York from the first and second-night lists for Broadway shows. The rosters, which were initially revised by the Shuberts, were subsequently modified at a meeting between the N.Y. pressagents chapter of the Assn. of Theatrical Pressagents & Managers and Shubert representative Leonard Sang.

The lists agreed upon at that time do not include British and French newsmen who have previously filed reports on New York legit openings. Those correspondents have been notified by Wil-

time do not include British and French newsmen who have previously filed reports on New York legit openings. Those correspondents have been notified by William Fields, pressagent for the Playwrights Co. and other producers, that because of the new officials lists he will no longer be able to arrange for them to see the shows he handles on the first or second-night of the run.

One of the correspondents involved, Alex H. Faulkner, of the London Daily Telegraph and Morning Post, has sent a letter to the pressagents chapter pointing out that it would be "yery unfortunate" if such action resulted in a situation "in which no further reference was made at any time in the London press to any the atrical venture in New York."

Faulkner expressed the opinion that the pressagents should try to find some solution for the problem and indicated that he would be "perfectly willing" to pay for opening night seats for shows he felt should be covered because of a British "angle." Faulkner's attitude is that if a production warrants a notice it has to be sent the day after the opening.

In relation to the purchasing of tickets, Faulkner asserted in his letter, "It would be helpful, therefore, if some system could be worked out of making seats available to us (British correspondants) on a paying basis whenever we want them."

Welsh Comic No Longer 'Clown Prince of Wales'

Newcastle, Eng., Sept. 9.
Wyn Calvin has abdicated as
"The Clown Prince of Wales." The
Welsh comedian has discontinued
the billing as a matter of "good

Set for Cambridge, Mass.

Cambridge, Mass., Sept. 16.

The Cambridge Repertory Theatre, a non-Equity company, is being established by Dean Gitter, Stephen Aaron, John Eyre and Colgate Salsbury, as the first repetrory group in the Boston area in many years.

The theatre, to be constructed in a building owned by Harvard Univ., will be a two story, 450-seater, with a 200-car parking lot. It will be located on the Charles River, near Harvard Square. The opening is slated for next March 1.

A company of 15 actors (nine men and six women) is being recruited in New York.

New Treatment of 'Cain'

For Frankfurt, Berlin Frankfurt, Sept. 9.

"Cain," a new dramatization of a poem by Lord Byron, will be premiered Sept. 26 at the Grosses Haus here, and be presented Oct. 4-6 at the Berlin Festival. Heinrich Koch, who made the new adaptation, is staging the piece. This is the first stage production at the Frankfurt Grosses Haus since its renovation and the installation of new backstage equipment.

Split Press For West End 'Mame'

London, Sept. 16.

The Broadway click, "Auntie Mame," took a critical drubbing from the daily and evening press. However, all the reviewers had kind words for Beatrice Lillie and Florence Desmond, costarring in the respective title and scondlead roles. Only two sheets, the Daily Herald and the Daily Mirror found more to praise than condemn.

W A Darlington of the Daily.

demn.

W. A. Darlington, of the Daily Telegraph, found the evening "a sad disappointment, when hopes had been raised so high." Harold Conway, of the Daily Sketch, named this the most brilliant effort of Beatrice Lillie's career, but rated the play "an over-long, crashing bore" and dibbed the production as "slapdash."

Said the unsigned reviewer for.

ing nore" and dubbed the production as "slapdash."

Said the unsigned reviewer for the Times, "It is an occasion on which we admire Miss Lillie's technical virtuosty, but do not enjoy it as much as usual. The sketches which the story makes room for may be very American, but are not often very funny."

For Cecil Wilson, of the Daily Mail, Miss Lillie and Miss Desmond triumphed not so much with the show as over it, and Wilson regarded "Auntie Mame" as a comic strip all too sparing in comedy. Elizabeth Frank, of the News Chronicle, wrote, "A charming light comedy vanishes completely in the melee, leaving Miss Lillie isolated in her own magical world of absurdity."

John Barber, of the Daily Expense.

of absurdity."

John Barber, of the Daily Express, commented, "The play is not only poor, but Miss Lillie is wrong for it. She worked desperately hard to save a play that is desperately hard to save a play that is desperately hard to save a Shame About Mame?"

About Mame?"
On the other hand, Mike Nevard's piece in the Daily Herald was tagged, "There's No Shame About This Mame—She's Devastating" and he went on to write, "This is a show with enough wit to make me say 'Let's all go down to the Strand—to the Adelphi."
The Daily Mirror's critic described "Auntie Mame" as "sparked off by Miss Lillie's wicked wit, and a wow and a winner from the moment Beatrice Lillie takes the stage."

The show is booked solid up to Christmas and Miss Lillie and co-author Jerome Lawrence are both optimistic. Said Miss Lillie, "I am still happy about the show." Lawrence remarked, "The first-night audience was too sophisticated, but future audience, who are not audience was too sophisticated, but future audiences, who are not quite so smart but like a good laugh, will be as appreciative as the American theatregoer has been."

(In the U.S., where Mame has been played by Rosalind Russell, Greer Garson, Constance Bennett, Sylvia Sidney, Eve Arden and Greer Garson, Constance Bennett, Sylvia Sidney, Eve Arden and Shirl Conway, in addition to Miss Lillie, the critical reaction has almost invariably been that the play is inferior, but the star has been great.—Ed.)

Treatment of 'Cain' Angel' Best of '57-'58 B'way Season, Say Visiting Critics; Tie on Musical

Outdoor Show Next Year At Mackinaw City, Mich.

At Mackinaw City, Mich.

A \$330,000 outdoor legit venture is planned for Mackinaw City, Mich., next summer. The coin will cover the production of a historical musical-drama about Michigan's Straits of Mackinac and the erection of a \$100,000 amphitheatre. The al fresco location, which will seat 3,000, will be within view of the \$100,000,000 Mackinac Bridge.

The project originated by Martine Strain with the strain was a strain out of the strain was a strain of the strain output.

Mackinac Bridge.

The project, originated by Martin F. Owens Jr., is being sponsored by Michigan Historical Dramas, Inc., formed by Owens, W. B. Taylor and Dale Nouse. The play, which will be presented for 60 evening performances, beginning the last week in June and continuing through Labor Day, hasn't been selected.

Ken Tynan Critic For New Yorker

drama critic Kenneth Tynan as "temporary" successor to the mag's late legit reviewer, Wolthe mag's late legit reviewer, Wol-cott Gibbs. Tynan, who's been critic for the London Observer since 1954, is taking a leave of absence from that paper and is scheduled to begin reviewing for the New Yorker the week of Nov. 9.

Nov. 9.

John Lardner, the mag's television critic, will cover the Broadway openings until Tynan's arrival in the U.S. The New Yorker is also expanding its legit coverage to off-Broadway. That assignment, however, is going to another reviewer, Donald Malcolm, a book critic on the mag's staff.

critic on the mag's staff.

There's some conjecture as to how "temporary" Tynan's New Yorker status will be since it's been denied that Malcolm is being groomed to succeed him. Besides his new legit assignment, Tynan will continue as a guest columnist for Holiday mag. Holiday editors, sensitized to some previous New Yorker cracks that "too many of our contributors wind up in Holiday," point to the Tynan situation as a reversal of form.

Tynan hefore ioning The Ob-

Tynan, before joining The Ob-Tynan, petore joining The Observer, as successor to Ivor Brown, was the critic for the London Evening Telegraph, but resigned after a tiff with the publisher, Lord Beaverbrook. His vigorous, rather personal style of reviewing quickly made him a notable figure in London theatrical circles. He is an made him a notable rigure in Lon-don theatrical circles. He is an ardent fan of bull-fighting, having written a book on the subject, and is regarded as an enthusiast for the Broadway theatre.

Incidentally, Tynan's wife, American-born novelist Elaine Dundy, is the author of a current best-seller, "The Dud Avocado."

Tyrone Guthrie Thinks 'Bonefire' Uproar Healthy

Edinburgh, Sept. 16.

Edinburgh, Sept. 16.
Controversy over the new play
"The Bonefire," staged at the Edinburgh Festival by the Ulster Group
Theatre, is welcomed, according to
director Tyrone Guthrie, "It
brings the theatre into the realm of
affairs and out of its sort of ivory
tower," he said.

"Look Homeward, Angel" was the best straight play of the 1957-58 season in the opinion of out-of-town critics and legit editors who visited New York during that period. "Music Man" and "West Side Story" tied as the best musi-

seriod. Music Man and West Side Story" tied as the best musical.

Selections were made by the visiting scribes in response to the fourth annual poll conducted by William Fields, pressagent for the Playwrights Co., and other legit producers. Although the survey covered the full legit season from June 1, 1957, to May 31, 1958, the visiting reviewers, in most cases, did not catch all the shows offered. Their choices, therefore, are based only on the productions they saw. Of the critics polled by Fields, only 57 voted in the straight play field and 54 in the survey. Of these, 20 abstained from voting in either category, while three limited their selections to straight plays only. The questionnaire of general opinion, usually sent out by Fields with the ballet was omitted in this

ion, usually sent out by Fields with the ballet, was omitted in this

the ballet, was omitted in this survey.

The breakdown of votes cast by the critics were as follows:

Straight play: "Look Homeward, Angel," 24; "Dark at the Top of the Stairs," 15; "Sunrise at Campobello," 7; "Time Remembered," 4; "Visit," 3; "Back to Methuselah," "Look Back in Anger," "Romanoff and Juliet" and "Two for the Seesaw," 1 each.

Musical: "Music Man" and "West Side Story," 24 each; "Oh Captain," (Continued on page 82)

(Continued on page 82)

Papers Holler Murder As Frisco Opera Cuts Non-Critics' Free List

Non-Critics Free List

San Francisco, Sept. 16.

Frisco Opera has touched a
tender nerve with area's five metropolitan dailies by chopping number of press seats in half for the
season which started last Friday
(12). Previously, Hearst's morning
Examiner and afternoon Call-Bulletin, as well as the independent
morning Chronicle, Scripps-Howard's afternoon News and the
Knowlands' afternoon Oakland
Tribune had each received one
pair of seats for critics, plus three
pairs for city-room distribution for pairs for city-room distribution for all performances.

Opera Assn. directors have now Opera Assn. directors have now cut the city-room distribution to one pair for the regular Tuesday-Friday performances and to two pairs for the extra-series Thursday-Saturday performances. Critics continue to get a pair to every performance.

performance.

Action has occasioned outcries from the dailies, which claim they've given better than they've got in the way of news, drama page and, particularly, society space.

space.

But Opera Assn. president Robert Watt Miller says, "We had to curtail them. We were giving each paper \$2,800 worth of seats per season. I took it up with the publishers of the morning papers, said we intended to extend them every courtesy, but with our deficits we simply had to do something. They were willing to go along with anything reasonable."

Hub Subscriber Group SRO for 'Suzie' Preem

Boston, Sept. 16.
Boston's Panorama Show-of-theMonth Club sold out its special
preview performance of "The
World of Suzie Wong" at the Shubert last Wednesday (10) and had most invariably been that the play is inferior, but the star has been great.—Ed.)

British Equity Fund For Gordon Sandison Family

London, Sept. 16.

British Actors Equity has set up a Gordon Sandison Memorial Fund to provide for the education of the four children of its late general secretary. It is circularizing its 11,000 members for contributions.

Sandison, who was the top exect of the union for 11 years, died last July at the age of 45, of an incurable ailment, which prevented him from carrying insurance.

Legit Bits

Brooks Atkinson, N.Y. Times drama critic who has a summer home at Durham, in Greene County, N.Y., was guest speaker last week before the Rotary Club of nearby Greenville, N.Y. He talked about the human qualities of Shakespeare.

LEGITIMATE

Producer Kermit Bloomgarden has taken a year-around lease on his vacation house at East Hampton, L.I.

Playwright N. Richard Nash and his wife, actress Kathy Copeland, are expecting the birth of the second child.

second child.

Richard Skinner will be company manager for "Crazy October."

Dale Meador, one of the operators of the Silo Circle Playhouse, Black Mountain, N. C., was erroneously identified in a recent issue as having been a former manager of the Cape Cod Melody Tent, Hyannis, Mass. Also, a refence to his being a member of David Marshall Holtzmann's New York law firm failed to mention that he was employed in the office as a clerk and not as an attorney.

The membership of the Assn. of

The membership of the Assn. of Theatrical Press Agents & Managers decided at a special meeting last Thursday (11) to continue wage negotiations with the League of N. Y. Theatres rather than call a strike.

a strike.

Bob Downing is production stage manager for "J.B."
Fernando Lamas and his wife, Arlene Dahl, are appearing in "King and I" at the Carousel Theatre, Framingham, Mass. The production was directed by Christo-

"King and I" at the Carousel The-atre, Framingham, Mass. The pro-duction was directed by Christo-pher Hewett.

Basil Rathbone left for the Coast last Monday (15) following the closing of his successful strawhat tour with Geraldine Page in "Sep-arate Tables."
The American Theatre, Wing's

arate Tables."

The American Theatre Wings new uptown New York headquarters was dedicated last Monday (15) with Mayor Robert F. Wagner officiating. The Wing moved Aug. 1 to its present building, formerly occupied by the Elks Club. Helen Menken is president of the organization, which begins its fall semester next Monday (22).

Jay Julien's production of Michael V. Grazzo's drama, 'Night Circus,' is being capitalized for \$85,000.

Renee Houston, a yet British

Series as being capitalized for \$85,000.

Renee Houston, a vet British vaude performer, has made her West End legit debut as successor to Elsa Lanchester in "The Party."

Patricia Butler turned down an ofter to pressagent the tour of "Tunnel of Love" in order to complete a play on which she's been working. She's living at Newburgh, N.Y.

Tony Geiss has joined the staff of Broadway pressagent Arthur Canton.

Cantor.
"One to Grow On," which Nathaniel Benchley has authored as both a book and play, has been ontioned for Broadway production by Lyn Austin. The novel is being published today (Wed.) by McGraw-Hill

authorship, at the Cricket Theatre, N. Y., Saturdays only, beginning Oct. 25.

The dramatic rights to "The Go-Between," by English author L. P. Hartley, have been acquired by Mrs. Mabel DeVries Tanner, of Morgantown, West Va. Mrs. Tanner is currently working on the adaptation.

Arthur Spaeth, drama critic of

Arthur Spaeth, drama critic of the Cleveland News, winds up a Broadway show-catching spree to-night (Wed.).

night (Wed.).

Alan Green has joined the Ingalis & Hoyt talent agency as casting director.
"Diversions," a new revue, conceived and written by Steven Vinaver, with music by Carl Davis, is scheduled to open Nov. 5 at the Downtown Theatre, N. Y., under the production auspicies of Gus Schirmer Jr.

Chi Barn Public

Continued from page 81

still better to have good reviews. A bad one would make a difference at either of my theatres."

Another school of thought holds that summer audiences want to see a star, not a play. Edgewater Beach Playhouse producer Noel Behn takes this view, and thinks his name policy is what immunizes it from the critics. He regards a play as only a vehicle for the name actor, and best when it gives maximum latitude for stellar performance and personality.

In the two years Edgewater has been in operation, only one show —"My Three Angels," starring Walter Slezak—received unanimous press approval. Yet the theatre still has not had single outright failure.

At Drury Lane, according to producer Carl Stohn, the audiences have tended to be different for every show, and the critics' influence varies with each.

Cafe society, he says, turned out for Wendy Barrie and Dennis Morgan in "All About Love," Morgan in "All About Love," while the serious playgoer came to see "Chalk Garden." There simply weren't enough of the latter. Stohn recalls only one summer show in the past five years that the critics made into a hit. That was "Summer and Smoke," at the now defunct East Eden. Several of the alse-sitters liked the production so well they wrote several pieces urging their readers several pieces urging their readers to see it.

But for all their grumbling, not a single local barn Belasco would think of opening a play without inviting the press.

shoth a book and play, has been optioned for Broadway production by Lyn Austin. The novel is being published today (Wed.) by McGraw-Hill.

"Tueur sans Gages" ("Killer Without Motive"), a new full-length drama by Eugene Ionesoo, is planned for New York production next February by Robert L. Livingston.

Living Theatre Productions, Inc. of which Julian Beck and Judith Malira are the directors, will open its new downtown New York theatre Oct. 19 with the world preem of "Many Loves," a new play by William Carlos Williams.

Robert Livingston has succeeded Hilda Polak as business manager for the off-Broadway production of "Ulysses in Nighttown."

Robert Soule and Theoni Aldredge are designing the sets and costumes, respectively, for the upcoming off-Broadway production of "Golden Six." The lighting is being handled by Lee Watson.

Kenneth Haigh will resume his original role of Jimmy Porter in "Look Back in Anger" during the initial portion of the show's tour, which gets under way next Monday (22) in Baltimore. David Paradoll will be production manager during the road hike.

Roy Franklyn, production stage manager for the off-Broadway presentation of "Comic Strip," has been signed to direct Andre Gide's "Oedipus." which Marshall Earl plans producing in London prior to a Broadway presentation.

The sixth annual Ohio Comminity Theatre Conference will be held in the Secor Hotel, Toledo, next Sept. 27-28.

"The Quare Fellow" is scheduled to open late in October at the Circle in the Square, N. Y.

Dale Wasserman, playwright-scenarist, is back in New York following a visit to Spain in conceition with his plan to do the book for a "mirical version of "Ton Guixote" the rown series of "middle plays of her own series of here were a play without monte of here were a play without monte of here were a play without monte of here were a play without monte of the play without monte of the play with

with her daughters have an unmistakable echo of the Tennessee Williams play. The author, Jess Gregs, also introduces a suggestion of the young girl's unnatural affection for her brother, a returned wayfarer.

young girl's unnatural affection for her brother, a returned wayfarer.

There are other trends introduced in the relationships of the family which don't make them a very sympathetic lot by the end of the evening. An embittered older half-sister who hates the brother, another half-sister who has once tried to get away from family apron strings and find herself a job, and two office workers who come to the house to rent a room only to get a cold reception from the inevitably sweet but equally venomous mother.

In the end, the brother, terrified at learning the true trend of his kid sister's affection, goes off to find a healthy relationship with one of the office girls, and finally the kid sister joins them. Mama, in the final scene is telling the embittered half-sister that the girl will be back, but it's apparent she has lost her battle.

Miss Bainter has a couple of triumphart scenes and one or two.

nas lost her battle.

Miss Bainter has a couple of triumphant scenes and one or two,
towards the end, that seem to misfire somewhere. Inga Swenson is
exciting and emotionally effective
as the young sister, and if the
character loses much of its sympathy in later scenes, it's apparently the author's fault not
her's.

her's.

Carol Stone and Jean Stapleton draw two interesting and perceptive portrayals of the half-sisters.

Robert Carraway is a standout as the brother and Jane Romano contributes a nice bit.

Filicate Structure direction

contributes a nice bit.

Elliott Silverstein's direction seems sometimes a trifle vague and obtruse, and James Riley's elaborate duplex setting has some of the characters seemingly unsure just where they are going.

Outside the resemblance to "Glass Menagerie," this one is reminiscent of some of George Kelly's less important pieces of stage writing. "A Swim in the Sea" has its soap opera overtones, but it has considerable to recommend it too and the good may eventually out-balance the flaws. But it's still not a too promising a Broadway entry.

Visiting Critics Continued from page \$1 :

2; "Copper and Brass," "Interna-tional Soiree," "Jamaica" and "Say, Darling," 1 each.

Participating scribes included:

Darling, 1 each.

Participating scribes included:

Hamilton Allen, Rochesfer Timestudion; Stan Anderson, Cieveland Press;
Nevari Apildan, Syracuse Post-Standard;
Richard T. Banks, Charlotte Observer;
Marjorie Barnhart, Fort Wayne Newssentinel; Mitton R. Bass, Berkshire (Mass.)
Eagle: Bob Esttle, Nashville Banner;
Marjorie Barnhart, Fort Wayne NewsEagle: Bob Esttle, Nashville Banner;
Marjorie Barnhart, Fort Wayne (Mass.)
Eagle: Bob Esttle, Nashville Banner;
Marjorie Barnhart, Fort Wayne (Mass.)
Eagle: Hob Esttle, Nashville Banner;
Byrnes, Frovidence Journal, Galwell,
Birmlingham News; Lily May Caldwell,
Birmlingham News; Lynner,
Chemes Youngs, Walland (Cal.) Tribune;
Philip F. Crosland, Wilmington JournalEnvir Person, March Cal. Tribune;
Person Houngs, March Cal. Tribune;
Chieff Commission, News, Nement Goodal, Bloomington (Ind.) Herald-Telephone; Frank
Boston Globe; Ruth Elgutter, Toledo
Times; Bob Foote, Pasadena (Cal.) Star;
Svening News; Kenneth Goodal, Bloomington (Ind.) Herald-Telephone; Frank
Berning News; Kenneth Goodal, Bloomington (Ind.) Herald-Telephone; Frank
Beins, Jackson (Miss.) Dally News; Emiliander, Soston Herald, Henry Humphreys, Cincinnant Times-Star; Falne Knicker.

R. Johnson, New Haven Journal-Courter,
Also, Sydney Johnson, Montreal StarJack Karr, Toronto Star; Palne Knickerbocker, San Francisco Chronicle; Karl
Krug, Pittsburgh Sun-Telegraph; James
Lee, Worcester Olassi, Gazette; Louise
Mac Sperinfield (Mass), Dally Union
Mac Sperinfield (Mass), Dally Union
Haleigh (N.C.) News and Observer, J.
Burke Martin, London (Ont.) Free Press;
Boyd Martin, Louisville Courter-Journal;
Edwin F. Melvin, The Christian Science
Monitor, Boston Virgil Miers, Dallas
Monitor, Boston Virgil Miers, Dallas
(Texas) Enterprise.

Times Herald; Marita Mills, Beaumont (Texas) Enterprise, Mitchell, Dayton Dally Also, G. E. Mitchell, Dayton Dally News; Kaspar Monzhan, Pittsburgh Press; Herald Monzhan, Pittsburgh Press; Herald Morgan, Crat; Clyde D. Moore, Ohio State, Journal, Columbus; Jean Moore, Long Beach (Call) Press Tallegram; Marta Morgan, Sean Moore, Long Beach (Call) Press Tallegram; Marta Morgan, Sean Moore, Long Beach (Call) Press Tallegram; Marta Morgan, Sean Morgan, Marta Mercald, Mercury Mews; Sim Myers, and Morgan, Sean Marta Morgan, Sean Marta Marta Morgan, Sean Marta Marta Morgan, Sean Marta Mar

Grand Design Star Conter Content of the Content of

Journal.

Also, Warner Twyford, Norfolk (Va.)
Also, Warner Twyford, Norfolk (Va.)
Virginian-Pilot; John L. Voorhees, Seattie Post-intelligencer; William W. Vosburgh Jr., Waterbury Conn.) RepublicanRoccester Roccester, William W. Vospencorat & Chouldie, Warner Wooden, William
Hartford Times, Enmett Weaver, Birmingham Post-Herald; Barbara L. Wilson,
Philadelphia Inquirer; William Young,
Breenwich (Conn.) Times, Vive XXXVVI

Literati

Bill Buckley Joins World
William E. Buckley, v.p., director and manager of the trade book department of Henry Holt & Co., has resigned to assume a ditto post with World Publishing Co., the Cleveland and New York house which offered him a profit-sharing deal, pension fund, sizeable salary increase and other emoluments which "were just too attractive to ignore." Buckley, who came to Holt from Doubleday, had a long-time personal relationship with prexy Ed Rigg, also stock holdings near the \$200,000 mark, so the shift to World is essentially one because of the strong economic considerations.

Holt meantime has upped Harry Shaw, its editor-in-chief, to manager of the trade department, and also upped Stanley Burnshaw to v.p., as staff officer and book & ideas developer in the editorial department. Burnshaw was former prez of Dryden Press which Holt recently absorbed.

World's expansion program also reports Bobbs-Merrill for possible merger because of latter's textbook department.

For Buckley the World move means selling his Bronxville (N.Y.) home and moving to Shaker Heights, the Cleveland suburb, although he'll be commuting to New York fortnightly and maintain a hotel apartment in Gotham.

World prez B. D. Zevin due in N. Y. to powwow with Buckley and the Gotham staff.

Two Lives

Fannie Hurst has titled her autobiography, "Anatomy of Me," and ex-Dublin Mayor Robert Briscoe's personal memoir is titled "For The Life Of Me."

Latter collaborated with Alden Hatch on the soon-due Little, Brown book. Doubleday is Miss Hurst's publisher; hers is also an early October item.

K. C. Kansan Shifts

John Thomson, sports editor for the past 15 years, has ben appointed promotion manager of the Kansas, Stauffer publication. William Clark, from the K. C. staff of the United Press International, has been appointed to Thomson's former post. Clark recently came up from the UPI bureau in Knoxville. Changes are the latest among several made since the daily was purchased, along with other properties, by Stauffer from the Senator Arthur Capper organization about two years ago.

Babout two years ago.

Esky's 25th Anni

Coincidental with the Poor Richard Club (Philadelphia) citation of merit to publisher Arnold (Gingrich yesterday (Tues.), a specially numbered, limited edition of 250 copies of the Silver Anniversary edition will be presented to the 250 guests at the luncheon in his honor.

The 25th anni goes on sale tomorrow (Thurs.), a 344-page special weighing over two pounds, with 175 pages of advertising.

Gingrich has been Esquire's publisher since its inception in 1933, with exception of 1947-52 when he retired to Europe. John Smart, last of the founding three Smart brothers (David and Alfred), is prez of Esquire Inc.; A. L. Binder, formerly the circulation director, is exec v.p. and chief administrative officer of the company. Clyde R. Spitzner, president of Poor Richard Club and a WFIL Sales exec, made the Gingrich award.

exec, made the Gingrich award.

Hawthorn's 5th Anni
Hawthorn Books completed five
years of publishing with release of
four religioso volumes, the first
two in the 150-volume "20th Century Encyclopaedia of Catholicsm,"
and two books, "What Is The
Bible?" and "What Is Faith?"
In five years, firm has published
71 of its own titles, plus 30 acquired from Greystone Press when
it bought out latter's trade distribution rights in early 1956.
Kenneth S. Giniger, former editor-in-chief of Prentice-Hall, heads
Hawthorn as v.p. and g.m. It's a
wholly owned P-H subsid.

Camus' Plays In English
French dramatist Albert Camus'
"Caligula and Three Other Plays,"
is due via Knopf, translated by
Stuart Gilbert. Camus, in turn,
had adapted William Faulkner's
novel, "Requim for A Nun" for
France.
Algerian-horn playwright and

France.

Algerian-born playwright and Nobel prizewinning novelist and essayist wrote a special introduction for this book, which Justin O'Brien has translated. Besides the title plays, the other works are "The Misunderstanding" (previously published in English as "Cross-Parpose"), "State" of Siege and

"The Just Assassins" (also previously published in English as "The Just"). This is the first time all his works are in one volume in English.

"Bulwer and Macready"

"Bulwer and Macready" edited by Charles H. Shattuck (U. of III. Press; \$5.75), is subtitled "a chronicle of the early Victorian theatre." Book contains selection of letters, diaries, notes, etc., concerning William Charles Macready, great tragedian; Sir Edward Bulwer-Lytton, playwright; and their mutual adviser, John Forster, during period between 1836-66 when Macready and Bulwer tried to elevate the quality of the British stage. Editor is an English prof. at U. of III., and has done well presenting his material. Tome is well-illustrated.

Principally for the stage library.

Principally for the stage library.

Rodo.

"Puppet Theatre'
"Puppet Theatre' by Miles Lee (Oxford: \$5), is an excellent import from Britain, written by a master puppeteer and illustrated with drawings. Lee is known for his puppet shows in the British Isles, Scandinavia and Iceland. In this book, author deals primarily with puppet manipulation and actual play production. Sample scenes are offered.

Sheilah Graham's Book
Opus on F. Scott Fitzgerald being written by Sheilah Graham and Gerold Frank is set for November release by Holt. House plans a first run of 35,000 copies and advanced \$6,000 to Miss Graham and \$5,000 to Frank. It's really the columnist's story of her days with Fitzgerald who could not divorce and remarry as his wife was mentally ill and committed to an institution.

Interest in Fitzgerald keeps

mitted to an institution.

Interest in Fitzgerald keeps amazingly alive. Budd Schulberg's novel around the flapperand-gin author is due on Broadway this fall in a play version.

The Graham-Frank book, however, has been cleared by Fitzgerald's daughter. Jerry Wald is gerald's daughter. Jerry Wald made the film buy for 20th.

CHATTER

N. Y. Journal-American now getting out a special New Jersey section in its regular Sunday edition. Frederick C. C. Boyd, numismatist and director of American News Co., died at his East Orange (N. J.) home at 72.

The Massachusetts Senate has adopted resolutions congratulating the Christian Science Monitor on its 50th anniversary.

Wolcott Gibbs Jr. has joined the Doubleday publicity department. Son of the late New Yorker drama critic, young Gibbs is better known as "Tohy."

Magazine writer Norman Lobserz in Hollywood for four weeks on magazine assignments for Redbook, and to discuss possible filming of his new book, "Emergency!" Hamilton Cochran, automotive marketing manager for Saturday Evening Post, author of a new book, "Blockade Runners of the Confederacy which Bobbs-Merrill will publish Oct. 26.

Hank Bloomgarden, one of the tall coin winners of "21" is completing a tome, "Before We Sleep," to be published by Putnam in November. It's a statement of cultural and medical factors inhibiting medical research.

Robert Nathan's newest, "So Love Returns", marks the 25th year of publication of the novelist-poet-playwright via Knopf who, in 1933, brought out "One More Spring". That was Nathan's 10th novel. "Love" marks his 28th book under the Knopf imprint.

T. J. Morrison, who wrote the screenplay of "Ice Cold in Alex," the Associated British thriller starring John Mills and Anthony Quayle which won the International Film Critics Award at the recent berlin Film Festival, is a brother of March Cost, the author of the recent biographical novel, "T, Rachel." Miss Cost, incidentally, dedicated the book based on the life of the French actress who died 100 years ago this year to her film writer-brother.

The Lucille Lortel-Paul Shyre-Howard Gottfried production of "Cock-A-Doodle Dandy," scheduled to open Nov. 12 at the Carnegie Hall Playhouse, N. Y., will precede its preem there with a four-week stand at the new Playhouse, Toronto, beginning Oct. 1. Philip Burton is staging the Seam house, Toronto, beginning Oct. 1. Philip Burton is staging the Sean O'Casey comedy, which has never been produced in New York. The sets and lighting will be by Lester Petakov.

...her Maggie the Cat is a warmly human and deeply moving woman...

BOSTON, TUESDAY, SEPTEMBER 9, 1958

ELLIOT NORTON WRITES:

Diana Barrymore Finds Herself Again

Diana Barrymore closed down the 58th season at the summer theater in Lakewood, near Skowhegan, Me, on Saturday night. As Maggie the Cat, in "Cat on a Hot Tin Roof," Diana had previously lifted the roof and the mortgage, too, for a number of summer managers the mortgage, too, for a number of summer managers

Hot Tin Roof." Diana had previously lifted the roof and the mortgage, too, for a number of summer managers, breaking records as though they were merely rules of conduct. Often gave way to hardness, has the were merely rules of conduct. Often gave way to hardness, has some merely rules of conduct. Often gave way to hardness, has shown in her face shown in her shows in her save way to have put gone. She shows in her save way to have put gone. She shows in her face into her book. It is all there into her book. It is all there are the save way to have put gone. She shows in her face way to have put and it is not pleasant.

Rult comewhere along the line.

She beat Miss Barness by So much at one stop on the old Straw Hat Tallulah, if she rever finds out, ever finds out, will take the hemiock, or the gs pipe.

The good word preceded word preceded.

Tallulah, if she ever finds out, will take the hemfock, or the gas pipe.

The good word a to Laket wood, but people found it had to believe people found it of the word is that of the word is the word is that of the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word is the word in the word in the word is the wor of her greener years. She has become a good actress. She she walked cockily on a stage, walked cockily on a stage, and who has happened to the great deal has happened to the great short could keep Diana wrote it all horrendous, Diana wrote it all w

and with as much mind as she and with as much mind as she can muster.

But we have followed Diana's The wonder of Diana's performance is that all this comes formance is that all this comes formance is that all this comes formance is that all this comes that happily, as when she played some of it in her eyes, or it in containing the contement. It is not to many for wonder and extended from Augite's heart, she has learned in Government of the many learned in Boston but she has kearned now too many years ago, looking hring it up high and samall, when like a bloated cartoon of the that seems reasonable. Expressions in the gring repulsively, onstage and off-sion of her eyes, or of Diana we had known and act a word, in the eyes, or of Diana when the storm years most mouth she can make youth are not pretty. But she had lustrous with Brick, she seemed cose to the brashness, as hint of emotioned riches that might one day the brashness as hint of emotioned in the girlish softness, which deeply moving woman.

The girlish softness, which deeply moving woman.



Road OK; 'Girls' \$15,600(5), W'm'ngton; Poet' \$48,100 (9), N.H.; 'Fire' 9½G, D.C.; **'Suzie' \$25,800 (5), 'Howie' \$5,800, Hub**

Business on the road was generally lively last week. Sparking the bullish situation was the strong business racked up by three new tryout entries, "Girls in 509," "Touch of the Poet" and "World of Suzie Wong." "Goldilocks" continued big in its second tuneup week in Philly, but receipts dragged again for the Broadway-targeted "Handful of Fire" and "Howie." "Auntie Mame." starring Eve Arden, and "Music Man" held at capacity in Los Angeles while "Suzie Wong" was a sellout in Boston. "My Fair Lady" and the "Auntie Mame"-Constance Bennett company were okay in Chicago, but the "Mame"-Sylvia Sidncy troupe didn't fare too well in its second Philly week.

Estimates for Lost Week

Estimates for Last Week
Parenthetic designations for outof-town shows are the same as for
Broudway, except that hyphenated
Twith show classification indicates
tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Howie, Wilbur (C-T) (2d wk) (\$4.95.84.40; 1.241; \$32.699). Over \$5,800. Previous week, \$5,000 for first seven performances. Exited last Saturday (13) for Broadway. World of Suzie Wong, Shubert (D-T) (15t wk) (\$4.95.\$4.40; 1,717; \$43.000). Opened last Thursday (11) to four raves (Doyle, American; Durgin, Globe; Maloney, Traveler; Norton, Record) and two pans (Hughes, Herald; Melvin, Monitor); sellout at over \$25,800 for first four performances and one preview. Exits next Saturday (20) to continue tryout in Philly.

CHICAGO

Auntie Mame, Erlanger (C-RS) (2d wk) (\$6.60-\$5.50; 1,333; \$45,187) (Constance Bennett). Almost \$38,-100 on Theatre Guild-American

cago.
Music Man, Philharmonic And.,
(MC-RS) (4th wk) (\$6.40-\$5.90; 2.670; \$75.500). Another sellout
round at over \$75.600 on CLO subscription. Previous week, \$75.700.
Continues through Sept. 27, then
plays Dallas.

NEW HAVEN

Touch of the Poet, Shubert (D-T) (9 perfs) (\$4.80; 1,650; \$50,500) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Nearly \$48-100 for nine performances, including Sept. 6 preview. Exited Saturday (13) for Boston.

PHILADELPHIA

PHILADELPHIA

Auntie Mame, Locust (C-RS) (2d
wk) (\$55-\$4.50; 1,418; \$35.000) (\$y]via Sidney). Over \$22.200. Previous week, \$19,000. Exited Saturday (13) for a week of one-nighters.
Goldilocks, Erlanger (MC-T) (2d
wk) (\$6; 1,884; \$58,000). Over \$50,300 on Theatre Guild-American
Theatre Society subscription. Previous week, \$42,000 for first seven
performances on subscription.
Exits next Saturday (20) for further travult in Boston. tryout in Boston.

SAN FRANCISCO
Curran (MD-T) At the Grand, Curran (MD-T (5th wk) (\$6.40-\$5.50; 1,758; \$58,

000) (Paul Muni). About \$54,000 on CLO subscription. Previous week, \$52,000. Folded last Saturday (13), but management has announced plans for revision and respective.

VARIETY

WASHINGTON

WASHINGTON
Handful of Fire, National (D-T)
(2d wk) (\$5.50-\$4.95; 1.677; \$41,000). Over \$9,500. Previous week,
\$10,700. Local reviews were one
favorable (Berliner, Daily News),
one yes-no (Coe, Post) and one unfavorable (Carmody, Star). Exited
last Saturday (13) for further tryout in Philly.

WILMINGTON
Girls in 509, Playhouse (CD-T)
(split-week) (\$5.40; 1,251) (Imogene
Coca, Peggy Wood). Opened last
Wednesday (10) and drew over
\$15,600 for first five performances
on Theatre Guild-American Theatre Society subscription, Exited
last Saturday (13) for further tryout in Washington.

Extended Silo Seasons Not Paving Off at B.O.; **Bard Festivals Close**

Summer stock has apparently had it for this year. Business was bleak last week for the few spots remaining open.

The lineup continued to shrink, with the closing of three more spots last weekend.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Tour-ing Show and (LP) indicates Local Production. Engagements are for single week unless otherwise noted.

Tents

DETROIT
Music Circle (\$3.30, 1.700; \$31,500). Gentlemen Prefer Blondes (MC-LP) (Marie Wilson), about

\$10,600.

WALLINGFORD, CONS.
Oakdale Musical Theatre (\$4.80;
2,150; \$47,000). Fanny (MD-LP).
About \$13,000. Previous week: Oth,
Captain (Denise Darcel), \$18,000.
Current: Show Boat (Stephen
Douglass).

Large Hardtops

Snakespeare Festival (55; 1.453; \$45.000). Hamlet - Midsummer Night's Dream-Winter's Tale (Rep-LP) (13th wk). season finale. Almost \$35,500. Previous week: same repertory, \$36,500. Gross for the 13-week season, plus one preview week, was \$507,465. STRATFORD, CONN. Shakespeare Festival (\$5; 5.000). Hamlet - Midst

STRATFORD, ONT.
Shakespeare Festival (\$5-\$2; 2.196; \$45,347). Henry IV-Much Ado About Nothing-Winter's Tale (Rep-LY) (12th wk), season finale. Over \$37,600 for nine performances, including six matinees for school children at \$2 top and three evening performances at regular \$5 top. Previous week; same repertory, \$40,900 at straight \$5 top.

Smaller Hardtops

CHICAGO
Drury Lane Theatre (\$3.50; 485; \$9,800). Affairs of State (C-LP) (2d wk) (Constance Moore, Connie Lembke). About \$3,000. Previous week: same show, \$3,300. Current: Autumn Crocus (Margaret Truman)

NEW HOPE, PA.
Bucks County Playhouse (\$2.50;
432; \$7,818). Children's Hour (DLP) (1st wk) (Linda Darnell), about
\$5,200. Previous week: Frenzy of
Peace and Quiet, \$5,000. Current;
Children's Hour.

WESTPORT, CONN.
Country Playhouse (\$4.40; 761; \$17,500). Holiday for Lovers (C-TS) (Don Ameche), season finale. About \$9,200. Previous week: Sweet and Sour (Melvyn Douglas), \$10,000.

The Equity Library Theatre, which launches its new season Oct. 7, with "Light Up the Sky." is altering its performance schedule to a Tuesday-Sunday run, with two evening performances on Saturdays and a matinee and no evening performance on Sundays. "Sky," incidentally, will be directed by Jerry Adler.

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B'way Rebounds; Holliday \$51,600, 'Darling' \$37,100, Bellamy \$36,500, 'Story' 49G, 'Angel' 24G, 'Dark' 22G

Broadway bounced back last week after sagging the post-Labor Day frame. Receipts climbed substantially for most shows, with only one entry falling off from the previous session.

Of 13 shows running, "Music Man" and "My Fair Lady" were again the only sellouts. One entry, "Romanoff and Juliet," (C) (49th wk; 388 p) (\$5.75-\$6.25; dropped out of the lineup to tour, while "Howie," the first offering to the new season, preems tonight (Wed).

Estimates for Last Week

Lunt, Lynn Fontanne). Over \$29,
week, \$24,300:

West Side Story, Winter Garden
\$63,203:
Almost \$49,000. Previous week, \$45,900.

Closed Last Week

Romanoff and Juliet, Plymouth
(C) (49th wk; 388 p) (\$5.75-\$6.25; doors, while "Howie," the first offering to the season, preems tonight (Wed).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP etta).
Other parenthetic designations

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringine. Shubert (MC)

Bells Are Ringing, Shubert (MC) (91st wk; 724 p) (\$8.05; 1.453; \$58, 101) (Judy Holliday). Nearly \$51, 600. Previous week, \$43,900.

600. Previous week, \$43,900.

Dark at the Top of the Stairs, Music Box (D) (41st wk; 232 p) (\$5.75-\$6.90; 1,010; \$33,000). Over \$22,000. Previous week, \$21,100. Jamaica, Imperial (MC) (40th wk; 316 p) (\$8.35; 1,427; \$63,000) (Lena Horne, Ricardo Montalban). Nearly \$39,900. Previous week, \$38,000.

Look Back in Anger, Golden (D) (50th wk; 399 p) (\$5.75; 800; \$25.152). Over \$12,200 on twofers. Previous week, \$13,500 on twofers. Exits next Saturday (20), to tour. Look Homeward, Angel, Barrymore (D) (42d wk; 332 p) (\$6.90; 1,076; \$40,7161 (Miriam Hopkins). Almost \$24,000. Previous week, \$23,000.

1.076; \$40,716)(Miriam Hopkins). Almost \$20,000. Previous week, \$23,000.

Music Man, Majestic (MC) (39th wk; 308 p) (\$8.05; 1,626; \$68,658) (Robert Preston). Another \$69,400.

My Fair Lady, Hellinger (MC) (131st wk; 1,043 p) (\$8.05; 1,551; \$68,210). Steady at \$69,400.

Say, Darling, ANTA (MD) (24th wk; 138 p) (\$7.50; 1,185; \$50,460) (David Wayne). Nearly \$37,100. Previous week, \$30,000.

Sunrise at Campobello, Cort (D) (33d wk; 260 p) (\$6.90; 1,155; \$37,500) (Ralph Bellamy). Almost \$36,500. Previous week, \$32,100.

Two for the Seesaw, Booth (CD) (35th wk; 276 p) (\$6.90; 780; \$31,700) (Dana Andrews). Nearly \$31,100. Previous week, \$27,200.

Visit, Morosco (D) (13th wk; 101 p) (\$6.90; \$46; \$37,500) (Alfred

British Shows

(Figures denote opening dates)

Closed Last Week
Romanoff and Juliet, Plymouth,
(C) (49th wk: 388 p) (\$5.75-\$6.25;
1,062; \$36.625). About \$17.300 on
twofers. Previous week, \$16,700 on
twofers. Exited last Saturday (13)
to tour at an approximate \$55,000
profit, thus far, on an \$80,000 investment.

Howie, 46th St. (C) (\$5.75-\$6.90; 1.297; \$44.193). Playwrights Co., James M. Slevin and John Gerstad presentation of comedy by Phoebe Ephron; opens tonight (Wed.).

Off-Broadway Shows

Blood Wedding, Actors Play-

Boy Friend, Cherry Lane (1-25-58). Chaparral, Sheridan Sq. (9-9-58).

Children of Darkness, Circle in he Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

-14-58). Crucible, Martinique (3-11-58). Egg & I, Jan Hus (9-10-58). Guests of Nation, Marquee (6-

Ionesco Plays, Sullivan St. (6-3-

Playboy of the Western World, ara (5-8-58).

Tara (5-8-58).
Threepenny Opera, deLys (9-20-Ulysses, Rooftop (6-5-58).

Closed Last Week
Waiting for Godot, York (8-5-

MAURICE SEYMOUR

PHOTOGRAPHER

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"However, Mr. March is not the only pebble on Miami Beach, scene of the play. He must share honors with a gentleman named Bill Tier-ney, the above-mentioned ace in the hole.

the hole.
"Solidly stolid as March is flighty.
Mr. Tierney plays a realist, who speaks his partial to the stole of the sto needed this time.

Most of the humor is given Mr.
Tierney, and it's not so much that he lines are funny, but it's the way he handles them. You get the idea he's speaking from real life. Mr.
Tierney can take a great big bow for his work."

THE HOUSTON PRESS.

"Bill Tierney does an excellent job in portraying Max, giving him depth and humanity and a right simplicity."

HOUSTON CHRONICLE

"Tierney was really hilarious as the down-to-earth brother wno found extravagance and high living hard to understand." CONCORD DAILY MONITOR

"Bill Tierney steals several scenes as the brother March hopes will ball him out from under a mountain of debts." HARRISBURG EVE. NEWS

"The play's major strength is in the comedy of March and Bill Tier-ney and Avril Gentles as his brother and sister-in-law." THE FLINT JOURNAL, Mich

"Bill Tierney and Avril Gentles as e moneyed and conservative rela-ves are particularly strong." CHICAGO DAILY TRIBUNE

"Outstanding parts are played by Bill Tierney and Avril Gentles as the Bronx couple who visit the Miami hotel in hopes of obtaining custody of the motherless boy. They



both make the most of their riotous roles."

THE WAUKEGAN NEWS-SUN

"The laughs belong to, and were won by Avril Gentles as his Jewish sister-in-law and Bill Tierney, a schooled vaudevilean who plays the chical brother."

THE CHICAGO AMERICAN

Conservative Max
"Some of the finest acting is that
of Bill Tierney, as Max, Sidney's
brother, to whom he appeals for
\$3300."

LACONIA, N. H. EVENING CITIZEN

"Mr. Tierney played this Ameri-can-Jewish theme with an engaging mixture of obtuseness and prosaic common sense, which bounced the story along with vigor and wry humor.

humor. CHRISTIAN SCIENCE MONITOR "For a switch, an obviously Gaelic tor named Bill Tierney has a run-way part as brother Max."

PHILADELPHIA DAILY NEWS "Max and Sophie are played with the and comic force by Bill Tier-y and Avril Gentles."

BOSTON DAILY GLOBE. "March and his companions breath vitality and humor into the show. Tierney, a veteran mobile-faced character actor, and Miss Gentles, a charming comedienne, seem ideally suited to their roles."

PHILA. EVENING BULLETIN 242 East 32 Street, Brooklyn 26, N. Y.

PLaza 7-6300

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toutight Theatre association ANSAS CITY, MO. BOX 7029, COUNTRY CLUB STATION

DELMAR 3-9481

August 22, 1958

Mr. Frankie Laine 1111 Calle Vista Drive Beverly Hills, California

When we signed you several months ago to star as Sky Masterson in our two-week production of GUYS AND DOLLS. we hoped you would do big business for us, even though the show had played in Kansas City several times before. Dear Franks

Our hopes were realized with the wonderful job you did for us, and you made thousands of friends in the Middle West. In addition to your well known voice, you gave the west. In addition to your well known voice, you gave the show a real boost by your acting ability - your legitimate

theatre bow has become a resounding success.

Thanks for being so cooperative and easy to work Thanks for peing so cooperative and seasy to work in the season of the s with. It made our job easier. Ind thanks too for brings all those people through the turnstiles... 62,041 in two wasks. This is an accomplishment in any area. This is an accomplishment in any area. I wish you continued success in your new field.

for saving it!

The play marks the stage,d

weeks.

By Landon Laird.

That lively and colorful actor and his assignment as an any and polls, bowed into the last play honograph record and you have records have sold more whose records have sold more heartly and seemed to have heartly and seemed to have have sold more with the time from curtain to the saction and plenty of color lyou admire him for the qualifications that have won lasting he really sores where heartly that he won lasting he really sores with the services by the late Day" and seemed have lasting he really sores with the services by the late Day" and seemed have lasting he really sores with it.

The score by Frank Loesser is ties. His best song is universal and contains several eddy "The score by Frank Loesser is ties. His best song is universal to the services by the late Day" and "The score by Frank Loesser is ties. His best song is universal to the services by the late Day" and "The score by Frank Loesser is ties. His best song is universal to the services by the late Day" and "The score by Frank Loesser is ties. His best song is universal to the services by the late Day" and "The score by Frank Loesser is ties. His best song is universal to the services by the late Day" and "The score when he won lasting he really scores with it.

The score by Frank Loesser is ties. His best song is universal and score in which the services by the late Day" and "The score other num-ly and "The score other num-ly adopted "The score other num-ly adop

*And thank YOU, Landon Laird,

Thank you, DICK BERGER, and my grateful thanks, too, to Director GLEN JORDAN and Stage Manager TONY FERRARA—and to the entire CAST and CREW for helping me.

Production Director

fortie faine

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> **Public Relations** HELEN FERGUSON JEWEL SMITH

Broadway

Broadway

Dr. Dario Soria, former prexy of Angel Records, returned from Venice.

Herald Trib editorial saluted boniface Toots Shor's \$1,500,000 Zeckendorf realty deal as "Toot, Toot, Tootsie Goodbye."

Rita Hayworth and her producerhusband James Hill; Rossano Brazzi, Elsa Maxwell, Fritz Reiner, Edward Small and El Morocco boniface John Perona back from Europe yesterday (Tues.) on the S.S. United States.

Sophie Tucker's cocktailery next week at her Park Ave. apartment will mark the first anniversary of the Sophie Tucker Free Maternity Clinic of the General (Maurice) Rose Memorial Hospital, Denver, which is voluntarily supported.

Waldorf veepee Claude C. Philippe "poured" for ex-Waldorfite Rene Black, now a Fontainbleau, Miami Beach, executive, who is recuperating in his Pound Ridge, N.Y., home after a pneumonia attack. Black plans to return to his Florida base next week.

Artist Al Hirschfield's mural for the new Playbill Room of the Man-

nia attack. Black plans to return to his Florida base next week.

Artist Al Hirschfield's mural for the new Playbill Room of the Manhattan Hotel has 90 recognizable firstnighters and is said to have already sparked some spleen from some who felt they belonged in the composite picture. It's a 30-foot mural, the first ever essayed by the theatrical cartoonist. New room debuts Oct. 26.

An offering of securities of the Fred Astaire Dance Studios (Metropolitan, New York) Inc. is being made publicly by the New York underwriting firm of Willis E. Burnside & Co., Inc. It's the first time that any security including the name "Fred Astaire" has ever been offered to the public. The offering price by the underwriter \$1 per share.

Ludwig N. Foertsch, 30 years at the Hotel Astor, shifts to g.m. of the Chatham, latest Zeckendorf Hotels acquisition, and Anthony Ray, ex-Waldorf executive assistant manager, takes over at the Astor. All under Frank W. Kridel, manager of the Commodore, supervises the eastern Zeckendorf inn.

Paris

By Gene Moskowitz (28 Rue Huchette, Odeon 49.44)

Hazel Scott into Drap D'Or nit-

y. Maurice Chevalier celebrated his th birthday with a "quiet" party 70th birthday with a "quiet" party at his home. Seven of last year's legiters back to fill in until new tenants are

Various French-Russian pic co-productions announced but none has come off yet.

First new play of season, "Lady Godiva," by Jean Canolle, looms as a hit at Edouard VII Theatre.

Peter Ustinov in to see French hit legit version of his "Romanoff and Juliet." He intends filming it himself with wife Suzanne Clou-

thinsels with whe suzame cloudier.

The Platters using their day off from present headline stint at Olympia Music Hall to fly to Athens to appear at a party for Aristotle Osnassis.

Newest is for singer Gilbert Becaud to star opposite Tatiana Samoilova, who made good impression here in Cannes Fest prizewinning "Flying Cranes, in a pic version of Anton Checkov's novel "Dark Eyes." Becaud will not sing but play a Muojik.

taking over management of welter weight Jimmy Montgomery.
Walter A. Brown, reelected prexy and gen. mgr. Boston Garden-Arena Corp. at anni meeting stockholders and directors.
Lordly and Dame booking acts on behalf Aldo, Ltd., Hong Kong, for Japanese niteries and theatres, with cooperation of U.S. Air Force and Army.
Mary X. Sullivan, Boston Sunday Advertiser drama critic, and

and Army.
Mary X. Sullivan, Boston Sunday Advertiser drama critic, and Jean McNeil, American tv-radio staffer off for two weeks at Castle Harbor, Bermuda.

Harbor, Bermuda.

Cambridge Repertory Theatre is newest entry and will operate on banks of Charles River at Harvard U. with 200 car parking lot and two story air conditioned theatre.

Pearl Landers, w. k. as Red Cross mother of actors, took Gene Krupa on tour of Veteran's Hospital in West Roxbury when he was in for date at George Wein's Storyville.

Chicago

(Delaware 74984)
Roy Hamilton toplining bill at
Roberts Show Club.
Buddy Ebsen here to plug ABCTV series, "Northwest Passage."
Sam Weil left Aaron Cushman
flackery to join Filmack art dept.
Romeo Meitz Trio holding forth
at Cafe Bonaparte in SheratonFlackstone.

Romeo national and a state of the state of t

Constance Moore doing first non-musical play of her career at Drury Lane, where she's starring in "Affairs Of State."

in "Affairs Of State."
Shirley Racusin, secretary to Ben Katz, midwest ad-promo chief for Universal, axed in UI's pruning of publicity staffs across the country.

country.

Lenny Collyer joined Chez Paree show for two days to spell Jack Barry, who made a premature departure to defend his properties in quiz show scandal in N.Y. Singer Nick Noble was upped to headliner.

Jerome Kilty and Cavada Humphrey in town to do "Dear Liar" for the Shaw Society of Chicago. It's a two-character play version of w.k. correspondence between George Bernard Shaw and Mrs. Patrick Campbell.

Minneapolis

Ry Les Rees
(2123 Fremont Av. S; Fr 7 2609)
Buddy Rich and his quintet into Lakeview club.
Theatre-in-Round staging sea-

Theatre-in-Round staging season ticket drivé.
Osterberg's nitery has singer Buddy DeMarco.
Gay 90s nitery undergoing \$65,-000 improvement job.
Civic Theatre St. Paul presented "Solid Gold Cadillac."
Mary Martin and her show set for January appearance here.
Songstress Denise Lor continuing at Hotel Radisson Flame Room.

Sougstees ing at Hotel Radisson Flame Room.
Arthur Godfrey's erstwhile "Mariners" at Madison, Minn.,

"Mariners" at Madison, Minn, county fair, "Little Paradise" scheduled to follow "The Women" at Edyth Bush Little Theatre.
"An Evening With Ella Fitzgerald" with Oscar Peterson Trio goes into Auditorium Sept. 29.
Bill McGaw's "Tournament Of Thrills" drew large crowds for second engagement in two years. Lucille Karter, Metropolitan Opera audition winner, guest artist at St. Paul Auditorium pop concert.
Jazz musician Wilbur de Paris

London

(COVent Garden 0135-6-7)

(COVent Garden 0135-6-7)
Agent Derek Glynne heading for
California via New York.
Martha Scott in town between
'Ben Hur" scenes in Rome.
Paul Rotha off to Australasia for
a four-weeks' lecture tour.
George Sanders planed in from
Paris for several commercial tv appearances.

George Sanders planed in from Paris for several commercial tv appearances.
Olivia de Havilland in for preem of her Metro starrer with Alan Ladd, "The Proud Ones."
Sam Spiegel hired stage director Peter Brook to direct his "Lord Of The Flies" pic in Hollywood.
Leonard Samson moved overfrom Metro to be Warner's chief flack succeeding Eric Chisman.
Beatrice Lillie and "Auntie Mame" company threw a 300-guest party at a local Turkish Bath, after the first-night.
Lawrence Weingarten, Metro producer arrived for huddles with Sir Michael Balcon. He hopes for a reciprocal deal with Ealing Films and his own setup, Avon Films. Prince Philip and the Duke and Ducess of Gloucester will accompany the Queen to charity premiere of Danny Kaye's "Me And The Colonel," (Col) skedded for the Odeon, Leicester Square, Oct. 27.

Vancouver

By Jay Tomson (3345 West 8th St.)

Stan Myles set to reopen re-furbished Pacific Athletic privatery late this month.

John Emerson, nitery-tv im-presario, mending from second

John Emerson, nitery-tv impresario, mending from second cardiac aliment this year.

William Steer upped to sales topper with Screen Gems and Telepix Movies branch here.

Civic Theatre strawhat season some \$15,000 in the black, as against \$30,000 loss through rainout in 1957.

"World Of The Wonderful Dark," Lister Sinclair drama for Vancouver internation fest, packed 'em in on 15-city tour.

Charlie Defieux bows out as

Charlie Defieux bows out as public relations topper of Pacific National Exhibition after many years, to set up his own biz.

Dave Dauphinee ankles management spot of PNE after 21 annums with expo, for general managership of Burrard Amusements Ltd.

Bill Bellman and Alan Millar pinkslipped as emcees of CBUT-TV "Almanac" supper show that's being replaced after a five year

Kansas City

Ransas City

By John Quinn

Benny Goodman and jazz group opens amoual Town Hall concert variety series Oct. 23.

Resident Theatre, semi-pro legit group, opens annual fall-winter season Oct. 15 with "Visit To A Small Planet."

Bobby Breen unofficially represented show biz at opening of Backstage, new mid-town restaurant with legit decor and featuring a VARIETY FOOM.

Ruth Seufert opens her annual Celebrity Attractions series with Grenadier Guards on Oct. 1. Ticket buying pace for series is up for first time in several seasons.

Singers Margarita Sierra at Hotel Muehlebach and Pat O'Day at Eddys' both battled viruses during their engagements and were under doctors' care, but neither missed a performance.

Frankfurt

to costar in new Cosmopol film "Eva Memoiren einer Siebzehn-Memoiren einer Siebzeh gen" (Eva, Memories of jaehrigen" (17-Year-Old).

jaehrigen" (Eva, Memories of a 17-Year-Old, Harry Buckwitz, general manager of town's City Stage, takes over his first directing chores with "The Rake's Progress," Igor Stravinsky's opera, due later this year. Hein Heckroth (who did sets for film "Red Shoes") will be special stage designer.

First German presentation of Igor Stravinsky's newest work "Threni" to be performed in Hamburg October 13 with Stravinsky as guest conductor. Stravinsky will also go on conducting tour of Germany, Switzerland, Austria and France.

Deutsche Grammophone recorded Salzburg Festival production of "Everyman" with Will Quadflieg, Ernst Ginsberg, Ernst Deutsch and Marina Becker in the leads, and with Ernst Lothar directing and generally following the original staging of Max Reinhardt.

Brussels

By John Florquin
(1 Avenue Paul Deschanel)

Paddy Chayevsky touting his 'Goddess," just released here. Robert Lamoureux back at Thea-re du Parc in "La Brune que

lia." Larry Adler taking part in class-al concert televised from the

landy Automate Language and the Fair.

National Theatre opened its new season with revival of Arthur Miller's "Crucible."

Kirk Douglas, visiting Fair, will stage big European premiere here of his "Vikings" in October.

Charles Chaplin will be guest of honor at Best Films of All Time competition scheduled for early October.

Only Belgian contribution to Arts Festival was Charles Bertin's "Christopher Columbus" staged by the National Theatre.

"Waiting For Godot" presented by San Francisco Actors Workshop succeeding the Yale University Theatre production of "J.B." at American Theatre.

Sinclair Lewis' "Let Us Play King" being filmed German, Robert A. Stemmle, with moppet Oliver Grimm and Winnie Markus.

Tokyo

By Dave Jampel (Press Club—27-0161) Paul Anka set to play city's Kokusau Theatre.

Ratic Affice Set to play city's Kokusau Theatre.
Filipino baritone Bimbo Danao into Benibasha for 10 days.
Ageless pitcher Satchel Paige may hit Japan this fall when he tours Far East giving exhibitions.
Locationer "The Miraculous Fish," an Anthony Quinn indie, pushed production date back to fall of '59.
Goose Tatum and Harlem Trotters open in Tokyo Sept. 27 on Far Eastern swing of exhibitions against U.S. college all-stars.
Toho prez Masaru Shimizu expected to leave in late September for month-long overseas jaunt touching keys in U.S., Europe and South America.
New \$9,000,000 Imperial Hotel

South America.

New \$9,000,000 Imperial Hotel now in full swing. Modern 10-story building has 450 rooms, giving landmark total of 900 rooms and 1,600 beds.

Germany's Neue Film produc-tion, "Der Shoenste Tag Meines Lebens," opened at Scalaza to what is believed to be best postwar foreign film b.o.

Itali Films expects to start own distrib web here Jan. 1, as ice-breaker among importers effected by government's new ruling of allocating licenses to distributors rather than importers.

Dick Gabbe arrived from N. Y.
Petty White on Honolulu vacash,
Van Heflin back from six months

Terry Turner arrived for AIP confabs.

Irvin P. Mazzei underwent major surgery.

Jack Sobel underwent minor

Jack Sobel underwent surgery.
Mamie Van Doren divorced Ray
Anthony.
Benn Jacobson joined Ziv TV as
casting head.
Ray Heindorf back at work after
siege of malaria.
Larry Kanaga and Art Weems in
for Coast confabs.
Robert Mitchum home from four
months in Europe.
Ernie Ohman opened own artists
management agency.

months in Europe.
Ernie Ohman opened own artists
management agency.
Dorothy Malone on extended
South American tour.
Charles C. (Bud) Barry returned
from European jaunt.
Peggy Lee filed against actorhusband Dewey Martin.
M. A. Lightman in from Memphis en route to Hawaii.
Carl Foreman in town for Columbia Pictures huddles.
Publicists Assn. tosses third annual Ballyhoo Ball Oct. 18.
Lawrence Welk elected honorary
mayor of Hollywood for 1959.
Steve Brooks appointed ad-pub
director of Alciona Productions.
Bill Pierce appointed qub-ad director of Hotel Tropicana, Las
Vegas.
Hal Biard upped to post of

Bill Pierce appointed pub-ad director of Hotel Tropicana, Las Vegas.
Hal Biard upped to post of KCOP exec assistant for programming and production.
Saul N. Rittenberg heads Metro studio's newly-reorganized legal dept.

Sall N. Rittenberg neaus Metaro studio's newly-reorganized legal dept.

Budd Lesser joined McGowan-McCann-Erickson as story consultant.

Charles Brackett returned from repping State Dept. at Edinburgh Film Festival.

George Jessel will toastmaster Friars Club 10th anniversary charity dinner Nov. 23.

Pete Montemurro upped by 20th-Fox from purchasing agent to assistant studio manager.

Garwood Van stored his baton, now doing public relations for Las Vegas' Tropicana Hotel.

Buddy Ebsen and Keith Larsen off on p.a. tour to bally "Northwest Passage" teleseries.

Sol A. Schwartz in from Gotham

west Passage" teleseries.
Sol A. Schwartz in from Gotham
to gander RKO Theatre properties
and eye new film at studios.
Melville Tucker and Norman
Deminig off to Europe to scout locations for Bryna's "Spartacus."
Frankie Laine will headline show
at City of Hope's \$100-plate dinner
at Hilton Shamrock, Houston, Sept.
30.

at Hilton Shamrock, rousion, Sep., 30.

Meriem C. Cooper to Washington for confabs with widow of Gen. Claire L. Chennault on upcoming biopic.

Bert Granet, Sheldon Leonard and Arthur Stander will be guest lecturers at UCLA's extension course on pro comedy.

James Garner and Jack Kelly cross -country -trekking to bally "Maverick Day in the U.S.A.," to launch national United Fund campaign.

paign. George Gobel reappointed cam-george Gobel reappointed cam-paign chairman of ninth annual charity fund drive of Radio, Tele-vision, Recording, Advertising Charities.

Alaska

Ry Bob Kedrick
(Box 40, Anchorage)
Wendy Williamson at Guys 'n'
Dolls piano bar.
Kay Arnold at Polaris Lounge
piano bar, Fairbanks.
Organist Alex Hume at Pastime
Lounge, in Fairbanks.
Organist Jimmy Baker playing
at Carousel Club in Anchorage.
Chick Adams western swing trio
at Anchorage's Ft. Stearns club.
Tandy Andrade opened at Venetian Room piano bar in Ritz Venice.

Opera suddition winner, guest arts on of Anton Checkov's novel to play a Muojik.

Bosion

By Guy Livingston

Hollywood

OBITUARIES

J. ROBERT RUBIN
J. Robert Rubin, 76, industry
pioneer and a force in Loew's Inc.
and the motion picture business
for almost 40 years, died Sept. 11
in New York.
Details on Page 4.

Details on Page 4.

SYLVANO DALE

Sylvano Romano, longtime vaude dancer known professionally as Sylvano Dale, died in San Francisco Sept. 5. He was 76.

Romano got his start by winning the California cakewalk championship in 1899, went on to dance on Frisco's Barbary Coast and eventually became a headliner on the Pantages circuit doing a double with his late wife, Katheryn.

In the 1920's he set up a Frisco dancing school and later was the first man to teach dancing on the radio. He started the Dance School of the Air on KPC (now KNBC), Frisco, and moved the program to KFRC, Frisco, when Mutual Broadcasting System was organized. He continued to teach dancing after his program left radio in the mid-30s and was president of the Frisco Theatrical Club.

A son, daughter and two brothers survive.

on, daughter and two brothers

JOHNNY HAMP
Johnny Hamp, 64, one of the top bandleaders of the 1920s and '30s, died Sept. 12, Beverly Hills, Cal. Hamp's Kentucky Serenaders was an important dance and recording organization of that era, and played the top hotel and ball-

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us Jimmy - Eddie

Louis - Jack - Jules

London's Capitol Theatre, Murphy at one time was general manager of the W. T. Murphy Amusement Co., which operated the now razed Lyceum in New London. He was the dean of theatre operators in the New London area.

Surviving are his wife and a stepson.

T. E. MORTENSEN

Thorvald E. Mortensen, publisher and editor of Greater Amusements, regional film trade publication in Minneapolis, for more than 40 years, died Sept. 7 in Minneapolis at the age of 70. Greater Amusements, founded in 1914. Claims to be "America's first trade Journal devoted exclusively to motion pictures." Until a few years ago it was published weekly; during the past several years, biweekly.

His widow and foster daughter survive.

GRAHAM CUTTS
Graham Cutts, 73, vet British producer and director, died in London Sept. 7. Cutts was one of the pioneers of the U.K. film industry, directing and producing many pix including "Woman to Woman." "Paddy the Next Best Thing," "Sign of the Four," "The Rat" and "Aren't Men Beasts." Since 1940 he had been directing in the documentary field for World Wide Pictures.

Survived by daughter, Hollywood actress Patricia Cutts.

and played the top hotel and ball-rooms.

When he retired from laestro-ing some years ago, Hamp became rector of Constitution Hall in head of the cocktail dept. of Gen-Washington for 20 years and, be-

from 1933-35, when he joined the British Broadcasting Corporation in the same post.

EDWARD J. McENELLY

EDWARD J. McENELLY
Edward J. McEnelly, 78, dance
hand leader for 45 years, died at
his home in Southboro, Mass.,
Sept. 3. He formed a singing orch
in 1902 which toured New England
and New York state and made
Victor records. His band played
for several years at Butterfly Ballroom and in Riverside Park,
Springfield, Mass.
Surviving are his wife and
daughter.

daughter.

MARY PRICE

MARY PRICE

Mary Elizabeth Price, a foundermember of the Irish National Theatre and the Abbey Theatre's first
leading lady, died Sept. 15 in Drogheda, County Loouth, Ireland.
Known professionally as Maire
Nic Shiubhlaigh, she appeared on
Broadway and in numerous Us.
cities during the Abbey's first U.S.
tour. She last appeared on the
Dublin stage in 1947.

FREDERICK W. C. LEHMANN

FREDERICK W. C. LEHMANN
Frederick W. C. Lehmann, 63,
assistant treasurer and comptroller
of the New England Conservatory
of Music, of Melrose, died Sept. 6
in the New England Sanatorium &
Hoppital in Stoneham, Mass.
Born in Scotland, he attended
the University of Edinburgh and
served in the Royal Canadian Air
Force in World War I. There are
no immediate survivors.

FRANK KORCH

FRANK KORCH

Frank Korch, 45, for 13 years sports editor and coordinator for WGN Inc. in Chi, died Sept. 6 in Dallas of a heart attack. Korch, who in addition to his WGN chore was longtime scout and publicist for the Chicago Bears, was refurning from an exhibition game with the football team at the time of his death.

Wife survives.

A. S. COLANTONIO

A. S. COLANTONIO

Attilio S. Colantonio, 82, musician and composer, died Sept. 12 in Philadelphia. A clarinetist, he played with some of the country's top bands, including the Fairmount Park Band for 24 years, Leopold Stokowski's Gold Band, and the John Philip Sousa, Arthur Prvor and Philco Bands.

A son and two daughters survive.

JOSEPH JANKOWSKI

Joseph Jankowski, 60, founder and president of the Polish-Ameri-can String Band, died Sept. 7, in Philadelphia. Band has been first prizewinner five times in the New Year's Mummers' Parade. Wife and four daughters survive.

GLORIA CARPENTER

GLORIA CARPENTER
Gloria Carpenter, 31, screen
actress, died Sept. 11 in Hollywood.
Surviving is her widower, Dan
Rochin, manager of Egyptian
Theatre, and three children.

Jasper Barron, 57, theatre projectionist for Rowley United Theatres, Dallas, since 1932, died Sept. 3 in that city after a long illness. Survived by his wife, a son, mother, three brothers and three sisters.

E. B. Coleman, 69, film press representative, in Dallas on July 26. He was the dean of Metro press reps in the Dallas exchange until he retired last January. He had been with that organization for 30 years. Survived by his wife.

Ford C. Hazle, 61, theatre owner, died recently at Nacogdoches, Tex. He owned theatres in Nacogdoches and Waco, Tex., and Shreveport and New Orleans, La., and in several other cities.

Luigi Villa, 63, a former staff member of the Metropolitan Opera, died Sept. 10 in Paterson, N. J., after a long illness. He retired from the Met in 1944. His wife, father and brother survive.

Joseph Henry Perlman, 70, died at Will Rogers hospital, Saranac Lake, Sept, 8 after a lingering ill-ness. He was a projectionist with Randforce Amus. Co. and a resi-dent of Brooklyn.

in an auto accident outside Las Vegas Sept, 6.

Mother, 68, of Frank Mathews, newscaster on WOAI, San Antonio, died Sept. 4.

Walter V. DeLuna, 75, veteran stagehand, died Sept. 12 in Ber-gen, N. J.

Capital Circuit

= Continued from page 2; heart specialists, Dave Garroway

is not as calm as he seems on tv. From the WRC-TV studios here. Dr. Thomas E. Mattingly, a White House consultant, ran a remote electrocardiogram on Garroway in New York before NBC "Today" cameras. It was to illustrate a new electrocardiograph device perfect-ed in Kansas City by Dr. E. Grey Diamond which can record heart-beats over any longdistance telephone line.

After the telecast, Dr. Matting-ly looked over the ups and downs

"His heart was beating fast," the medic chserved. "I guess he was nervous."

After the defeat of Sen. Frederick G. Payne in his early Maine reelection bid, ASC-IP songeriter Hank Fort here began singing town: "The Reign in Maine is Pleinly Out of Payne."

Another suggested title: "The Payne of Maine Is Strangely on the Wane."

Here's the way Julius Caesar sized up the size of man: "Let re have men about me that are fat, sleek-headed men and such as sleep o' night . . ."

fat, sieek-neaded men and such as sleep o'night ..."

Put Rear Adm. Hyman Rickover, the w.k. stomic propulsion genits who has that lean and hungry look (he thinks too much), look gry lool dissents.

Meeting hefty CBS Newsmen Claude Mahoney and Charles von Fremd the other day, Rickover observed that CBS staffers "must be well prid because they're cer-tainly well fed."

He made a proposal to Mahoney, 215 pounds ("with my glasses on"), and you Fremd, 2.5 ("but I'm

"Arree with me that you will each loce 25 pounds within 90 days or contribute \$1,000 to the United Nations Orphans Fund."

They berged off — explaining CES doesn't pay that well.

Opening their mail the next morning, both found a letter from Rickover, including a written agreement to shed 25 pounds, with space left for their signatures.

The admiral—the daddy of the atomic sub—told them he already had one to taker on the agreement, Fred Friendly, formerly "See It Now."

"See It Now."

Republican Rep, Hugh D, Scott Jr., currently trying to win the Pennsylvania U.S. Senate race, tells chout two precinct workers where eyes hit a stackeduesque blande.

"Penny for your thoughts!" said one.

"I was just wishing," said the other, "that the country was in the share she's in!"

Paar to Quit

Continued from page 1 go back to work on "Tonight." even (as he was quoted) if he has to get a doctor's certificate in order to quit. quit.
Paar's spokesman said there was

Paar's spokesman said there was a misunderstanding about Paar's feelings. He said that on Tuesday (9) (before an NBC study group made up of several key execs at the network passed along the word that the show could not be cut from an hour-and-three-quarters a night), Paar had already decided to quit.

cape," Within the Gates," "Spring Thaw" and "Fygmalion." He toured the U.S. twice with Walter Hamping in "Hamlet" and toured in "The Corn Is Green" with Ethel Barrymore. He appeared in several productions with the Lunts, including "I Know My Love." His last Broadway appearance was with Katharine Cornell in "Prescott Proposals."

WALTER T. MURPHY

Walter T. Murphy, veteran exhibitor and a partner in the Connecticut Theatre Operation Corp., a subsidiary of the American Theatres Corp., died recently in New London, he entered the theatre management field, as. a, youth.

Longtime manager of Niew of the substance of the London, he entered the theatre management field, as. a, youth. . . .

Longtime manager of Niew of the substance of the London of the substance of the London of the london

MARRIAGES

Lita Schneider to Bennett Koe-nig, New York, Sept. 7. She is the daughter of Samuel Schneider, a former vice president and board member of Warner Bros.

Simone Bicheron to Curt Jurgens, Cochem, Germany, Sept. 14. She is a French model; he's an actor.

Anne Fields to Ron Robson, Great Yarmouth, Eng., recently, She's a singer; he's member of Four Jones Boys' U.K. singing group.

Judith Jacobson to James Shall-cross Magee, Sep. 13. Wrights-town, Pa. Bride is the daughter of Broadway legit pressagent Sol Jacobson.

Marianna Elliott to Alan Coates, Sept. 12, New York. Bride is cos-tume designer for the Barter Theatre, Abingdon, Va.; he's an

Sandra Kasper to Buddy Sauer, Houston, Aug. 30. Groom is a pro-duction man on the staff of KTRK-TV, Houston.

BIRTHS

Mr. and Mrs. Ward L. Quaal, daughter, Sept. 5, Evanston. Ill, Father is veep and general man-ager of WGN Inc. in Ch ca30.

ager of WGN Inc. in Chicago.

Mr. and Mrs. George Condon,
daughter, Sept. 7 in Chicago.
Fether is press chief for CBS
stations in that cit.

Mr. and Mrs. Anthony Joly de
Lotbiniere, son, London, Sept. 8.
Father is a BBC ty producer.

Mr. and Mrs. Eernie Brillstein,
daughter, New York, Sent. 12.
Mother is actress Marilyn Cole; he's
publicity head of the William Morris Agency.

publicity head of the Will'am Morris Agency.
Mr. and Mrs. Robbie Robertson,
son, Manchester, Enr., Sept. 9.
He's ty cuizgame editor with
Granada-TV.
Mr. and Mrs. Lynn Wimmer,
daughter, Sept. 10 in Chicago. Father is publicist for Gaslight Club
in that city.
Mr. and Mrs. Sid Grossfield,
daughter, Sept. 11 in Chicago. Father is a director at WBKB in that
city.

m that city.

Mr. and Mrs. Sid Grossfield, daughter, Sept. 11 in Chicago. Father is a director at WBKB in that city.

Mr. and Mrs. Merlyn Sheets, son, Sept. 8, in Inglewood, Cal. Father is traffic director of KMPC, Hollywood radio indie.

Mr. and Mrs. Gerald Alters, daughter, New York, Sept. 5. Mother is the former Maxine Berke, dancer in "My Fair Lady;" father is a conductor-omboser-arranger.

Mr. and Mrs. Jack Roth, son, San Antonio recent y. Fither is son of Euvene J. Roth. owner of KONO and prez of KONO-TV, and a member of the KONO executive staff.

Mr. and Mrs. Jack Roth. son. San Antonio recent y. Fither is on of Euvene J. Roth. owner of KONO and prez of KONO-TV, and a member of the KONO executive staff.

Mr. and Mrs. Jack British alberts.

Mr. and Mrs. Alan Gilbert, Mother is actress Virvin a Alberts.

Mr. and Mrs. Alan Gilbert, faughter, Seot. 12, New York.

Father is legit actor.

Mr. and Mrs. Theodore Mann, son, New York, Sept. 9. Mother is actress Patricia Brooks; father is co-producer of the Circle-in-the-Souare theatre group.

Mr. and Mrs. Noel Kramer, daughter, Sept. 11.

Mother is singer Sunny Gale; father is a manager.

Mr. and Mrs. Noel Kramer, daughter, Bay Shore, L.I., Sept. 4.

Mother is literary agent Marcella Powers; father is technical director of the Museum of Modern Art's film library.

Mr. and Mrs. Lovel S. Eliis, son, Glen Cove, L.I., Sept. 4. Father is a film editor for Crama.

Mr. and Mrs. Christopher Wellington, daughter, London, Sept. Mr. and Mrs. Christopher Wellington, daughter, London, Sept. S. Father is viola player with Sadler's Wells Orchestra; mother is a singer and daughter of late Robert Donat.

Mr. and Mrs. Bill Fuller, daughter, New York, Sept. 9. Mother is singer Carmel Quinn.

No Raid Rule

Continued from page 2 =

CHARLES O'BRIEN KENNEDY Charles O'Brien Kennedy, 7 an authority on the theatre and former actor, died Sept. 7 in New York. During his acting career he appeared with John Barrymore in "Redemption," with Lionel Barrymore in "The Claw," and with both John and Lionel Barrymore in "The Jest." At Provincetown, he directed Theodore Dreiser's "The Hand of the Potter." In recent years, he was on the editorial staff of Samuel French, Inc., N. Y., play publishers. For French he wrote "The Daring Young Man" and "The Gift of Wisdom," both produced frequently by amateur groups. He also wrote "The Mighty Nimrod," which he staged with Eva M. Fry in 1931. His sister survives. JOSHUA WILSON

JOSHUA WILSON

Joshua Wilson, 79, actor died
Sept: 10 in New York. Born in
England, he attended Cambridge
University and later joined a legit
company headed by Sir Frank Benson. He came to the U.S. in 1925.
His legit credits include "Escape," "Within the Gates," "Spring
Thaw" and "Pygmalion." He toured
the U.S. twice with Walter Hampden in "Hamlet" and toured in
"The Corn Is Green" with Ethel
Barrymore. He appeared in several productions with the Lunts,
including "I Know My Love." His
last Broadway appearance was
with Katharine Cornell in "Prescott Proposals."

eral Artists Corp. He was among the first to see the possibilities of Wildwood, N. J., as an important entertainment centre, and developed that area which last year reached Las Vegas proportions. He resigned from GAC to become an indie booker with accounts in Wildwood as a nucleus. He was in the plastics business until receptly.

Survived by his wife.

ED ENGLE

Ed Engle, 29, WHAS-TV and radio newcaster, died of a heart attack which struck him outside the radio station, as he was entering the Courier-Journal Bldg. Sept. 10. Engle had been on the news staff of the local station since October, coming from Milwaukee, where he had been employed in a similar capacity at two stations. Burial was in Oshkosh, Wis.

Survived by two children, three sisters, and a brother.

FLORENCE PIPER MOORE

Mrs. Florence Piper Moore, 57, former Ziegfeld showgirl and understudy to the late Fanny Brice during the season, 1921-22 died Sept. 13 in New York, after a long illness. In addition to the "Folles," she appeared in several Shubert productions. She retired from the stage in 1924. She was vice president of the Ziegfeld Alumnae Assoc Her husband, daughter, three brothers and a sister survive.

PEARL EATON

Pearl Eaton Enderly, 60, onetime dancer, died Sept. 10 in Los
Angeles. Mrs. Enderly worked in
the Ziegfeld Follies and other
Broadway musicals and at one
time was teamed with her sister,
Mary Eaton. Miss Eaton also
worked as a dance director in
early sound films. She was under
contact to RKO for two years
starting in 1929.
Survived by a daughter, two
brothers and two sisters.

For exciting new albums.



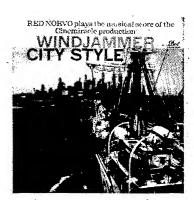
STAR DUST . Pat Boone



BILLY VAUGHN PLAYS THE "MILLION-SELLERS"



LOVE SCENE • Elmer Bernstein



WINDJAMMER CITY STYLE . Red Norvo



A MOONLIGHT AFFAIR . Towy Romano



DOWNBEAT JAZZ CONCERT

follow the sine

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VOL. 212

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64 PAGES

BLUE-CHIP PIX AT THE POST

AFTRA Submits New Demands To Networks, Agencies; 10% Wage Hike

American Federation of Television & Radio Artists submitted its demands on Monday (22) to the amassed networks, producers and agencies to kick off another round of what generally turns out to be pretty tough negotiating. The 1958-1960 dickers led off with a flat demand for a 10% wage hike in video

video.

Contract talks will also cover radio and transcription wages and working conditions. The old contract expires on Nov. 15, with the new ones being negotiated, at the outset, to cover the two-year period until Nov. 15, 1960

two-year period until Nov. 15, 1960.

In anticipation of extra payments for foreign use of programs made in the U.S., the union called for a change in paragraph 71 of the present Code. It seeks to alter the definition of a network to "two or more stations in the United States," change being addition of the last four words. (In a longstanding hassle with NBC on resale of kines to foreign two operators, the network originally chose to interpret countries in which they had contracts to supply programming as part of the nework hookup). Move was made (Continued on page 17)

John Huston Bemoans Era of Copy-Cats Vs. 'Golden Age' of Pix

'Golden Age' of Pix

By virtually discarding originals, the film industry has lost much of its identity, John Huston said in N.Y. Monday (21).

Director pointed to the fact that films had their "golden age" in the days of Chaplin, William S, Hart and Harold Lloyd "when they represented a separate class, a tangible art form. Today, we have come to depend so much on others that we've lost a good deal of our own, distinctive identity. We used to be like the novel or the theatre a creative form of our own. We aren't that any more."

Huston was in Gotham to help plug Darryl F. Zanuck's "Roots of Heaven," which he directed in Africa. His next will be "The Unforgiven," for Hech-Hill-Lancaster. It's a western which will be shot on location in Mexico. After that, Huston will do a film on Freud, a black-and-white picture, as the first project in his new association with Eliot Hyman in Seven Arts Productions.

with Eliot Hyman in Seven Arts Productions.
Huston said the current crisis in the film biz was possibly the most serious one, "but it probably isn't the last one. I've lived through so many of them, you get used to it." He said he'd long ago predicted the shrinkage of the theatres to the point where attention would be focussed primarily on the large first-runs. He added he was convinced that the "crisis (Continued on page 62)

L.A. County Closed-Circui Nix Big Blow Vs. Pay-TV

Los Angeles, Sept. 23.
Pay-tv in Los Angeles County
was dealt a heavy blow by Board of
Supervisors' nixing the application
by Homevision Inc. for a closedcircuit franchise in the LancasterAntelope Valley area, 70 miles
from L.A.
Decision was

from L.A.

Decision was a precedental action, and may set the pattern for future attempts at launching toll-vision in the county, at least until Congress takes action.

Board's ruling, too, marks the latest victory for the Citizens Committee Against Pay TV in its concerted fight to prevent feevee from sharing airwaves with free video.

1—Count 'Em—1 Film 'Trade Fair' **Urged for Europe**

Suggestion for a once-a-year commercial Film Fair instead of

commercial Film Fair instead of the customary string of international pix festivals in Europe came this week from Munio Podhorzer, newly returned from a three-month European trip.

Prez of Casino Film Exchange, who is also the German Export-Union representative in the States, said it was becoming impractical for the executives of the various European production, distribution and export companies to go to (Continued on page 17)

BIG-STAKE TEST

By GENE ARNEEL

Hollywood is swinging into high
—at least, high in the sense that
the film industry generally in this
final quarter of 1958 is offering to
the public a rare concentration of
costly product. Films which have
just opened in the first-runs and
those due through next Jan. 1 include some obvious top entries.
Edward L. Hyman, vicepresident
of United Paramount Theatres,
said he clocked 26 productions for
the three-month period which
should be, by traditional standards, above-routine "A" starters.
He didn't want to identify them
for fear of slighting one or more
production companies.

Some other show business execs, who claim to be strictly nonpartisan, were more willing to
talk. They, like Hyman, made the
same point. Big product is at hand
in unusual abundance. The final
quarter of 1957, according to Hyman, brought only six or seven
particularly promising "blockbusters." This year the figure is more
than quadrupled. More later about
the top-scale contenders in terms
of specifics.

Hollywood Vs. Video

Tradewise, this means the test

Hollywood Vs. Video

Hollywood Vs. Video
Tradewise, this means the test
is at hand. The reference is to the
test between television and Hollywood for the public's attention.
Leadoff story in Variety's tv section last week noted the beginning
of the "new season"—the return
of top programming after the summer hiatus. The "specials," the
standbys and the backlog features
are to be in a steady flow to the
livingrooms.

Can the picture industry stand e test?

the test?
If the tv medium is putting its
(Continued on page 17)

Suit by 'Captain' Backers Alleges Mismanagement, Misappropriation

Mike Todd's Chi Theatres' Double-Featured Billing

Double-Featured Billing
Chicago, Sept. 23.
Two of the smaller local Shubert properties, the Harris and Selwyn, each with 1,000 seats, officially changed hands to Cinestage Inc. last week for a reported purchase price of \$1,000,000. Former will continue as a legit house under new name of Michael Todd Theatre. Selwyn has already changed its marquee to Todd's Cinestage.
The Todd organization purchased the twin theatres from Lake City Operating Co., a subsidiary of Shubert Theatres, which acquired them in 1944. The Shuberts are still trying to sell the Blackstone and their lease on the Great Northern, under the terms of a Government consent decree.

'Nel Blu' Means Long Green For Schwartz. Also, Mortimer Coleman and Evelyn Coleman, parents of Donald Coleman, Jeff Britton, of the TCA staff; Ernest W. Reed, assistant secretary of the Irving (Continued on page 13) **Long Green For**

By ABEL GREEN

Every so often an international song hit sweeps the world but there has been none with the potency of Domenico Modugno's "Nel Blu Dipinto Di Blu" in many years. His potential earnings from that one song may only be estimated although, in effect, the same is true with him as with other overnight disk faves—the record cataputs the personality into astro- (Continued on page 62)

The flop Broadway production of "Oh Captain" and Theatre Corp. of America, the legit producing-investing firm which cosponsored the musical, are involved in two separate suits filed last Friday (19) in N.Y. Supreme Court. The principal defendant in both briefs is Donald H. Coleman, president and a director of TCA.

The plaintiffs in the suit against "Captain" are several backers of the show, while the plaintiffs in the TCA brief are two directors of the organization. Both suits, filed by attorney Joel H. We'nberg, charge Coleman with mismanagement and misappropriation of funds of both the "Captain" and TCA accounts.

In the case of "Captain," which as of July 19 ("not final") audit had a deficit of \$288,462 on a \$300,000 investment, other defendants named include Howard Merrill, coproducer; Jose Ferrer, co-author and stager, and Charles K. Schwartz, Leo A. Tallering and Alan P. Field, of the accounting firm of Tallering, Field & Schwartz.

Also, Mortimer Coleman and

Coca Sticking With 'Girls' Despite Deadpan Role: Considered Asking Out

By LES CARPENTER

Washington, Sept. 23.
Imogene Coca arrived in Washington as costar of "The Girls in 509" weighing the idea of leaving the show. But she reached a dresion' here yesterday (Mon) to stick out her run-of-the-play contract.

cision here yesterday (Mon.) to stick out her run-of-the-play contract.

It's not that she is dissatisfied with the Howard Teichmann comedy, currently in the second week of a tryout at the National Theetre here. "I think it will be a h't in New York," she says. (Local crities divided on that, with two thinting it recuires more polishing to make it, the third giving it a rave.)

It's not the money, either, the comedienne explains. "I'll earn about the same as I did from the last season," she points out, since her contract gives her a percentage of the show's gross. Mirs Coca's objection is to her part, and her concern that it doesn't enable her to give the customers what they expect from her.

There is no question that the Peggy Wood role dominates the play, with Miss Wood having top billing, Miss Coca is on stage a lot of the time for Miss Wood to have some one to talk to. Neither is there a question that Washington audiences were disappointed (Continued on page 18)

Britain's FIDO and U.S.' TOA Weigh Pooling Project to Freeze Pix-to-TV

The Government, and specifically the Justice Dept., is one of the big "ifs" in any exhibitor plan to purchase post-1948 films from the distributors to keep them off television.

A Theatre Owners of America plan to form a non-profit organization which would buy the post-48 libraries from the majors will be presented at the TOA convention in Miami in October.

It involves a revolving fund principle under which the exhib unit would acquire a library on a comparatively small down payment, standing good via the rest in bonds redeemable at specified intervals. Pix would be returned to the original owner for distribution at a normal fee. Income would go toward paying the bill.

Certain tax advantages would accrue to such an organization as well as to the distributors. The total amounts needed would, of course, run into many millions. Exhibition leaders feel it would be worth it, since another flood of pix to tw is seen ruining the theatre biz.

Exhibs close to the TOA plan say that it can't (Continued on page 13)

London, Sept. 23.

Until it is known whether Associated British Picture Corp. has succeeded in its bid to gain control of Associated Talking Pictures, the parent company of Ealing Films, the Film Industry Defense Organization (FIDO) will not take any direct action. If the offer is accepted, however, and ABPC persists in its refusal to give an assurance that the backlog of films will not be shown on its affiliated commercial tv outlet, the FIDO board may recommend the constituent bodies in the industry to introduce sanctions.

All the intensive negotiations that have been going on during the past two to three weeks have been shrouded in secrecy and almost no inside news has leaked. The talks are being described as one of Wardour Street's best-kept secrets.

It is known, however, that Sir Arthur Jarratt, president of the Kinematograph Renters' Society and a director of FIDO, had a session with members of the APBC board last Tuesday (18) in which, it's understood, he explained the industry's determited on page 13)

(Continued on page 13)

Neither Bison, Eskimos, Fog Stayed Mary Martin Appointed Alaska Rounds

By HUMPHREY DOULENS

MISCELLANY

Jou VS. 10%

John WS. 10%

John WS. 10%

John GROSS ON 'SEESAW'
Hollywood, Sept. 23.

Seven Arts Productions has signed Elizabeth Taylor to star in the fillm version of the Broadway in the fillm version of the peek costaring and if t

Nat Cole in Rhubarb

With Promoters on Who's To 'Benefit' From Show

Chicago, Sept. 23.

Slated to topline at an Orchestra Hall show here Oct. 5 for the benefit of a Negro medical college in Nashville. Nat Cole touched off a rhubarb last week by ankling the program reportedly because of doubts as to just how charitable the affair was going to be.

At week's end, however, promoters of the show promised that the singer would appear, though a local spokesman for Cole indicated he would demand more than the \$5,000 originally agreed upon for the appearance.

the appearance.

Cole is said to be concerned over Disk and book and/or film titles have been tied-up before but to the school. But he's also irked on another count—the \$6.60 top advertized by impresario Harry Zelzer. The top is obviously based on the strength of Cole's name, and the singer is understood to feel that some fee readjustment is warranted in the light of this. Just what Zelzer's arrangement with the college is can't be determined. Glim stars, set the deals with Joe Cole opens at the Chez Paree

Thursday (25).

Mary Martin, first star to visit LIZ'S 500G VS. 10%

Hollywood, Sept. 23.
ABC-TV has initiated discussions with 20th-Fox producer Jerry Wald regarding bankrolling of his indie company when it producer exits 20th in two-and-one-half years, it's reported here. Web is understood to have told Wald it would like to buy a sizable interest in his company, and finance 50% of his product.

American Broadcasting - Para-

nance 50% of his product.
American Broadcasting - Paramount Theatres prexy Leonard H.
Goldenson, contacted for confirmation of the report, had a terse "ne comment." He then added, significantly, "I never talk about a deal until it's closed."

It's reported that in the talks,
(Continued on page 62)

Flynn, Sanders' 2-Way Disk—Autobiog Plugs

Disk and book and/or film titles

Carl Brisson Critical

Carl Brisson Critical

Producer Frederick Brisson flew to Copenhagen over the weekend, at his mother's behest, because of the critical condition of his father, 64-year-old Carl Brisson, bedded in the Copenhagen Kommune Hospital with hepatitis. At first believed on the road to recovery, he went into semi-consciousness this past week.

Famed singer contracted it on glamaica, BWI, holiday last spring and felt he could get best attention in his native Copenhagen where he was long "the Valentino of Denmark." Brisson's U.S. impact as a nitery singing single earned for him the soubriquet of "the older gals' Sinatra."

America's Global **Culture Stance**

the U. S. Information Agency's program of promoting a better understanding of America around the

world.

In his semi-annual report to Congress, USIA Director George V. Allen said on Sunday (21) that the agency intends to stress the broad field of American culture as never before during the next 12 months. In addition, he said, USIA will continue presenting straight news on U.S. foreign policy aims, American scientific accomplishments and other developments.

The report said:

er developments.

The report said:
"... The Agency is placing more emphasis upon the broad field of American culture, embracing not only music and art and drama, but also America's educational processes, its democratic political institutions, its social customs, its religious interests and practices and its record of reliability and resport bility as a nation.
"In Washington, work is underway to strengthen and expand the cultural content of all information (Continued on page 15)

(Continued on page 15)

'Lolita' B.O. Linked Up With Book's Notoriety Re 'Nymphet' Romance

Some film industry eyebrows were raised last week as screenrights to "Lolita" were acquired. The Vladimir Nabokov novel, which was published by G. P. Putnam's Sons, ordinarly would have been a natural for filmization in view of the attention it has gotten. But this is a book about a 40-year-old man who has a passion for "nymphets" — meaning girls from 10 to 14.

The male marries a woman for The male marries a woman for

The male marries a woman for the purpose of being with her daughter of the "nymphet" age. The woman dies and he carries on with the girl.

Stanley Kubrick and James Harris, relative newcomers to production, purchased the rights, in a deal calling for a guarantee of \$150,000 against 15% of the producer's share of the profits. Irving Lazar agented.

No releasing deal is set yet, nor are the financing arrangements,

No releasing deal is set yet, nor are the financing arrangements, but United Artists is a likely candidate for both jobs.

Critics were mixed in their reviews of "Lolita," ranging from charges of obscenity to plaudits on artistic grounds. In any event, the trade view is that the Kubrick-Harris team will have to make some changes from the original if "Lolita" is to get by the blue pencil set:

SLATE 'LIAR' LETTERS IN LONDON AND TOUR

English producer Laurier Lister will do Jerome Kilty's two-character, show, "Dear Liar," in London this winter and will tour it to various points on the British Isles. Kilty and his wife, Cavada Humphrey, will comprise the act.

ty and his wife, Cavada Humphrey, will comprise the cast.
"Dear Llar" is a stage-reading adaptation of the George Bernard Shaw and Mrs. Patrick Campbell correspondence. To date it has had two performances in the U.S., one night each, at Massachusetts Institute of Technology last summer and early this month at Shaw Society of Chicago.

Capital Circuit

By LES AND LIZ CARPENTER =

Washington, Sept. 23. The Arena Stage, in an old brewery building, is a block and a half away from the new National Historical Wax Museum, also in an old brewery building.

Arena needed a new paint job, liked the color of the wax works and duplicated it exactly.

Observed the Arena's Don Koll: "Now if they copy us by using live actors in place of wax dummies, we're in trouble!"

This comes from Rep. Edgar Hiestand (R-Calif.): "Never put off until tomorrow what you can do today. There may be a law against it by that time!"

New Washington definition for

Kanaga Denies **GAC-FAC Merger 'But No Telling'**

There's no deal presently between General Artists Corp. for takeover of Famous Artists Corp. of Hollywood, according to Larry Kanaga, GAC president. "However, there's no telling about the ultimate outcome inasmuch as these things have a way of erupt-ing into a fullblown deal," he

added.

There have been talks between GAC and FAC in the past about merger but nothing resulted. In many film deals, Famous acts as an agent for GAC, with Mark Newman as the liaison and since there has been much activity between both offices, of late, Kanaga says, this may have been the cause of the reports of a takeover.

Of late the bulk of GAC's

this may have been the cause of the reports of a takeover.

Of late, the bulk of GAC's growth has been through the process of absorbing outside firms. Among those taken in by GAC were the American branch of Lew & Leslie Grade's Agency of London, which gave them an important foothold in the European business; George A. Hamid, which gave GAC a strong toehold in the outdoor husiness. Also GAC got into the arena and auditorium business by virtue of its absorption of the Gale Agency and a working agreement with Feld Bros. of Washington, latter the operator of the "Biggest Show" series. The Gale office absorption gave GAC a roster of important Negro recording talent.

Should anything come out of

Should anything come out of the Famous Artists talks, GAC would be directly in the film business, as well as an expanded ac-tivity in legit.

incongruous: where the nation's laws are made.

Hostess Gwen Cafritz, known for her unpredictable remarks (called "Gwendolynisms" in local hi-si, met Supreme Court Chief Justice after the Little Rock school case was heard before the highest tribunal recently.

"It was so exciting!" exclaimed the party-giver. party-goer. "The air was positively electric—just like a Dior opening!"

No one ever accused Washington of being overrun by angels. However, either the angel population is going up or the angels are just admitting it more openly.

Latest to join the local group passing coin to Broadway is Mrs. Pat Chatham, widow of the late Rep. Thurmond Chatham (D.-N.C.), wealthy wool-and-blanket man.

"I love to gamble; I love to play roulette," explains Mrs. Chatham who has just invested in George Abbott's "Drink to Me Only."
The gambling spirit has also motivated, they confess, such other Washington angels as Milton Starr ("I must be on every sucker list

tivated, they confess, such other Washington angels as Milton Starr ("I must be on every sucker list in the country"), who put money into "South Pacific"; the Shoreham Hotel's Bernard Braloves who received "amusing experiences but no profits" from "The Grass Harp"; Marvin Braverman, society backelor ("I owe my success at angeling—West Side Story, "Pajama Game," others—to the fact that I've never read a script"); Grahard Gesell and Samuel J. Lanahan and his wife, Scottie.

Scotte Lanahan (daughter of F. Scott Fitzgerald) says more pressure is being applied for out-of-New York financing because producers won't be harassed with angels in their hair during rehearsals."

Her one flight as an angel—for

hearsals."

Her one flight as an angel—for "Copper and Brass"— left her wings clipped. The loss: \$800.

The Democrats say an lowa woman responded to an invitation to a \$100-a-plate Democratic fundaising dinner by sending a check for a lesser amount and a note: "Can't afford a plate, but take this and buy whiskey and rifles; let's fight 'em!"

Brigitte Bardot (37-20-36) has grossed \$247,633.50 and been seen by about 200,000 people in the 250-seat Plaza Theatre here during 45 weeks of "And God Created Woman," setting an all-time long-time Washington run.

The film leaves Sept. 30, when it will have earned over \$250,000 here, Ed Rosenfeld, Trans-Lux exec estimates.

And, he says, with emphasis: "She shall return!" (In "The Right Heaven Fell," booked for later.)

BB will be replaced by the Swed-ish film, "Time of Desire," re-ported—ironically—to have a Lesbian theme.

VARIETY eekly by VARIETY, INC.

Trade Mark Registered

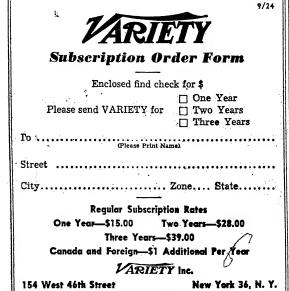
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ABEL GREEN, Editor 120 Volume 212 Number 4

INDEX Chatter 62 Film Reviews Radio Reviews
Radio Reviews
Record Reviews
Television
Television Reviews
Tollvision
TV Films
Unit Review
Vaudeville
Wall Street Radio House Reviews 56

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IT'S AN OLD SPANISH CUSTOM

Fabian on Theatres (Why Not Fewer?) LATING PRODUCT Loew's Figured in Strong Position Gov't Regulation ('Repugnant'), Pix To TV ('It Must Never Happen Again')

S. H. (Si) Fabian, president of Stanley Warner, told exhibitors here yesterday (Mon.) that a rehere yesterday (Mon.) that a reduction in the number of theatres in the U. S. must come if the exhibition industry hopes to survive and continue to operate on a profitable basis. In an address to the convention of the Theatre Owners of North and South Carolina, the circuit chief said he could not predict how seats would disappear, but he told the theatremen not to be overwhelmed or paralyzed by the thought of a seat shrinkage.

not to be overwhelmed or paralyzed by the thought of a seat shrinkage.

"In my mind," Fabian declared, "a logical conclusion to be reached is that less seats, less theatres, can and should mean a theatre industry with great vitality and ability to withstand the outside competition that now almost overwhelms us." He added that he was firmly convinced that a four-theatre, now losing money, can be prosperous as three or two theatre towns and that similar reductions could be made right down the line where a two-theatre town becomes a one-theatre situation.

Fabian contended that if a certain number of houses were eliminated, it would mean better bookings, more consistent shows, and greater opportunities to attract the public to the remaining theatres. He acknowledged that the operator of a house in single theatre situation is in serious difficulty if he finds his business ebbing away, but (Continued on page 18)

Westerns Bite the Dust In Mpls. Region Where Once They Were Big Guns

Once They Were Big Guns

Minneapolis, Sept. 23.

Industry leaders here complain that westerns now are, generally speaking and with only a few exceptions, getting the cold shoulder even in the territory's small towns and drive-ins where they used to be surefire—in fact, bread and butter.

There's currently a repetition for the westerns of the same disappointing boxoffice experience out-state and in ozoners, as has been in evidence in such cities as Minneapolis where they've been having tough 1958 sledding, it's pointed out by Lowell Kaplan, Berger circuit buyer-booker.

Kaplan principally blames what has been and is still happening to the exceedingly large television doses of such fare.

What's particularly discouraging, he feels, is that this is occurring in face of the fact that the 1958 westerns have included some of the finest such pictures in industry history.

YOUNGSTEIN TO SCOUT **UA-USSR CO-PROD.?**

Co-production deal between United Artists and Russian filmmakers may be in the offing. Max E. Youngstein, UA v.p., heads for Copenhagen and Moscow Oct. 18 on a general business trip—that is, without any specific production in mind

De Rochemont's Duo

Two Scandinavian features, the Swedish "Devil at My Heels" and the Norwegian "Nine Lives," have been acquired by the RD-DR Corp. (Louis de Rochemont) for U.S. disable the control of the RD-DR Corp.

Outfit also is producing a second short on the Todd-AO process titled "The March of Todd-AO." It'll play with "Oklahoma" and "South Pacific."

RD-DR produced the first short, "The Miracle of Todd-AO," but didn't put its name on it since, at the time, it was producing "Windjammer" in the CineMiracle process for National Theatres.

Allied Eyes Own Lobby (Theatres) To 'Bend' Solons

States Assn. to win friends and influence Congressmen and Senators. chambers of commerce and civic organizations may be extended to the general public via the signing of petitions in theatre lobbies.

of petitions in theatre lobbies.

In general, the Allied complaint is that theatres in smaller communities are denied the bigger pictures when they are fresh and new and, as a result, many of the cities and towns have been relegated to a second-class status. Allied also alleges that the Dept. of Justice is derelict in enforcing the consent decrees by refusing to protect theatres on clearances and from the alleged dictation of admission prices. mission prices.

Indications are that Allied will proceed with the lobby petitions if the antitrust division of the Dept. the antitrust division of the Dept.

of Justice fails to act in bringing contempt proceedings against Paramount and others. The beef against Par is based on the royalty demands made by the company for the showing of "The Ten Commandments" In drive-ins.

Meanwhile, reports from various Allied units reveal that the exhibitors are getting through to their legislators in numerous sections of the country. Some Allied units are setting up special luncheons to (Continued on page 17)

COL BETS \$5,000,000 ON FOREMAN 'NAVARONE

"Guns of Navarone," due from Carl Foreman's Highroad Productions, will have a production budget of \$5,000,000, according to Abe Schneider, president of Columbia. Col finances and distributes Fore

Co-production deal between United Artists and Russian filmmakers may be in the offing, Max E. Youngstein, UA v.p., heads for Copenhagen and Moscow Oct. 18 on a general business trip—that is, without any specific production in mind.

But in the course of calling upon Soviet studios and producers, it's hinted, the idea of tieing up an indie producer aligned with UA and a Russian producer in some kind of joint venture probably will be taken up.

Youngstein is now in Europe, having left Monday (22) for a swing left Monday (22) for a swing of Rome, Paris and London. He's looking in on indie pictures now rolling or just completed and checking on plans for future films. Exec plans to be back at the homeoffice next Monday (29) at the homeoffice next Monday (29) at this point he'll set the full agenda for his hop to the Iron Curtain.

NO. 1 LINGUALER

By FRED HIFT

Due in part to shifting patterns of immigration and assimilation, there has been a sharp contraction in the American market for pure language imports in recent years. Foreign films, aimed primarily at the language theatres which play them without subtitles, are still pouring into this country, but where the accent used to be on the Italian, it now has shifted to the Spanish-language group, the Chinese and the Germans.

These are the groups which, while they may assimilate into the mainstream of American life, tend to retain strong, nationalistic tra-

to retain strong, nationalistic tra-ditions and ties with the home country. Motion pictures help to maintain that bond and rekindle nostalgia. \$3,000,000 in 1957

maintain that bond and rekindle mostalgia.

\$3,000,000 in 1957

By far the most lucrative language mart in the U. S. today is the Spanish one, served by Mexican films. Latter in 1957 grossed in the neighborhood of \$3,000,000 and probably will do better this year. In part this is being helped along by the strong Puerto Rican in flux into New York, where a number of houses on the West Side have switched to Spanish-language programs. Mexicans working in America's southwestern states also make up a huge audience for the Spanish-language imports.

Though their grosses don't match those of the Spanish-language imports.

Though their grosses don't match those of the Spanish-language in the Spanish lims, Chinese imports also cater to that Oriental group both here and on the Coast. A comparative handful of houses nevertheless manage to eat up an extraordinary amount of film, almost all of it shipped in from Hong Kong.

There are some in the trade who suspect that some of these pictures are imported to Hong Kong from Red China, are edited therefoe eliminate obvious propaganda material, and are then transshipped to the U. S. According to U. S. Customs, such a procedure is entirely possible, even though Customs watches closely for any Red propaganda content.

The Germans in this country, swelled by considerable immigra-(Continued on page 17)

To Head Off Battle for Spinoff; 'Cat' (et al.) Hot Point for Vogel

M-G at '58 Prod. Peak

MI-u at 30 from Feak
Hollywood, Sept. 23.
Metro production at studio hits
a 1958 high this week, with five
features in work plus its feleseries,
"The Thin Man."
Shooting are Alfred Hitchcock's
"North By Northwest" and Sol C.
Siegel's "Some Came Running,"
both returned from U. S. locations;
"The Blessing," back from Europe;
"Green Mansions" and "Night of
the Quarter Moon." Abroad, Metro
has "Ben Hur" before cameras in
Rome.

Rome.
Additionally, studio has rented facilities to Allied Artists' "AI Capone" feature, the "Colonel Flack" vidfilm series and a tv commercial

Export-Union For 'Sell' Plan in U.S.; **Study Financing**

Their interest in the commercial possibilities of the U. S. market finally awakened, the German film companies represented in the Export-Union have formed a special commercial section and are considering ways of financing a more ambitious effort in the States.

This was reported in N.Y. this week by Munio Podhorzer, the U.S. rep of the Export-Union. who last week returned from Germany and other European points. Podhorzer said that, for the first time, he had most of the German exporters agreeing with him that more vigorous action for the German film in the States was in order.

order.
The Export-Union primarily does publicity for the German film abroad, represents the German industry in the negotiations of agreements, etc. Within its (Continued on page 19)

Should Loew's and prexy Joseph R. Vogel be faced with a new proxy fight, as has been indicated as a possibility by some Wall Street sources, the management team this time will be in a stronger position than it was in the previous corporate battle. At the same time, it presently has the ammunition which it hopes will convince directors Louis Green and Jerome A. Newman to abandon the proposal for a spinoff of the studio instead of the theatres. Formal presentation of the Green-Newman plan is expected to be made at the board meeting tomorrow (Thurs.). The ammunition consists of product that is currently scoring at the boxoffice. During the last proxy battle, the Metro entries were experiencing tough sledding at the nation's theatres. At the same time, the company's relationship with its customers were at a low point and exhibitors who formerly were willing to help M-G with the purchase of less-than-sensational pictures were bypassing the entries.

The tide, however, has turned. Metro's breach with exhibitors has been healed and the company has regained its "friendly company" status. More important, M-G has been supplying the theatres with pictures that are money-makers. To an exhibitor, of course, this is the prime consideration.

It's been a long time since Metro has had the opportunity to crow, (Continued on page 18)

Eugene V. Picker As The White-Haired Boy Of Loew's Theatres

Of Loew's Theatres

Designation of Eugene V. Picker as executive v.p. of Loew's Theatres has led to the belief that the son of the industry pioneer David V. Picker is being groomed for the top spot when prexy Leopold Friedman decides to retire. There's no indication, to be sure, that Friedman, who is 70, is ready to step out now or in the near future, but the creation of the exec v.p. post and the naming of Picker by the board of directors is considered to be a preparatory move to train Picker for the chief executive position when it becomes available.

Picker started in the theatre business as an usher at one of his late father's theatres, the Spooner in the Bronx. In 1921, a year after his father became associated with the late Marcus Loew, he joined Loew's film booking department. He became chief film buyer in 1935. In 1946, he was appointed general manager of all Loew's N.Y. theatre operations. Following the physical separation of Loew's Theatres from Loew's Inc. in 1954, he was named a v.p. of the newly formed theatre company. When Joseph R. Vogel resigned from the board of the theatre company to move over to Loew's Inc. Picker was named to fill the vacancy on the board.

CALLANTT EVITE DAD

National Boxoffice Survey

Spotty Business Marks Week: 'Cat' 1st, 'Pacific' 2d, 'Gigi' 3d, 'Colonel' 4th, 'Windjammer' 5th

Spotty business marked the national boxoffice picture this week in some 22 key cities covered by Variery. For the most part the downtrend appeared to be part of a seasonal slump that affected both fresh product and longrun films alike. Curiously, in some keys new pix nosedived and marathon runners showed strength while in other towns the situation was exactly the reverse.

Current filmgoing follows a peculiar pattern that veteran exhibs find difficult to analyze. Observers point out that usually where the back-to-school rush has subsided there's an upturn. On the other hand the scholastic backwash is still regarded as partially responsible for lagging grosses in several keys. Downpours, too, were blamed for dampening trade.

But despite the week's gloom ("Cat On a Hot Tin Roof" (M-G) is an easy b.o. champ this frame as it has been for some time. Still in second position is "South Pacific" (20th). "Gigi," fourth last week, has moved up to third by dint of fancy takes in holdover dates. Week has moved up to third by dint of fancy takes in holdover dates. Week, has moved up to third by dint of fancy takes in holdover dates. Week has moved up to third by dint of fancy takes in holdover dates. Week has moved up to third by dint of fancy takes in holdover dates. Week has moved up to third by dint of fancy takes in holdover dates. Week has moved up to third by dint of fancy takes in holdover dates. We and the Colonel" (Col), listed as a promising contender last frame, has spurted up to fourth spot.

"Windjammer" (NT), although somewhat inconsistent at the wicket, nevertheless copped enough coin to assure it fifth place. "Big Country" (UA), fifth the previous stanza, dropped to sixth followed by "Matchmaker" (Complete Boxoffice Reports on sixth followed by "Matchmaker" (Complete Boxoffice Reports on sixth followed by "Matchmaker")

GALLANTZ EXITS PAR TO JOIN ED COLTON FIRM

George G. Gallantz has resigned as executive and attorney for Paramount to set up a new law firm in association with Edward E. Colton and the latter's associate, John R. Fernbach. New outfit is to be known as Colton, Gallantz & Fernbach.

Colton represents the Dramatists Guild in negotiating the screen rights to legit plays.

Gallantz has been New York resident counsel for three Parsubsidiaries on the Coast, namely, the Sunset Studios, tv station KTLA and the International Telemeter home toll system. He's also been officer and director of the Sunset lot and KTLA.

ALBANY SOLON SLAMS BALLY OF 'SEX' PIX; New York Sound Track SKED PUBLIC HEARING FOR NOV. IN N.Y. Fertale

Albany, Sept. 23.

The disclosure last week by Assemblyman Joseph R. Younglove, Johnstown Republican and chairman of the Joint Legislative Committee Studying the Publication and Dissemination of Offensive and Obscene Material (motion pictures, television and radio are included in its field of study), that a public hearing on the "motion picture problem" would be held in New York City during November, was not entirely unexpected. The criticism voiced by Younglove, in a statements, of motion picture advertising as "abomining every kind of monstrosity before your youngsters, in action and color," reflected opinions expressed by him and by committee counsel and former chairman able and of motion pictures and motion picture advertising spread-James A. FitzPatrick, of Plattsburgh, at public hearings in the Assembly Chamber here last January.

Dr. Hugh M. Flick, former di

Assembly Champer nere last January.

Dr. Hugh M. Flick, former director of the State Education-Dept's Motion Picture Division and current executive assistant to Dr. James E. Allen Jr., State Education Commissioner, agreed in part with FitzPatrick, at that time, regarding 'misrepresentation' in the advertising of "sex films."

"Small Fringe Group'

'Small Fringe Group'

'Small Fringe Group'
Dr. Flick, whose testimony appeared, with that of other witnesses, in a bound report of 208
pages, limited his criticism 'only to the small fringe group of motion pletures, not the great masof honest, serious producers'—to the producers of 'girlie films and films' dealing with transvestitism. of nonest, serious products - the producers of 'girlie films and films dealing with transvestitism, as we had after the publicity in the operational change of man to (Continued on page 13)

TV Strictly For **Coal Miners In Pic-Happy France**

Washington, Sept. 23.
Although television is making in-Although television is making in-roads with coal miners of northern France and decreasing film attend-ance some there, it is no threat as a whole to a nation where paid cinema attendance climbed from 359.000.000 in 1952 to 406.500.000 in 1957, a new Commerce Dept. re-port on motion pictures in France discloses.

discloses.

In fact, the report, prepared by Earl H. Young of the Motion Picture Division of the Commerce Dept., reveals that a study of French preferences prepared by the Centre National de la Cinematograpie and published last May showed that tv is not yet serious competition for the cinema in France.

France.

The study also shows that U. S. film stars are less popular in France than European ones.

The news report said that France had 5.732 theatres in operation on Jan. 1, 1958. New theatres opened during 1958 totaled 118, a decrease from the 149 new theatres of 1956 and 158 of 1955.

Production of feature films in France rose from 110 in 1955 to 129 in 1956 to 142 in 1957, marked by a notable climb in the number of Franco-Italian and other coproductions.

Attendance at French-produced films did not increase as much as (Continued on page 63)

New York to L. A.

Floyd F. Ackerman William Allyn Barbara Bel Geddes 4 John Cameron Paul Cunningham Nina Foch Nina Foch
Rita Hayworth
Dody Heath
James Hill
Jessie Rayce Landis
Mort Myerson
Leo F. Samuels
Gwen Verdon
Eddle Wolpin

India's Satyajit Ray Sees Pix 'Over-Mechanized': Virtue of Tewer Tools'

Hollywood may be suffering from over-mechanization, Indian producer-director Satyajit Ray suggested last week. Interviewed in New York, he's in this country under a U. S. State Dept. exchange program and also to help launch his film, "Pather Panchall."
"When I got out on the Coast I found the most marvelous modern equipment and some very clever

"When I got out on the Coast I found the most marvelous modern equipment and some very clever technicians, but most of the directors I spoke to seemed to be unhappy people," he said. "For myself, I almost prefer to work with fewer tools. Not having all the technical resources at your fingerips sometimes results in more interesting, imaginative work."

Ray said most of the Indian films were financed by advance guarantees from distributors. Pix are made in three centres — Bombay (in Hindi), Madras (in Tamil and Hindi) and Calcutta (Bengal). He's working in Calcutta, though pix shot in the Bengali dialect generally have the smallest circulation. There are many different dialects in India, though films shot in Hindi are generally understood. There's virtually no dubbing of pix. "Pather Panchali." which preemed at the 5th Ave. Cinema in N. Y.

There's virtually no dubbing of pix.
"Pather Panchali." which preemed at the 5th Ave. Cinema in N. Y. on Monday (21) and is distributed by Ed Harrison, won many prizes, including the top award in Cannes in 1956. It's part of a trilogy which Ray is now concluding. The second film was "Aparagito," which was shown at Venice, and the third, now in production, is "The World of Apu."
India. related Ray, suffers from approximately the same shortage of stars as the States. "There are a few big, important ones and the pictures they are in make a lot of money," he said. "Producers and distributors stand in line for their services, and they'll shuttle back and forth between various productions during a single day. It's very difficult to schedule anything on that basis."

Ray said these personalities today "will get as much for a film as it costs me to shoot an entire picture."

U's Aboaf 'Gala'

A five-week sales drive honoring Universal's foreign general manager Americo Aboaf will be launched by the company on Sept. 28, according to Alfred E. Daff, exec v.p. and prexy of the overseas subsidiary, Universal International Films.

Films.
Forty of the company's foreign branches will participate in the drive, which will run from Sept. 28 to Nov. 1, to coincide with the end of the company's fiscal year.

Europe to N. Y.

Richard Basehart Theodore Bikel Julius Bing
Derek Glynne
Mrs. Harry E. Gould
George Grizzard
Frank J. Hale
Nichael Havas John Huston Julius LaRosa Bob Keeshan Jerome Lawrence Eric Linklater Eric Linklater
Vera Lynn
Anne Meacham
Joseph H. Möskowitz
Joe Quintero
Robert Stephens
Mrs. Michael Stern
J. Arthur Warner
New York to Europe

New York to Bruce Becker Julius Epstein Marvin Frank Arny Freeman Fred Gronich Frank Hale Hy Hollinger Bernard G. Kranze Bernard G. Kran Leon Leonidoff Shari Lewis Leonard Ruskin Sam Spiegel James Stewart Jeremy Tarcher Max E. Youngstein

B.O. Blitzkrieg

Hollywood, Sept. 23.

Twentieth-Fox will set its sights on recovering all costs of Jerry Wald's "In Love and War" during the first week of its run and now is setting up some 600 playdates to follow San Diego preem of the \$1,400,000 production on Oct, 28.

28.
Studio will ready 600 prints for opening week's bookings, with a gross of \$3,000,000 needed to bring back film's costs.

Par Aims to Put 'Tarzan' Up a Tree Around the World

Hollywood, Sept. 23.

Paramount will handle distribution of the "Tarzan" pictures for the first time in its history as the result of a two-picture deal with the studio set this week by Sy Weintraub, prexy of Sol Lesser Productions. Last three "Tarzan" films were released by Metro, and prior to that, RKO distributed the series.

Weintraub. -- T

Weintraub and Paramount have Weintraub and Paramount have worked out an intricate production-promotion plan for the first of the two films he'll do in association with Par. Pic is titled "Tarzan's World Adventure." and the idea is to locale the pic in some of the world's top-grossng markets. Morevorer, plan would embrace the use of top foreign stars in supporting roles

Behind the idea is the theory that shooting segments of the film in such countries as England, that shooting segments of the film in such countries as England, France, Germany, Italy and Japan, as well as Hollywood and Africa, will permit local promotion in those countries designed to hypo the b.o. there beyond the normal take. Use of a top local name is an additional promotional factor, and of course, the local filming would be well publicized and ex-ploited in the country concerned.

ploited in the country concerned.

Film will be budgeted higher than the usual "Tarzan" entry, at about \$1,500,000, on the premise that the foreign plan will involve a heavy payoff. Since "Tarzan" normally does well in foreign situations, it's figured that the extra exploitation will strengthen those grosses to the point where the world gross could possibly double over the normal "Tarzan" return. First "Tarzan" is due for delivery around Easter; second film, also to be budgeted at \$1,500,000, will be completed around midsummer. completed around midsummer.

Weintraub, incidentally, still hasn't come up with # lead to replace Gordon Scott, last of the Tarzans, who recently ducked out of his pact with the company.

L. A. to N. Y.

L. A. to N.
Fred Amsel
Spring Byington
Rory Calhoun
Lew Chudd
Robert Cohn
John Cole
Jerome Courtland
Morton DaCosta
Vincent J. Donahue
Leo Fuchs
Gerald G. Gould
Arthur Israel Jr.
Mike Kellin
Robert E. Lee
Art Linkletter
Jack Luster
Hugh Marlowe
Erin O'Brien Moore
Tony Owen Tony Owen Ronald Reagan Donna Reed Elmer C. Rhoden Hal Roach Jr. Hai Roach Jr.
Leon Roth
Tommy Sands
William Schuller
Sol A. Schwartz
John Seven Jonie Taps Janet Waldo Richard Widmark

Egidio Ariosto, Italian Undersecretary for Entertainment, is due in N.Y. Oct. 10 and will be hosted by the film companies. It's likely that MPEA will seek to discuss with him several issues now outstanding in

Robert Corkery, MPEA's Latin-American supervisor, installed his son at Notre Dame last week . . . Don Henderson, 20th-Fox treasurer, was recalled from vacation in the wake of the "crisis" created by production chief Buddy Adler's illness . . . Eddie Fisher quote in a mag piece obviously written prior to his breakup with Debbie Reynolds: "I feel the responsibility of maturity, all right. And I like it. You can't be a boy all your life."

Columbia Pictures prexy Abe Schneider details how the report about selling the company's recently acquired building at 711 Fifth Ave. (the original NBC Bldg.) started. It originated with William Zeck-Ave. (the original NBC Bldg.) started, it originated with William Zeek-endorf, head of Webb & Knapp, who had a package realty deal in mind akin to his usual operations of acquisitions and tie-ins. Col listened and "while anything is for sale, if the price is sufficiently attractive," says Schneider, it would have to be extraordinarily so considering Col's present setup. By paying rent to themselves the company will own the building after 22 years—it has a 104-year lease, but doesn't own the ground, its advantageous location at 5th Ave. and 55th St. for television and kindred aspects is obvious.

55th St. for television and kindred aspects is obvious.

Columbia is reaching out for product. Newest acquisition is "The Bamboo Kid," which Norman Panama and Melyin Frank will make in association with Danny Kaye. Kaye is to be the star, with the production at a reported \$1,600,000. Paramount had first refusal rights but said no, figuring the price too high. Salaries and percentage also disagreeable to Par. Col recently outbid several other companies for distribution rights to Samuel Goldwyn's "Porgy and Bess." Plenty more hefty bidding can be expected if Col's plans for releasing up to 24 million-dellar-plus productions annually are to materialize. This, of course, is a big switch, since Col in past handled only a relatively few blue-chips pictures per year.

Henry Ginsberg, whose last indie was "Giant" (WB), with George Stevens and Edna Ferber on a three-way deal, in N.Y. scouting properties.

erties.

MPAA is moving its Teaching Films Custodians operations from Washington to New York. Stanley MacIntosh heads the unit . . . The only news from Moscow: The Eric Johnston party switched hotels . . . "80 Days Around the World" has now recouped its negative cost . . . Walter Reade Jr. talking more European co-production . . Fred Gronich and his family wind up their home leave today (Wed.) and return to Paris . . So far, nobody has acquired the French "Les Amants" for the U.S. Pic was shown at Venice. When it comes here, however, the title will have to be changed. Fred Schwartz's DCA is about to put out an Italian film called "The Lovers." . . . Frank X. Carroll, the 20th-Fox statistician, had doctor troubles last week. When he fell ill, his own physician couldn't come, having suffered a recent heart attack. Carroll called a recommended doctor and made an appointment. Then he got a call to say that the man had dropped dead of a heart attack. Carroll, feeling better, decided to play it safe and come back to work.

near attack. Carroll and a recommended doctor and made an appointment. Then he got a call to say that the man had dropped dead of a heart attack. Carroll, feeling better, decided to play it safe and come back to work.

Metro will preem "Torpedo Run" at Loew's Capitol in Washington for Navy brass and government officials on Oct. 23... Recent Paris chatter item had it that Gene Kelly's "The Happy Road" (Mr.G) is "being sluffed off in the hinterlands, but that the highbrow Parisian weekly, Arts, reviewed it and pegged it one of the best films of the year and something that should be shown in Paris." This should have been the whole quote from Arts without any slur intended on Metro's Paris distrib setup. Pic was actually released in outlying districts first, for Paris theatres were heavily tied up with French product and no outlets were available at the time. Film is awaiting Paris release and the procedure was usual ... Sidney Newman of Magna Theatres back from Omaha, Fort Waynō and Cleveland in connection with the promotion of "South Pacific." .. Bernard G. Kranze, v.p. of Stanley Warner Cinerama, off to Holland and Germany to establish Cinerama installations .. Rossano Brazzi passed through N.Y. enroute to the Coast to begin work in Metro's "The Blessing." "South Pacific," in which Brazzi stars, moves from the Criterion to the Rivoli on Oct. 7... Jolly Joyce has set two picture deals for Alan Freed with the Hal Roach Studios. He'll appear in the "Alan Freed Story" and "The Million Record Seller." .. Russell Birdwell will handle advertising and promotion for Worldmark Press, which will publish Screenbill, a program booklet to be distributed in theatres ... Robert Aldrich, who has just completed "The Angry Hills" for Metro, representing the U.S. on the jury of the "presentation of the best films of all time" at the Brussels World's Fair ... Nat Nathanson, who operates Cine Center Inc. in Guam, has been signed by Lowe's International to distribute metro for the metro of the Records will release the soundtrack album

w. Hugh Bean, ex-theatre manager for Schine, Loew's, Tri-States and others, opened Bean Promotions Co. in Urbana, O., with Richard Moody, to specialize in show biz projects—pix, records, tv—but with accent on small grassroots merchants-and-theatre tieups and promodical

Architectural Forum is holding the U.S. premiere of its film, "New Age of Architecture," tomorrow (Thurs.) at RCA's Johnny Victor Theatre long after it had its opening in Iron Curtain houses. It has been shown in Moscow, is presently on a tour of the Communist countries and has been chosen for exhibition by the U.S. Information Service. Film was prepared by the editors of Architectural Forum and produced by Transfilm Inc. for free distribution through the U.S. by the American Institute of Architects. Film deals with the \$500-billion building boom in the U.S. during the next decade and shows the upsurge of architecture as an art and as an industry.

N.Y. Daily Mirror, which has been glying firm unweigh editorial

architecture as an art and as an moustry.

N.Y. Daily Mirror, which has been giving films unusual editorial spotlighting, is backing up its "patronize the movies" campaign with a pressbook broadside plugging three "cinematographic boxoffice busters." Mirror is giving accent to its "young family market."

'YOU MAKE'EM, WE'LL SHOW'EM'

Stellings Sez TOA 'Willing' to Spur Product Via Theatres' Switch-Back

Charleston, Sept. 23.

In order to stimulate the producton of more product, Theatre tion of more product, Theatre Owners of America would be will-Owners of America would be willing to "help production secure some theatres as a trade for the formerly affiliated circuits going into production," Ernest G. Stellings, president of TOA, told the Theatre Owners of North and South Carolina at its annual convention here yesterday (Mon.). Stellings, however, did not explain how this could be accomplished in light of the Dept. of Justice's opposition to revising the industry's consent decree. consent decree

position to revising the industry's consent decree.

Stellings' position, however, indicates that some move will be taken to convince the D. of J. of the necessity of charging the decrees to conform with conditions in the industry as they exist today.

In reviewing the accomplishments of his regime during the past year, particularly the effort to keep post-1948 pix off television. Stellings warned that TOA must "come up with a positive program that will entirely eliminate the spectre of the sale of more pictures to television." Stressing that the program must be "a permanent and continuing" one, the TOA chieftain said that the exhib org was working on plan to "provide the means to distribution for keeping their post-48 films off the air

worst "in this business" and the early part of 1958 "was not much better." He was optimistic, however, that 1958 would be considerably better than 1957.

On the plus side, Stellings noted the big grosses some pictures were scoring, the cut in the admission tax, the reversal of the downbeat articles in the newspapers, the slight improvement in the product slight improvement in the product situation, the victory over toll-tv, and the success so far in keeping the post-48 pix off television.

Very Rough Sailing For 'Windjammer' in Chi Via Sun-Times 'Culture' Rap

Chicago, Sept. 23.
A sloughed boxoffice and a harrassing newspaper campaign appear to have sunk "Windjammer"
here. It is now highly dublous
that the CineMiracle pic will resume in the Opera House, as skedded, after Lyric Opera's sevenweek season:
Windy City simply payer gave

ded, after Lyric Opera's sevenweek season.
Windy City simply never gave
the wide-screener enough breeze
from the time it moored at the
cavernous Wacker Drive showcase
last June. The film suspends Saturday (27), so that workmen can
reconvert the Opera House in
time for the Lyric stand. "Windjammer" was slated to come back
in about Dec. 5 and play at least
till April 30, per the lease held by
National Theatres.
Local apathy toward the pic,
apart from other factors, doubtless stems somewhat from the
hostility shown it by the metropolitan gazettes, chiefly the SunTimes, allegedly for diminishing
Chicago's cultural activity. Herman Kogan, the S-T's former legit
sisle-sitter, fanned the broughal
last spring with a newspaper series
on Chi as a cultural "wasteland"
for want of a dome to house longhair attractions.

Since then, it would appear, the
S-T has made the scuttling of
(Continued on page 17).

Legion's 'B' for 'Beast'

"Night of the Blood Beast" has been "B"-rated by the National Legion of Decency. The American International Productions' release drew objections from the Catholic reviewing organization because, "The suicide in the plot situation is presented as an act of heroism."

Despite its racy title, Universal's "Money, Women and Guns," also appraised this week, was placed in the Legion's A-1 category—meaning morally unobjectionable.

Ozoners Foremost In NT Bldg. Plans **Under New Regime**

Streamlining of the National Theatres circuit to get rid of unprofitable situations, as well as possible expansion of chain into

was working on plan to "provide the means to distribution for keeping their post.'48 films off the air in direct competition with their current plan." He said that the plan had not been developed as yet to the stage where it can be officially presented, but that it would be ready in time for action at TOA's convention in Miami Beach in October.

"To 'Save the Industry'
He said, however, that the plan 'is designed to save this industry'
to keep production in business, and of even more importance, is designed to keep you in business and your theatre open." Reviewing other aspects of the industry, Stellings said that 1957 was one of the worst "in this business" and the early part of 1958 "was not much

again.

Under the realignment, M. Spencer Leve becomes v.p. in charge of theatre operations for National Theatres Amusement Co., theatre operating subsidiary of NT. Charles L. Glett, prexy of National Television Investments, another NT subsid, takes over as v.p. of National Theatres in charge of television operations. Leve moves up from southern California division manager for Fox West Coast Theatres, and more or less succeeds Frank H. Ricketson Jr., who bows out Sept. 30 as chief of theatre operations, having resigned suddenly. suddenly.

Cantor, as chairman of the exec committee, is a board member and owns 112,000 shares of NT stock. He's a member of the Beverly Hills investment banking firm of Cantor, Fitzgerald & Co.

of Cantor, Fitzgerald & Co.

Though NT is determined on diversification; there's little likelihood of new hardtop theatre construction even in suburban areas due to prohibitive costs of land and construction. Bertero said that, if NT goes into any new theatre enterprises it'll be driveins, a type of operation which NT has left virtually untouched.

It's estimated that the NT takeover of National Telefilm Associates Inc. will come about by February, 1959. At that time, TOA board, chairman Ely Landau and prez Oliver Unger will join the NT board, filling the vacancies left by Ricketson and Elmer C. Rhoden. Latter resigned as president and has become board chairman.

Haines Retires From WB

Roy Haines, western division manager for Warner Bros., will retire from the company Sept. 28. He has been with WB for over 30

Haines, who was general sales manager for WB before returning to his original Coast post, will con-tinue as an adviser and consultant to the sales department.

CLEAR OF PROD'N

Though once again faced with the prospect of fewer films for 1959, exhibitors appear to have lost their

the prospect of fewer films for 1959, exhibitors appear to have lost their taste for becoming producers.

Theatremen, who once were eargerly discussing excursions into production to ease the shortage of product, now seem to have come around to the view that it's a risky business and that they're better off leaving it to the men who presumably know it.

View was underscored last week by the new president of National Theatres, John B. Bertero, who said that, in the future. NT would "leave picture-making to the picture makers." However, the circuit may invest in other people's productions. Last year, it produced "Windjammer" in the CineMiracle widescreen process. Picture has been a disappointment.

Bertero's attitude is now shared by a great many exhibitors who, in the past, have had an itch for becoming producers. Queried on that subject last week, Mitchell Wolfson of Miami threw up his hands in horror. "I don't even want to know about production." he said. "Let them deliver the pictures and let me sell and show them to the public. That's the only way to run the business."

Still At It

Still At It

Some circuits are, of course, in production. United Artists Theatres is heavily in Magna, which made "Oklahoma" and "South Pacific," but has nothing on its current slate. Stanley Warner is connected with Cinerama, and American Broadcasting-Paramount Theatres had its own production subsidiary, but didn't even try to turn out anything but bread and (Continued on page 18)

(Continued on page 18)

See Bidding in Mpls. Tapering Off on Foldo Of Big-Seat Radio City

UI DIG-Jeal Nadlo Ully

Minneapolis, Sept. 23.

Permanent shuttering of United
Paramount's 4,100-seat Radio City
Oct. 15 is viewed with anything
but pleasure by distributors here.
It's quite a blow for the film companies because, of course, it reduces playdating chances, but,
probably worse than that, is expected to tone down competitive
bidding which recently has been
highly spirited for blockbusters.
Conversely this is expected to

nigniy spirited for blockpusters.
Conversely, this is expected to
work greatly to the advantage of
the remaining downtown first-run
bringing down film costs, perhaps,
making it less necessary to go
overboard on bidding and increasing chances to land the big ones.

ing chances to land the big ones.
Because of its huge capacity, Radio City frequently has been able to outbid the competing RKO Theatres, Ted Mann and Bennie Berger loop houses, and has been awarded a considerable number of the important pictures.

awarden a considerable number of the important pictures.

The development probably leaves RKO in the driver's seat now because its 2,800-seat Orpheum will be the loop's biggest house. It also has the 1,800-seat Pan. United Paramount will be left with the 2,200-seat State and 1,000-seat Lyric Mann operates the highly profitable 400-seat World which has had its full share of blockbusters and the 947-seat Todd - OA - equipped A ca de my where "Around the World in 80 Days" played 50 weeks and where "South Pacific" now is in its 13th week. Those have been its only two attractions since Mann spent \$250,000 to rebuild its interior. Berger's downtowner is the 1,000-seat Gopher. seat Gopher.

seat Gopher.

Earlier this year, RKO houses were faring comparatively poorly as far as garnering blockbusters was concerned. But in recent months these houses have come up with a succession of them, which is thought to be due, in part at least, to the fact that Radio City no longer is in the competitive bidding scramble.

EXHIBS STEERING Allied Vs. Phillips in High Gear As Rube Shor Pummels Par Counsel For 'Distortions' and 'Arrogance'

Persuader With Axe

Persuader With Axe

N. I. Mikhailov, Russia's cu'ture boss, says cultural tastes
in his country have to be dictated. And he's under the impression that's the way it
works in the U. S. too.

Appearing on NBC's "Youth
Wants to Know" program Sunday (21), the Soviet Minister
of Culture said the Soviet regime was trying to develop the
best tastes in people, "and just
as in your country, somebody
must dictate the tastes."

He added in the filmed interview: "We also propagandize good taste. We aim to
propagandize good taste." And
who decides what is good
taste? That's simple. Mikhai-

the N.Y. censor of the Kingsley. International release, "Lady Chatterley's Lover."

After the censor banned the French import, and was upheld by the Board of Regents, the case was taken to court and the censor was overruled by the Appellate Division. Latter in turn was reversed by the Court of Appeals.

"Chatterley" was banned "because the ideas it presented were thought evil, not because of the manner in which the ideas were presented," London told the high court. He stressed that the picture, was not found "obscene," which is the only valid ground for banning, "A statutory restriction of the expression of ideas to those suit able for the immature, the ignorant, and the sensually and criminally inclined is an unconstitutional curturalment of the right of communication," London argued. This is the first time this argument has been presented to the court.

Apart from arguing that the banning of "Chatterley" was invalid, the London brief generally seeks to force the court to rule on the constitutionality of the N. Y. censorship law per se. The high court during the past several years has sidestepped these broad questions and has tended to rule on the narrow issue of the pictures involved.

U'S \$861,247 LOSS

AT 3-QUARTER MARK*

A net loss of \$861,247, after a Federal income tax credit of \$1,160,000, was registered by Universal and its subsidiaries for the 39-week period ended Aug. 2, 1985

Loss, after provision for dividends on preferred stock, is equivalent to \$1.09 per share on the 927,254.

Federal income tax credit of \$1,160,000, was registered by Uni-versal and its subsidiaries for the 39-week period ended Aug. 2, 1958. Loss, after provision for dividends on preferred stock, is equivalent to \$1.09 per share on the 927,254 shares of common stock outstand-ing.

In contrast to the current red In contrast to the current red Education Assn. One of these won ink, the company showed a net a diploma in the television category. It was "The Dancer's for \$2,005,000 for taxes, for the comparable 39-week stanza of 1957. This profit was equivalent to \$1.85. Poland won the grand prize in per share on the same number of common shares outstanding on the documentary phase of the fescommon shares outstanding on the grand prize in the documentary phase of the fescommon shares outstanding on the grand prize in the documentary phase of the fescommon shares outstanding on the grand prize in the documentary phase of the fescommon shares outstanding on the grand prize in the documentary phase of the fescommon shares outstanding on the said.

Louis Phillips, v.p. and general counsel of Paramount, is apparent-ly emerging as the arch distribulv emerging as the arch distribu-tion villain as far as Allied States Assn. is concerned. Since Phillips wrote Sen. Hubert H. Humphrey, chairman of the Retail, Distribu-tion and Fair Trade Practice Sub-committee of the Senate Select Committee on Small Business, re-nouncing the claims made in Al-lied's recent "white paper," the Par executive has been subjected to a blistering attack from Allied leaders.

day (21), the Soviet Minister of Culture said the Soviet regime was trying to develop the best tastes in people, "and just as in your country, somebody must dictate the tastes."

He added in the filmed interview: "We also propagandize good taste. We aim to propagandize good taste. We aim to propagandize good taste. Wat have decides what is good taste? That's simple. Mikhailov.

Atty. London In

Plea to High Ct.

For 'Chatterley'

An attack on two sections of the New York State Education Law as contravening the First and 14th Amendments to the Constitution by authorizing the suppression of opinion is part of the brief filed in the U.S. Supreme Court yesterday (Tues.) by attorney Ephraim London. Case involves the banning by the Noard of Regents the case was the Board of Regents the case was the Board of Regents the case was the Board of Regents the case was the states in the Continued on page 17)

Licke's recent "white paper," the Par executive has been subjected to a blistering attack from Allied leader. The blasts are contained in letters to Sen, Humphrey replying to the charges made by Phillips. On the heels of a letter from Trueman Rembusch, Indiana circulary operator and Allied leader. Contained that in his opinion Phillips was the individual most responsible for the ill-feeling and the conflicts that exist between distribution and exhibition.

Scores 'Immunity' Stance Shor, in a single-space five-page letter to Sen, Humphrey main-dicaperation and exhibition. Scores 'Immunity' Stance Shor, in a single-space five-page letter to Sen, Humphrey the charges made by Phillips. On the heels of a letter from Trueman Rembusch, Indiana circulary operator and Allied leader. Charging Phillips was the individual most responsible for the ill-feeling and the conflicts that exist between distribution and exhibition.

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quest, he said.

Among the remaining films entered, six were Government and 25 were by the CINE group (Committee on International Nontheatrical Events) of the National Education Assn. One of these won a diploma in the television category. It was "The Dancer's World," made for WQED, Pittsburgh.

Onionkend

Promises potent b.o. in strong mixture of farce, drama, ro-mance, with topnotch cast. Should build on "No Time For

Hollywood, Sept. 19. s. release of Jules Schermer ters Andy Griffith, Felicia Matthau, Erin O'Brien, Joe Hollywood, Sept. 19.
Warner Bros. release of Jules Schermer production. Sters Andy Griffith, Fellica Farr. Walter, Matthau, Frin O'Brice, Joe Screenplay, Nelson Gridding, based on the novel by Weldon Hill; camera, Harold Rosson; music supervisor, Ray Hendorf; editor, William Ziegler. Previewed at Academy Awards Theatre, Sept. 18, '53. Sumning time, 110 MiNS.

Al Woods	Andy Griffith
Stella Red Wildoe W	Felicia Farr
Red Wildoe W	alter Matthau
Jo Hill	Erin O'Brien
Doc O'Neal	. Joe Maniell
Ensign Haggins	Ray Danton
The Skipper J	ames Grevory
Gutsell	Joey Bishop
Windy Words	Roscoe Karns
Poznicki	Claude Ak.ns
Chief Miller	Ainslie Pryor
Yceman Kaffhamp	Sean Garrison
Ensign Fineberg	. Dan Barton
Gailla	Louise Glenn
Lieut Bennett	Mark Roberts
Clark	Peter Brown
Charl'e Berger	Tige Andrews
Agneni	. Karl Lukas

"Onionhead" is a boxoffice-potent combination of service comedy, drama and romance, including some remarkably candid, but caretent some remarkably candid, but carefully handled, explorations of wartime sex problems. The Jules Schermer production for Warner Bros., directed by Norman Taurog, should duplicate or better the success of the same studio's earlier "No Time For Sergeants." Andy Griffith again heads the cast, a uniformly good one down to the smallest role, and one that is highlighted by unusual casting of Felicia Farr and by a standout comedy portrayal by Walter Mathau.

Setting of the Nelson Gidding

Setting of the Nelson Gidding screenplay, from the book by Weldon Hill, is World War II, and the service involved is the Coast Ghard, which Griffith joins on a toss of the coin when he decides he is getting nowhere in college with his studies or extra-curricular activities, mostly dames. They love him like a brother but a sister is not what he's seeking. He leaves a nice girl, Erln O'Brien, at home, but promptly takes up with another, not-so-nice, Felicia Farr, when his ship is stationed at Boston.

another, not-so-nice, Felicia Farr, when his ship is stationed at Boston.

Griffith is not the bumpkin in 'Onionhead' that he was in 'Sergeants,' although there is a basic similarity in the roles. This story is essentially more serious, although the points are generally made with humor. The picture cuts deeply in its characterization of Miss Farr, who is, in fact, a nymphomanic, a delicate point made with taste and poignance. When she marries Matthau, Grifith's shipside boss, there is realtragedy in the fact that she cannot keep her hands off whatever other man is around when Matthau is at sea. The pily of it is only heightnened, too, by the the fact that Mathau plays one of the most crustily cynical characterizations since the late W. C. Fields. Griffith's exposture to this experience is part of his maturity. The other comes when he rebels against chicken officer (not chicken colonel) who is shortchanging the enlisted mest to the benefit of the officers.

Norman Taurog's direction, building on the good Gidding screenplay, does a fine job of welding disparate elements, such as the romantic and tragic, with unbashed farce that uses all aspects of motion picture sight and sound in a way few directors today do. 'Onionhead' is rich with lesser characterizations, each of them perfectly clear, surely set early so each can be used spontaneously for instant effect, for comedy or drama, again and again throughout the picture. It is somewhat long for comedy, nearly two hours, but it is so carefully constructed and balanced if would only suffer from further editing; and it sustains.

the late W. C. Fields, Griffith's exposure to this experience is part of his maturity. The other comes when he rebels against chickem officer (not chicken colonel) who is shortchanging the enlisted mess to the benefit of the officers.

Norman Taurog's direction, building on the good Gidding screenplay, does a fine job of welding disparate elements, such as the romantic and tragic, with unabashed farce that uses all aspects of motion picture sight and sound in a way few directors today do. "Onionhead" is rich with lesser characterizations, each of them perfectly clear, surely set early so each can be used spontaneously for instant effect, for comedy or drama, again and again throughout the picture. It is somewhat long for comedy, nearly two hours, but it is so carefully constructed and balanced it would only sufferfrom further editing; and it assistans.

Griffith dominates the picture with his special quality of the shrewd rube whose hapless machinations seem always about to precipitate disaster but instead ride cheerily, if bumpily, to success. There is strong identification and sympathy for this kind of character. Miss Farr, whose fragile looks have almost always been used for roles of exceptional gentility, plays against type in the part of an unhappy girl consulted by frustration, and makes it a moving portrait. Matthau is valuable in all his seenes, and he displays a talent for comedy to provide a drunk sequence that is one of the year's funniest ingle sequences. Joe Mantell, as one of Griffith's sidekicks, is also valuable to the comedy, Ray Danton uses his clean-cut good looks to underscore his despicable role; James Gregory gives dignity and importance to the captain's role, and Joey Bishop scores repeated to the comedy for height and importance to the captain's role, and Joey Bishop scores repeated to the comedy for height and importance to the captain's role, and Joey Bishop scores repeated to the comedy for height and importance to the captain's role, and Joey Bishop scores repeated to the comedy for

others in the large cast who make a vivid impression are Roscoe others in the large cast who make a vivid impression are Roscoe Karns as Griffith's barber father, Claude Akins, Louise Glenn, Ainslie Pryor, Mark Roberts, Dan Barton, Peter Brown, Tige Andrews, Karl Lukas and Sean Garrison. Harold Rosson keeps his camerawork bright and clean for the comedy and reflects the shifting moods when the picture gears for serious moments. Powe.

serious moments

The Decks Ran Red

Realistic adventure yarn of mutiny at sea. Good enttry for action houses.

action houses.

Hollywood, Sept. 19.

Hollywood, Sept. 19.

Metro release of Andrew and Virginia Stone production. Stars James Mason. Durothy Dandridge, Broderick Crawford: cossars Stuart Whitman, Katherine Bard: Cossars Stuart Whitman, Katherine Bard: Start Whitman, Katherine Bard: Start Whitman, Katherine Bard: Start Whitman, Katherine Bard: Start Broderick Crawford Health Start Broderick Crawford: Broderick Broderick Broderick Broderick Broderick Broderick Broderick Broderick Broderick Broderick Br

as a superior exploitation picture, aided by some offbeat castings and star names.

The plot of the story, written as well as directed by Andrew Stone, is a plan by Broderick Crawford and Stuart Whitman, crewmembers of a chartered freighter, to kill off other members of the crew, rig the ship to make it look like an abandoned derelict, and then bring it in as salvage. According to maritime law, it's said, they will get half the ship's value—\$1,000,000—as prize money.

James Mason, who has been first officer on a trim Matson liner, is flown to Australia to take charge of this dingy vessel when its captain mysteriously dies. It is Mason's first command. He quickly discovers he is in for trouble from a lacklustre and sullen crew, trouble that is compounded by taking aboard a native Maori cook and his wife, latter being Dorothy Dandridge. Her obvious charms add another element of discontent to the jinxed ship. The plot is eventher of the crew has been maimed or murdered.

The Stones, producers, writer, director, editor of the picture,

The Fearmakers

Melodrama with Washington, D. C., setting and international complications. Satisfactory at-traction for program bills.

Hollywood. Sept. 28.
United Artists release of Mortin H.
Lancer production. Stars Dana Andrews:
costars Dick Foran. Marilee Earle, Mel
forme. Directed by Jacques Tourneur.
Associate producer, Leon Chooluck.
Screenplay Elliot West and Chris Appley.
based on the now-the music, Ivving Gerts.
Glitch, J. R. Whittridge, Previewed at
Goldwyn studio, Sept. 17, '58, Running
time, 83 MiNS.

tune, 33 MINS.

Alan Eaton Dana Andrews
Jim McGinnis Dick Foran
Barnèy Bend Mel Torme
Lorraine Dennis Marilee Furle
Vivian Loder Veda Ann Jorg
Harold Loder Kelly Theres
Rodney Hillyer
Joel Marston

attraction.

Fearmakers" will be a satisfactory attraction.

The screenplay by Elliot West and Chris Applev, from the rovel by Darwin L. Teilhet, has Andrews as a returned Korean vet who is suffering from the brainwashing received as a Communist prisoner. He is further shocked on his return to his Washington, D. C., home to find his public relations-opinion sampling firm has been taken over by a stranger, Dick Foran. Andrews' partner has been killed in an accident of curious circumstance just before selling out the business. Andrews finds those in charge now using highly suspicious polls to bolster peculiar causes, to choose candidates for public office and to help write their, platforms. Andrews sets out to rescue his business and winds up battling a nest of foreign agents.

Scenes dealing directly with the

Andrews sets out to rescue his business and winds up battling a nest of foreign agents.

Scenes dealing directly with the poll business have a fascination because they are fresh and different. The cops-and-robbers aspects of the picture make it seem less interesting, and give it a routine flavor. There are also a number of diversionary plot threads that are not particularly helpful to the central story line or its developments. It is also not helpful to identify the "villain" of the piece as a committee opposed to atomic tests without making clear that not all those against such experiments are dupes or agents of a foreign power. Andrews has warmth and charm as the confused war vet and his strong conviction lends weight to the role. Foran is able as the chief poll-rigger. Marilee Earle is pleasant as Andrews' romantic interest, and Mel Torme is promising in a straight dramatic role. Veda Ann Borg is a standout in a character comedy part, and Kelly Thorsden and Joel Marston are valuable in supporting characterizations.

Sam Leavitt's photography is perceptive and J. R. Whittredge's editing is valuable in combining with studio work. Other technical credits, Serge Krizman's art direction, John Kean's sound, and the score by Irving Gertz, are firstrate:

As Young as We Are

As Young as We Are

Attractively produced school drama; b.o. chances are good.

drama; b.o. chances are good.

Hollywood, Sept. 18.

Paramount release of William Alland production. Stars Robert Harland and Pippa Scott. Features Majel Barrett. Ty Hungerford, Barry Atwater, Carla Hoffman, Ellen Corby, Harald Dyrenforth, Long, Mack William Wakkins, Beverly Long, Mack William Wakkins, Beverly Long, Mack William Wakkins, Beverly Long, Mack William Wakkins, Beverly Long, Mack William Add Wakkins, Beverly Long, Mack William Sard Girard, Screenplay, Meyer Dolbety, from story by Dolinsky and Alland; camera, Haskell Boggs; editor, Everett Douglas. Previewed at the studio. Sept. 18, 38. Running time, 75 MINS.

Bank Moore Robert Harland Kim Hutchins Pippa Scott Roy Nielson Majel Barrett Roy Nielson Barry Awtoter Nina Carla Hoffman Mettie McPherson Ellen Corby Mr. Evens Barry Awtoter Nina Carla Hoffman Markettie McPherson Harland Dyrenforth Mrs. Hutchins Land Wakkins Marge Dr. Hutchins Mack Williams Marge The Market Market Market Market Market Market Market Market Market Market Market Market Market Market Market Market Market Williams Marge The Market Mar

skill and feeling, Bernard Girard again proves his liberal talent for directing young actors and has created a schoolroom atmosphere that is natural and exciting.

Story revolves around Pippa Scott, a young highschool teacher who takes a job in a desert community when her youthful appearance prevents her from gaining employment in more desirable locales. In the week before the start of school, she meets Robert Harland and falls for him nearly as hard as he falls for her. When school gets underway and he turns up as a student, the problems begin, with the you'n not wanting to give up Miss Scott, even if it means death. Everything works out relatively satisfactorily for all, with Harland returning to his former girl, Carla Hoffman, who, from the looks of her, should have been mighty tough to leave in the first place.

looks of ner, stour as mighty tough to leave in the first place.

Miss Scott is truly a sensitive actress, and with this role should make an impression in filmdom. Harland, too, is very good as he gathers the needed sympathy. Toos in support is Majel Barrett, as another young teacher, with fine performances also turned in by Ty Hungerford as a ruffian student, Barry Atwater as the vice-principal and Harold Dryenforth as the understanding school head. Miss Hoffman proves to be as fine a thesp as she is a looker.

Haskell Boggs' camerawork is adept, as is art direction by Hal Pereira and Henry Bumstead, editing by Everett Douglas and sound by Gene Merritt and Charles Grenzbach. Harold Barlow has penned a pleasant title song which Andy Russell sings well on film.

Foreign Capsules

Paris, Sēpt. 2.
La Moucharde (The Informer) (FRENCH).
Fernand Rivers release of Poste Parisien;
Film Attistice.
La Moucharde (The Informer) (FRENCH).
Film Attistice.
La Moucharde (The Informer)
Carrel, Pietre Vancelock (Tours)
Deniaud, Dinn.n. Directed by Guy Les
Franc, Screenplay, Georges Tabet, Andre Tabet, Lefranc; camera, Maurice
Barry; editor, Armand Pennn, At Balzac,
Paris, Running time, 100 MINS.

Faris. Running time, 100 MMS.

Familiar accourrements are exhibited in this plodding p.c. a nubile young girl who does all for love, including robberty, playspolice stool pigeon and engages in double-crossing of men who love her; some nude scenes; and the final chase. Though having overtones on youthful discord here, it never brings any real perception or comment on the situation and thus this entry emerges as only a possible U.S. eviloitation item on its nude and love scenes. It's primarily a local bet. Mosk.

Mimi Pinson (FRENCH), Heuze re-lease of Herri production. Stars D.m. Robin. Ray mond Pellegrin, Ancre Luguet; features. Robert Hirsch, Mircille (Iran-elli, Directed by Robert Darene, Screen-play. Marurice Auberge, Marie-Jose Darrone, comera, Mircel Weiss; editor, L. Barbenchon, At Mirtignon, Paris, Kun-ning time, 109 MINS.

Meandering situation comedy shapes strictly home fare on its unimaginative, obvious unfolding of how an innocent, too archly and annoyingly played by Dany Robin, gets her man in spite of the worldly enemies plotting to cheat her out of everything, including her tue. Bit of fluff lacks the breeziness and inventiveness for any Yank cliances. Playing, 'technical aspects, and production dress are fair, Mosk.

Venice, Sept. 9.
Smultronstaller (The End of 19.
(SWEDISH). Svensk Film release and production. Stars Victor Slostrom, Bind Andersson, Ingrid Thulin. Written and directed by Ingmar Bergman. Camera Gunnar Fischer; editor. Erik Nordgren. At Venice Film Fest, Running time, 92 MinS.

Film copped the Grand Prix at the recent Berlin Film Fest. Grim drama deals with an old man who is on his way to get an honorary doctorate degree after 50 years as a doctor. He is accompanied by his daughter-in-law. The trip becomes a reliving of the old man's life as he realizes he led an empty life due to his stuffiness, egotism and inability to really love and feel. Nightmares, dreams and reminiscences are expertly blended as space and time are broken to work on the various levels of the man's thoughts.

Rockets Galore (BRITISH-COLOR)

Lighthearted topical comedy with some marquee value in name of Jeannie Carson. Good bet for all houses.

London, Sept. 17.

Rank presentation and release: Stars Jeannie Carson, Donald Sinden, Producer, Bas.i Dzarden, Director, Michael Relph, Serven 17. Monia Danischewsky from Heimald Wyer, editor, John Guthridge; music. Cedric Thorpe Davie, At Rank preview theatre, London, Sept. 16, '58, itunning time, 94 MiNS.

preview theatre, London, sept. 16, '58,
lanet Macleed Jermie Carson
fluch Mander. Donald Sinder
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The rocket, which hangs so menacingly over the world, could mirfire badly as a comedy subject. But "Rockets Galmore" handles the topical idea tactfully. There's saire in the film, but the treatment is warmly lighthearted and the result is a picture which is full of fun and should amuse most aucliences. The presence of Jeannie Carron as the heroine will give it acded interest for U.S. audiences. "Rockets" was filmed on the remote Iele, of Barra where, some

"Rockets" was filmed on the remote Isle of Barra where, some time aro, "Tight Little Island" was shot. "Rockets" is not nearly as funny as that film, but has the advantage of color and superb shot of the island scenery. It is at its bert when it is gagging at the expense of television and the newspapers, and it is distinguished by number of sound performances.

The Isle of Todday is selected as

number of sound performances.

The Isle of Todday is selected as the site of a rocket base and Donald Sinden, a Royal Air Force efficer, is sent to explore the lay of the lend. The place is a dreamy, secluded spot where the islanders want no truck with modern "civilization." When rocket experts arrive to start work on the base the islanders start to sabotage operations, even the kids joining in to thwart the experts. Then a misguided rocket from the mainland lands c.1 Todday and the natives are more than ever determined that the rocket base must not be allowed to happen. Leader of the rebels is Jeannie Carson, the island's schoolmistress.

Ent despite all their efforts,

lard's schoolmistress.

But despite all their efforts, work on the base proceeds and the islanders are faced with eviction. But nobrdy in high places gives a rap for the feelings of the natives. Then Miss Carson has an idea. How better to stir public opinion than to appeal to their sentimentality—not over people but overbirds. She dyes a nesting gull pink and immediately there is a public outery protesting against the rare birds being disturbed. It reaches Cabinet level, is splashed in the newspapers and discussed on television. And Todday gets its own were the sent the splashed in the newspapers and discussed on television. And Todday gets its own 11.52

vision. And Todday gets its own Mori.

This is quite a slight theme, but Monja Danishcewsky's witty screenplay and Michael Relph's friendly direction create a pleasant atmosphere admirably sustained by a sound cast. Miss Carson is a fresh, appealing heroine with a nice sense of fun, and Sinden is a stalwart hero. Roland Culver, Noel Purcell, Duncan Macrae and Ian Hunter are among those who join in the fun and games to good effect.

Reginald Wyer has done some effective camerawork and Jack Maxsted's art work is good throughout. "Rockets Galore" is an incuous comedy, but nonetheless appealing.

KVINNA I LCOPARD

(Woman In Fur Coat)

(SWEDISH)

Stockholm, Sept. 9.

Europa Film production and release.

Surs Harriet Andersson, Ulf Palme: features Erik Strandmark.

Eenee Bloerling, Georg Funkqvis; Strandmark.

Ericks. Curt Marrellez, Mona Malmir.

Ericks

100 MINS.

MErianne Croneman. Marriet Andersson.

Arvid Croneman. Ulif Palme
Doctor Lennart Haerg. Erik Strandmark
Hans Lundin, actor. Stree Streem
Motheri-in-law. Renee Bioerling
Georg. United Street
Little Crone Control Control

Eirgin Curt. Curt. Marriet
Young actress. Mona Malm

A Swedish thriller that tends to be too conventional, "Woman in Fur Coat" shapes as a good entry for the European trade but it looks rather doubtful for U.S. audiences. Writer-director Jan Molander has good ideas anent how to a crime (Continued on page 13)

'FAMILY' STOCKPILING AT COL

Scorecard on Rank Revenue

London, Sept. 23.

The following is a breakdown of the financial returns of the various companies within the Rank group for the year ended June 28. The figures in parenthesis apply to the previous year.

The Rank Organization Ltd: Trading profit, \$12,924,228 (\$20,538,428); net after tax, \$624,666 (\$4,964,618); dividend, 5% (12½%), Gaumont-British Picture Corp. Ltd: Trading profit, \$5,705,851 \$9,659,020); net after tax, \$809,429 (\$2,542,612); dividend, 7½% (15%).

Provincial Champiograph, Theorem 1, 1999,

Provincial Cinematograph Theatres Ltd: Trading profit, \$1,863, 442 (\$2,289,686); net after tax, \$477,758 (\$565,003); dividend, 5%

(14%).
General Theatre Corp. Ltd: Trading profit, \$418,675 (\$489,437); net after tax, \$3,603 (\$16,234); dividend, nil (nil).
Odeon Associated Theatres Ltd: Trading profit, \$1,630,958 (\$1,915,676); net after tax, \$112,840 (\$275,660).
Odeon Properties Ltd: Trading profit, \$2,269,380 (\$2,624,202); net after tax, \$211,282 (\$378,450).
Rank Cintel Ltd: Trading profit, \$2,336,880 (\$2,895,340); net after tax, \$936,670 (\$1,176,033); dividend on double capital, 25% (50%).

British and Dominion Film Corp. Ltd: Trading profit, \$1,859.592 (\$1,596,187); net after tax, \$259,117 (\$604,968); dividend, 71.2% (6½%).

Downbeat Report Seen Cue to Rank Playing Solo Pix Game in Britain

London, Sept. 23.

London, Sept. 23.

The urgency of streamlining the British film industry is highlighted in the Rank Organization's annual financial statement and, it is understood, is to be the subject of a special "go it alone" announcement this week. This will inevitably lead to the shuttering of a considerable number of theatres in addition to varying the pattern of exhibition and distribution.

It was almost two years ago that John Davis, Rank's deputy chairman and managing director, first advocated rationalization at an industry conference and he renewed his plea a month ago in an article contributed to the National Provincial Bank Review. He admits frankly, however, that there's been no positive response from the industry as a whole and, in consequence, the company is calling a press conference this week—probably on Thursday (25)—to announce its own plans.

Rank's own theatre strength has already been reduced in two years

Thursday (25)—to announce its own plans.

Rank's own theatre strength has already been reduced in two years from 575 to 516. There were 16 shutterings during the current financial year ended June 28 and 13 in the previous year.

The policy of rationalization is based on the continuous decline in paid admissions, which stood at 1,514,000,000 in 1948 and which will drop to less than half that figure in the current year. Davis estimates the downward trend will continue next year, when the level may fall to as low as 600,000,000. At the same time, the industry is faced with a serious decline in availability of top-grossing films, and the report points out that the four British theatres circuits between them need 208 top attractions a year.

\$3,500,000 Loss Last Year

tions a year. \$3,500,000 Loss Last Year

\$3,500,000 Loss Last Year
The disastrous drop in admissions has, in turn, affected every branch of the motion picture industry. The Rank Organization's production and distribution divisions incurred losses of over \$3,500,000 last year, as against a profit of around \$2,000,000 in the previous year. Lord Rank, in his state-(Continued on page 63)

DENY LIPPERT MOTION VS. LAWSUIT BY WGAW

NS. LAWSUII BY WGAW

Hollywood, Sept. 23,
Robert L. Lippert's motion to
dismiss the Writers Guild of America (West) suit against him on
grounds that the Federal Court had
no jurisdiction in the matter was
denied by Judge Thurmond Clarke,
WGAW in the original suit
claimed Lippert was signatory to
an agreement in which writers
were to be paid for pix later used
on television and demanded he
make payments assertedly due
them. Lippert, on the other hand,
maintained he never signed such
an agreement and was under no
obligation to pay.

Martin's Fico Views

Lester Martin, who has substantial stock holdings in various film companies, including 100,000 shares of Columbia, said this week he was unaware of the formation of the Fico of the Identification its own stockholders.

Martin added, though, he thinks such an approach is a good thing, for it means a demonstration of confidence

demonstration of confidence in Col.

Exec recently was offered a deal by which he'd sell out his Col stock to realtor William Zeckendorf at \$20 per share, or a total of \$2.000,000. This would have been about \$2 per share over market price.

Martin turned down the deal, reasoning that Col is Worth far more than the open market quotations would indicate.

Tout 'Great Importance' Of Speech by Skouras At TOA Miami Meeting

AI IUA MIAMI Meeting
Spyros P. Skouras, who has
made many dramatic and newsworthy appearances before exhibitor conventions, will deliver what
the terms "an address on a subject
of great importance in the interest of the future of our industry"
at the 11th annual convention of
Theatre Owners of America at Miami Beach on Wednesday, Oct. 22.
The 20th-Fox prexy is also scheduled to speak at the Allied States
Assn. annual meeting in Chicago
Oct. 13 to 15.
Skouras' request to address both

Oct. 13 to 15.

Skouras' request to address both TOA and Allied has led to considerable speculation in the industry as to what Skouras may have up his sleeve, particularly since the relationship between the film companies and exhibitors is presently at its lowest ebb. However, Skouras, from the standpoint of theatremen, is perhaps the most popular and admired of the film company toppers. In the past, he has walked into hostile exhibitor (Continued on page 13)

'Gigi's' Grinders

"Gig!" has been set to open in selected cities on a continuous run basis beginning Oct. 2. These engagements are in addition to the 10 reserved seat runs which are continuing.

First three grind dates will be

continuing.

First three grind dates will be at Loew's State, Memphis; Loew's Evansville, Ind., and the Colony, Raleigh, N.C. Subsequent bookings are in Indianapolis, Omaha, Birmingham, Des Moines, Charlotte, Cincinnati, Lincoln and Ft. Wayne.

BRASS BUYING SHARES JOINTLY

In an unusual stock maneuver In an unusual stock maneuver in terms of the key personnel involved, plus the widespread personnel scope, Columbia officers, board members, independent producers and members of the Harry and Jack Cohn families have joined hands in the formation of a company whose purpose is to buy Col stock on a continuing basis.

Col stock on a continuing basis. The holding outfit is Fico, which is an abbreviation of Financial Investment Co. That it had come into being was noted in obscure fashion in a Securities & Exchange Commission report of a couple of weeks ago. This simply listed certain of the Cal board members who are involved in Fico and said that Fico held 30,000 shares of the Col common issue.

mon issue.

The full board of Fico as it now stands consists of L. J. Barbano, Leo M. Blanke, production chief Samuel J. Briskin, Ralph M. Cohn, Alfred Hart, A. Montague, A. Schneider, Charles Schwartz (& Frohlich) and Donald S. Stralem.

Frohlich) and Donald S. Stralem. Two more will be added.
Stockholders
Stockholders are the aforementioned board members plus: Mrs. Harry Cohn, Robert L. Cohn, independent producer Carl Foreman, British managing director M. J. (Mike) Frankovich, indie film producer William Goetz, the Wall Street outfit of Hemphill Noyes & Co., Jerome Hyams (Screen Gems, domestic sales manager Rube Screet outnt of Hemphill Noyes & Co., Jerome Hyams (Screen Gems.), domestic sales manager Rube Jackter, Leo Jaffe, Lacy W. Kastner, ad-pub v.p. Paul N. Lazarus Jr., Mitchell May Jr., Jansen Noyes (of Hemphill, Noyes), producer Sam Spiegel, Mrs. N. B. Spingold, Mendel B. Silberberg, Donald S. Stralem and Bernard E. Zeeman.

This lineup represents virtually all of Col's top manpower. They're officers, directors and, particularly the Cohns, vote-controlling stockholders of the film corporation. Mrs. Spingold's husband, the late Nate Spingold, was a longtime Colofficer and director. Rarely has such a powerful group been formed.

Formal announcement of the pur-

Formal announcement of the pur-

Formal announcement of the purposes behind Fico in addition to the identities of those involved will be made shortly.

For one, via Fico the various parties want to demonstrate their confidence in Col, as well as in the entire film industry.

Lester Martin's 100,000

There's no tipoff on the specific number of Col shares now held by Fico, but obviously it figures to be imposing. Major individual Col stockholder outside of the Cohns is textile millionaire Lester Martin. He holds about 100,000 Col shares. He's absent from the Fico roster. But this much has been disclosed. Fico even presently is buying in the

Fice even presently is buying in the Col issue on the open market and will buy in blocks of stock that may be made available from time to time in the future.

The dealings through Fico will be apart from each individual's Col

Harry Cohn will continue to own her shares directly and take on (Continued on page 63)

Adler Illness Cues Skouras' Return From Europe; Wald a Hot Subject

Par Now Holding 131,200

Paramount has become active again in its capitalization shrinkage again in its capitalization shrinkage program. Company has bought in an additional 28,700 shares of its own common stock on the open market. Previously Par acquired 102,500, for a total of 131,200 shares.

Wald Not After Increase In 20th %; Wants 87G For Pre-Sell Trade Ads

Hollywood, Sept. 23.

Jerry Wald insists he isn't seek-Jerry Wald insists he isn't seeking a hike in his one-third participation in his 20th-Fox productions.
He wants out from remaining two
and one-half years of his term because he was refused reimbursement of \$87,000 that he personally
spent for tradepaper ads taken in
pre-sell campaigns on his eight
pix for 20th.

pre-sell campaigns on his eight pix for 20th.

"I told them nine months ago that the only way to sell pix was to advertise early in the trade press, but they said this was not their policy." Wald said. "In negotiations since then I have asked only for money I've spent in tradepapers, but they refuse to go along. Nevertheless, I am planning presell tradepaper campaigns on "In Love and War" and "Mardi Gras." Wald pointed out that he cut his own salary below what he got at Warners 15 years ago to keep expenses down. He still believes in the philosophy of pre-sell, however, declaring that he didn't do it vigorously on "No Down Payment," which will only break even, or on "Kiss Then for Me," which will lose money. He pre-sold on "Peyton Place," which already has grossed \$10,000,000.

Regarding his request that 20th grant him his release, he declared, "I don't really care any more what they do; if they give me now what

'I don't really care any more what they do; if they give me now what I have been asking for, they would feel it was under duress. That's never good."

O'Connor Quits as Mgr. Of Loew's Int'l in Cuba

Edward F. O'Connor, veteran industry foreign staffer and regarded as one of the real "old China hands," has resigned as manager of the Loew's International office in Cuba. His exit is effective Oct. 9 and O'Connor will take a vacation before revealing his future plans.

O'Connor entered the industry O'Connor entered the industry in 1926 as manager of the Tokyo office for First National. He joined Loew's in 1928 and subsequently managed the company's offices in India, China, Japan and Cuba. During World War II he joined Naval intelligence and saw duty in the areas paralleling his film experience. After the war, he rejoined Loew's as regional director of the Far East.

Adler's illness, 20th-Fox prez Spyros P. Skouras hotfqoted it back from Europe last week and this week was on the Coast, taking charge of studio affairs. However, the 20th topper is due back at the une zoun topper is due back at the N. Y. home office the end of this week, leaving the studio to be run by the top production echelon in Adler's absence.

Adler's absence.

While out west, Skouras also is expected to deal with the matter of Jerry Wald's request for a release from his 20th contract, which has several years to run. Wald wants the contract changed, arguing he can't make any money the way it stands now. 20th argues he has one of the best deals at the studio.

While in Gotham last week

studio.

While in Gotham last week, Skouras participated in an almost continuous round of confabs and huddles with the sales and ad-pub staffs, discussing upcoming product and plans for merchandising it. He appeared particularly high on Leo McCarey's "Rally Round the Flag, Boys," on which 20th is going all out to get results, Skouras taking the position that the Max Shulman comedy has been turned into top family entertainment.

What 20th will do re Wald re-

What 20th will do re Wald remains open to question. Execs in N. Y. say that there's virtually no N. Y. say that there's virtually no chance for a contract adjustment along the lines Wald wants it. He's how getting a \$2.700 weekly salary, an expense account, and 35% of the profits. N. Y. says that, last week, the studio turned over to him \$400,000 as his share on Wald productions released so far. Wald gave the stud'o the runaway success, "Peyton Place," and the very profitable "Long Hot Summer." His only real bust for 20th to date has been "Kiss Them For Me."

According to information avail-

His only real bust for 20th to date has been "Kiss Them For Me."

According to information available in N. Y., Wald is asking for a 50% profit sharing arrangement. 20th execs say that's out of the question. They believe that the final outcome of Wald's battle with the studio will be that he'll be held to the minimum of his contract limit, which is two pictures a year. 20h has been financing the Wald output, but Wald says he has been pouring money into pre-sell campaigns for which 20th has refused to pay.

There are hints around the N. Y. homeoffice that the Wald affair has created a certain restlessness among other of the 20th producers.

As for Adler, many rumors about the actual state of his health were circulating in N. Y. last week as he entered a Los Angeles hospital for tests and tréatment. It's expected that he'll be out for several weeks, if not longer.

GROUP INSURANCE FOR TEXAS DRIVE-IN ASSN.

Dallas, Sept. 23.

The Texas Drive-In Theatre Owners Assn., with Eddie Joseph as prez, has announced that group insurance will be offered the mem-bership. Because of an unusual law, Texas associations are not allowed to have group life insurance for their members.

their members.

The plan the association is considering is a form of group type wholesale rate which other Texas groups have ado pt ed. Eligible would be employers and employees in the Texas association whose dues are currently paid. It will have a \$20,000 maximum and provide benefits of group life, accidental death, dismemberment and loss of sight insurance. sight insurance.

Meanwhile, an extensive membership campaign will be conducted throughout the state. The territory has been divided up into geographical areas and selected members of the board of directors of the organization will contact non-members. Drive will continue through December through December.

Brit.'s-Eye View of Blockbusters

Edinburgh, Sept. 23.

What's the cause of current ill-health in the film industry?

Michael Forlong, British producer, gave one reason at the Film

Festival here—"the spectacularly big film."

The core of the industry's problems, he said, was its emphasis
on the necessity of making a film which would attract a mass
audience.

audience

on the necessity of making a nim which would attact a mass audience.

"Surely this is the thing that is sending the cinema down the drain," he said. "Films have become very big and very expensive. You've got to get practically everyone into the cinemas to see it in order to pay for the thing.

"This situation is what is wrong with the cinema today, and what is going to be wrong with the cinema tomorrow if it is not changed."

There must be large numbers of people who wanted to see digerent sorts of films, but these were the people who were being driven away, Forlong asserted. "The only way you can attract the mass audience is to aim at the lowest common denominator."

Jim Poole, local exhib, said the film industry was making a mistake in not paying sufficient, attention to "family entertainment" and to double-feature programs.

Seasonal Dip Hits L.A. But 'Streetcar' Great \$10,500; 'Heaven'-'Fire' So-So 14½G, 'Everglades' Dull \$12,600 3 Sites

Los Angeles, Sept. 23.

A seasonal dropoff is hitting firstruns this week with a sharp downturn. Only newcomer showing any strength is a reissue of "Streetcar Named Desire" which is heading for a great \$10,500 at the 868-seat Four Star.

A'though longruns are generally holding up, incoming bills are otherwise disappointing. Night Heaven Fell." paired with "She Played With Fire." looks a so-so \$14,500 in four houses. "Wind Across Everglades." plus 2nd reissues features, looms a dull \$12,600 in three situations.

Combo of "Mating Urge"-Naked in the Sun" combo in a trio of theatres is shaping to a dim \$10,200. "Ride a Crooked Mile" and "Kathy O" at the Hillstreet and Hawai' should do a weak \$7,900. "Hell Drivers" and "Robbery Under Arms" are a dreary \$4,900 at the Orpheum and Hollywood. Reissue bill of "Man in Gray Flannel Sut" and "No Business Like Show Business" at the Pantages is gearing for a poor \$2,100.

Big standout of the week is "Seven Wonders of the World." In its final and 68th week at the Warner Hollywood it should do asmash \$30,000 through the last eight days. Cinerama film will strike a mighty \$1,689,400 for the run and will be followed next week by "South Seas Adventure."

Among regular holdovers "Cat On Hot Tin Roof" is likely a bull-strike a mighty \$1,689,400 for the run and will be followed next week by "South Seas Adventure."

Among regular holdovers "Cat On Hot Tin Roof" is likely a bull-strike a mighty \$1,689,400 for the Fox Wilshire. Fifth frame of "Big Country" at the Warner Beverly looks a trim \$3,200 while "Reluctant Debutante" is a solid \$7,500 in fifth stanza at the Fox Beverly. "White Wilderness" is a bulky \$3,700 for its fifth Inning at the Fine Arts. Second frame of "Andy Hardy Comes Home" (MG) "Tavaran's Fight for Life" with stageshow at the State shapes a shaky \$2,300. On the hardtix front "Windjammer" is sailing for a tidy \$20,000. In fifth stanza, is a hot \$19,000 while "Gigi" continues a bucko \$17,800 in an 11th frame and "Around the World" is a sturdy \$15,000 for the \$2nd week.

'Matchmaker' Quiet 8G, Mpls.; 'Deb' Gentle 6G. 'Island'-'Snorkel' Big 8G

Albee (RKO) (3,100; 90-81.50)—

Minneapolis Sept. 23.

Newcomers like "The Match maker" and "The Reluctant Debutante" are garnering much critical and word-of-mouth praise, but they lack the kind of names that mean much to film fans here otherwise, there's plenty of action stuff among the fresh entries to attract those who don't go for topnotch comedy. Holdovers contue to do well.

Estimates for This Week Albee (RKO) (3,100; 90-81.50)— With Reluctant Debutante of the wise, there's plenty of action stuff and "The Reluctant Debutante" (20th) (13th Wk.) First-run topper for fourth skip carried the wise, 13,300. Holds.

\$1.20-\$2.65\)—"Search for Paradise" (Cinerama) (1.376; \$1.20-\$2.65\)—"Search for Paradise" (Cinerama) (32d wk). Still good \$10,000. In final stretch after \$12.000 last week.

"Academy 'Mann' '947; \$1.50.

"Estimates for This Week \$13,000. Holds.

\$1.20-\$2.65\)—"Search for Paradise" (Cinerama) (1.376; \$1.20-\$2.65\)—"Search for Paradise" (Crashers" (Par) and "As Young As We Are" (Par). Fair \$6.000. Last week, "Kings Go Search for Paradise" (Cinerama) (30th wk.) Solid \$9, 600. Last week, "Sind week, "Sind week." (Cinerama) (30th wk.) Solid \$9, 600. Last week, "Sind week, "Sind week, "Sind of the week, "Sind of the week, "Sind of the wide of the wide of the week, "Sind of the week, "Sind of the wide of the wide of the week, "Sind of the wide of the wide of the wide of the wide of the week, "Cinerama) (1.376; Sind of the week, "Sind of the wide of the

Broadway Grosses

Estimated Total Gross
This Week\$552,700
(Based on 24 theatres)
Last Year\$482,400
(Based on 22 theatres)

'Deb' Fair 10G,

Cleve.; 'Cat' 12G

Cleve.; 'Cat' 12G

Cleveland, Sept. 23.

Cleveland, Sept. 24.

Cleveland, Sept. 25.

Cleveland, Sept. 26.

Cleveland, Sept. 27.

Cleveland, Sept. 28.

Cleveland, Sept. 29.

Clevel Cleveland, Sept. 23.

Long runners are topping new product for best takes here. "Wind Across Everglades" is only moderate at the Allen and "Reluctant Debutant" is fair at the State. "Cat on Hot Tin Roof" is smart on a moveover at the Stillman.

Lower Mall (Community) (500; 70-90)—"Girl in Bikini" (Indie) (2d wk). Average \$2,300 after \$3,400.

400. Ohio (Loew) (1,244; \$1.25-\$2.50)
—"South Pacific" (20th) (23rd wk).
Good \$8,000 Last week, \$8,500.
Palace (SW-Cinerama) (1,523; \$1.25-\$2.40)—"Search For Paradise" (Cinerama) (3th wk). Stisfactory \$12.500. Last week; \$14,500.

500.
State (Loew) (3,500: 70-90)—
"Reluctant Debutante" (MG). Fair \$10,000. Last week, "Cat on Hot Tin Roof" (MG) (3d wk), \$14,000.
Stillman (Loew) (2,760: 70-90)—
"Cat on Hot Tin Roof" (MG) m.o. Smart \$12,000. Last week "Badlanders" (MG), \$6,000 for eight days.

'DUNKIRK' MILD \$7,000, CINCY; 'CRASHERS' 6G

Cincinnati, Sept. 23.

Topping Cincy first-runs for the fourth successive week, "Cat" shapes sturdy in the big Albee, warranting further stay. Newcomers "Dunkirk" at the Palace and "Party Crashers" at the Grand rate fairish. Reissue of "At War With Army" bids 50-50 at Keith's. Hard ticket "Search for Paradise" and "South Pacific" continue firm.

'KATHY' NICE \$5,000,

KATHY' NICE \$5,000,

L'VILLE; 'ISLAND'. 9G

Louisville, Sept. 23.

Two houses are showing new product, Kentucky, with "Kathy O" dualled with "Last of Fast Guns," and Rialto with "Camp On Blood Island" and "Curse of the Demon," both doing fair to good biz. H.o.'s at the Brown, Mary Ann, and United Artists, have okay takes.

Estimates for This Week

Brown (Fourth Ave.) (1,200; \$1,25-\$2)—"South Pacfic" (20th) (20th wk), setting a record for long-runs here. Likely \$6,000, after last week's good \$6,500.

Kentucky (Switow) (900; 50-85)—"Kathy O" (U) and "Last of Fast Guns" (U). Possible nice \$5,000.

Last week, "Twilight For Gods" (U) and "Once Upon A Horse" (U), same.

Mary Anderson (People's) (1,000;

moveover at the Stillman.

Estimates for This Week.

Allen (S-W) (3.800; 75-\$1)—

"Wind Across Everglades" (WB).

Moderate \$8.500 for five days. Last week. "Me and Colonel' (Col), \$14.500 on eight days.

Continental Art (Art Theater Guild) (850; \$1.25)—"12 Angry Mem" (UA) and "Marty" (UA) Ireissues). Poor \$800 in five days.

Last week, "No Sun in Venice" (Indie) (2d wk), \$1.700.

Embassy (Community) (1.300; 70-90)—"Mark of Hawk" (U) and "Saga of Hemp Brown" (U). Excellent \$6,800. Last week, "Crash Landing" (Col) and "Buchanan Rides Alone" (Col), \$3,600.

Heights Art (Art Theater Guild) (925; \$1.25)—"Age of Infidelity" (Indie), Weak \$1,800. Last week, "Man in Raincoat" (Indie) (2d wk), \$2,000.

Hippodrome (Telem't) (3,700; 75-\$1)—"From Here to Eeternity" (Col) (reissue) and "Case Against Brooklyn" (Col) (1st run). So-so \$8,000. Last week "Streetcar Named Desire" (20th) (reissue), \$10,000.

Lower Mall (Community) (500; 70-90)—"Girl in Bikini" (Indie) (2d vid) (3d wk), \$8,500 for six days.

(U) and "Wild Heritage" (U), F.7.000.

Fox (FWC) (4,651; \$1.25-\$1.50)—
"Mating Urge" (Indie) and "Untouched" (Indie). Adequate \$12.000 on eight days. Last week. Hunters" (20th) and "Desert Hell" (20th) (3d wk), \$8,500 for six days. Warfield (Loew's) (2503; 90-\$1.25)—"Cat On Hot "in Roof" (M-G) (4th wk). Fine \$13,400. Last week, \$17.000.

Paramount (Par) (2.646; 90-\$1.25)—"Wind Across Everglades" (WB) and "Northwest Mounted Police" (WB). Lacklustre \$12,000. Last week, "Tank Force" (Col) and "Buchanan Rides Alone" (Col), \$14,000.

week, "Tank Force" (Col) and "Buchanan Rides Alone" (Col), \$14,000.

St. Francis (Par) (1.400; \$1.25,15.00 — "Me and the Colonel" (Col). Dandy \$15,000. Last week, "Indiscreet" (WB) (6th wk), \$9,000. Orpheum (SW-Cinerama) (1.458; \$1.75.\$2.65) — "Search For Paradise" (Cinerama) (28th wk). Weak \$11,000 with new Cinerama, due in Nov. 25. Last week, \$13,000.

United Artists (No. Coast) (1,207; 90.\$1.25) — "Big Country" (UA) (4th wk). Sliding to \$8,750. Last week, \$15,500.

Stagedoor (A-R) (440; \$1.25.\$3.00).

Week, \$11,550. — "Follies Bergere" (Indie) (2d wk). Okay \$2,600. Last week, \$12,000.

Vogue (S.F. Theatres) (364; 1.25.\$1.25) — "Follies Bergere" (Indie) (2d wk). Okay \$2,600. Last week, \$3,800.

Coronet (United California) (1250; \$1.50 + \$3.75) — "Around World 80 Days" (UA) (91st wk). Nice \$14,000. Last week, \$12,000.

Alexandria (United California) (1,170; \$1.50 + \$3.50) — "South Pacific" (21st wk) (12th wk). Okay \$18,000. Last week, \$20,000.

'Hunters' Sharp \$15,000, St. L.; 'Matchmaker' 12G

St. L.; Matchmaker' 12G

St. Louis, Sept. 23.

Shaping up as the top boxoffice lures this stanza are "The Hunters" at the Fox. "The Decks Ran Red" at the Orpheum and "The Matchmaker" at the St. Louis, with "Cat On Hot Tin Roof" going into a rousing fourth week at Loews. "South Pacific" goes into a 23d week at the Pageant. Estimates for This Week Ambassador (Cinerama) (1,400; \$1.20-\$2.40)—"Windjammer" (NT) (4th wk). Big \$11,000. Last week, same.

Apollo Art (Grace) (700; 90-\$1.25)—"Infidelity" (Indie). Good (Continued on page 15)

Pitt Slow, But 'Stranger' Trim \$7,500; 'Tank' Sluggish 5G, 'Cat' Fast 14G, 4th

Key City Grosses

Estimated Total Gross
This Week\$2,394,650
(Based on 21 cities and 241
theatres, chiefly first runs, including N. Y.)
Last Year\$2,380,500
(Based on 22 cities and 249
theatres.)

Walk' Fancy 15G, Det.; 'Doll' OK 10G

Detroit, Sept. 23.

Downtowners continue to do good biz this week. "Gunman's Walk" is fancy at the Palms. "Cat on Hot Tin Roof" stays hot in fourth session at the Adams. Rerelease of "Man With Golden Arm" and "Moon Is Blue" at the Fox shapes fair. "China Doll" looks good at the Broadway-Capitol.

Estimates for This Week
Fox (Fox-Detroit) (5,100; 90\$1,25)—"Man With Golden Arm"
(UA) and "Moon Is Blue" (UA) reissues). Fair 12,000. Last week
"Fiend Who Walked West" (20th)
and "Rx Murder" (20th), \$12,000.

and "Rx Murder" (20th), \$12.000.

Michigan (United Detroit) (4.000; \$1.25-\$1.50) — "Refuctant Debutante" (M-G) and "Paradise Lagoon" (Col) (2d wk). Oke \$12.000.

Last week, \$20,000.

Falms (UD) (2,961; 90-\$1.25)—
"Gun man's Walk" (Col). Great \$15,000. Last week, "Raw Wind in Eden" (U) and "Voice in Mirror" (U), \$14,000.

Madison (UD) (1,900; \$1,25
Madison (UD) (1,900; \$1,25-

Madison (UD) (1.900; \$1.25-\$1.50)—"Big Country" (UA) (6th wk). Down to \$8,000. Last week, \$10,000.

Broadway-Capitol (UD) (3.500; 90-\$1.25)—"China Doll" (UA) and "Tomahawk Trail" (UA). Oke \$10,000. Last week, "Hot Car Girl" (AI) and "Cry Baby Killer" (AI), \$10,000.

United Artists (UA) (1,667; \$1.25-\$3)—"South Pacific" (20th) (24th wk). Great \$14,000. Last week, \$13,600.

Adam (Balaban) (1,700; \$1.25-\$1.50)—"Cat on Hot Tin Roof" (M-G) (4th wk). Socko \$15,000. Last week, \$17,000.

Music Hall (SW-Cinerama) (1,205; \$1.20-\$2.65)—"Search for Paradise" (Cinerama) (33d wk). Swell \$18,200. Last week, \$17,400.

Trans-Lux Krim (Trans-Lux) (1,000; 90-\$1.65)—"Case of Dr. Laurent" (TL) (2d wk). Fine \$9,000. Last week, \$15,000.

'COLONEL' CALM \$7,000, SEATTLE; 'ISLAND' 9G Seattle, Sept. 23.

Seattle, Sept. 23.
Cooler weather and strong product are stimulating the boxoffice with arrival of the fall season. Pickup follows a long, hot summer that really hurt. "Me and the Colonel" is moderate at the Fifth Avenue, Music Box is holding "Cat on Tin Roof" for a fourth stanza.

Estimates for This Week
Blue Mouse (Hamrick) (800;
\$1.50-\$2.50) — "South Pacific"
(Magna) (17th wk). Swell \$7,000.
Last week, \$7,100.

Coliscum (Fox-Evergreen) (1,780; 90-\$1.50)—"Camp on Blood Island" (Col) and "Snorkel" (Col) Big \$9,000. Last week, "Mating Urge" (Indie) and "Untouched" (Indie),

(indie) and "Untouched" (Indie), \$3,800.

Fifth Avenue (Fox-Evergreen) (2,500; 90-\$1.50) — "Me and the Colonel" (Col) and "She Played with Fire" (Col). Moderate \$7,000.

Last week, "Whole Truth" (Col) and "Angry Age" (Col), \$4,800.

Music Box (Hamrick) (350; 90-\$1.50)—"Cat on Tin Roof" (M-G) (4th wk). Swell \$6,500. Last week, \$8,700.

Music Hall (Hamrick) (2,200; 90-\$1.50) — "Reluctant Debutante" (M-G) and "Wink of an Eye" (UA). (2nd wk). Good \$6,000 on nine days. Last week, \$8,400.

Orpheum (Hamrick) (2,700; 90-\$1.50)—"Littlest Hobo" (AA) and "Bull Whip" (AA). Slow \$5,500.

Last week, \$1,400.

Paramount (Fox - Evergreen) (3,107; 90-\$1.50)—"Big Country" (UA) (4th wk). Good \$6,500. Last week, \$7,800.

Pittsburgh, Sept. 23.
Downtown continues pretty dead on its feet with the exception of "Cat on a Hot Tin Roof," which continues to show surprising strength at Penn and may hold over again beyond announced final fourth week. "Windjammer" opened encouragingly at Warner without being anything spectacular but already shows signs of building nicely.

opened encouragingly at Warner without being anything spectacular but already shows signs of building nicely.

Estimates for This Week Fulton (Shea (1,700: 80-S1.25)—"Tale of Two Cities" (Rank). Good notices and special price for student '.kets helping and should get close to \$6,000, which isn't bad here. Last week, "Dunkirk" (M-G) almost \$5,000.

Guild (Green) (500: 99-\$1.25)—"Demoniac" (UMPO) (3d wk). Finishing off to pretty ordinary \$1.800.

Harris (Harris) 2,165; 80-\$1.25—"Tank Force" (Col). Another sluggish entry for this house. Maybe \$5,000. Last week, "The Whole Truth" (Col), barely \$4.500.

Nison (Rubin) (1,500; \$1.25-\$3)—"South Pacific" (20th) (24th wk). Starting to taper off now that run is coming to a close. Down to \$6.500. Comes out Oct. 4 with opening of legit season but has done well enough to get promise from management to brine' thack, for additional few weeks when stage bookings slack. Last week, over \$8,000.

Penn (UA) (3,300: 99-\$1.50)—"Cat on Hot Tin Roof" (M-G) 4th wk). Continues to show surprising strength and should do at least \$14,000 this session which on top of last week's \$18,000 will give blockbuster in excess of \$80,000 on the run so far. In all likelihood holds arain.

Squirre Hill (SW) (900: 99-\$1.25)—"Matchmaker" (Par) (6th wk). Finishing off to an okay \$2,200.

Last week, \$2,400.

Stanley (SW) (3,800: 80-\$1.25)—"Never Love a Stranger" (AA).

Good promotion campaien should result in pretty good \$7,500. Last week in six days, "Wind Across the Everglades" (WB). barely \$5,000.

Warner (SW) (1,500: \$1.20-\$2.40—"Windjammer" (Cinerama) (24)—"Windjammer" (Cine

\$5.000.

Warner (SW) (1.500; \$1.20-\$2.40)

"Windjammer" (Cinerama) (2d wk). Figured to be a slow starter on account of quick booking but advance and party bookings have been picking up. Improving to \$10,500. Last week, in nine showing since premiere was giveaway to Golden Triangle Assn., almost \$9,500.

Matchmaker' Sock 21G, Hub; 'China' Pleasant 18G, 'Key' Slick \$6,800 Boston, Sept. 23.

Boston, Sept. 23.
Lively b. o. is prevailing although legit competish, with two on the boards, is keen. Little new product again this frame. "Matchmaker" is sockeroo at the Astor while "China Doll" is pleasant at the Paramount and Fenway combo. "Me And Colonel" opened good at the Exeter Sunday (21). Three houses went to reruns. Mettropolitan, Pilgrim and Trans-Lux.

Estimates for This Week

Estimates for This Week

Astor (B&Q) (1,372; 75-\$1.50)—
"Matchmaker" (Par). Sock \$21,000. Last week, "Indiscreet" (WB)
(10th wk), \$6,500.

(10th wk), \$6,500.

Beacon Hill (Sack) (678; 90\$1,50) — "Night Heaven Fell"
(Kings) (4th wk). Slick \$7,200.

Last week, \$6,500.

Boston (SW-Cinerama) (1.354;
\$1,25-\$2,65)—"Windjammer" (NT)
(5th wk). Fifth week started Sunday (21). Last week, fine \$20,000.

Capri (Sack) (990; 90-\$1)—
"Night Heaven Fell" (Kings) (4th wk). Neat \$5,000. Last week, \$6500.

Exeter (India) (1.300-75-\$1.25)

Exeter (Indie) (1,300; 75-\$1.25)

"Me And Colone!" (Col). Opened
Sunday (21). Last week, "Your
Past Is Showing" (Rank) (4th wk), \$3.500

\$3.500. Fenway (NET) (1,376; 60-\$1.10)
—"China Doll" (UA) and "Ride Out For Revenge" (UA) Bright \$6,000. Last week. "Hell Squad" (AI) and "Tank Battalion" (AI), \$4,200.

\$4.300.
Gary (Sack) (1,340; \$1.25-\$3)—
"Gigi" (M-G) (4th wk). Lofty \$18,000 again.
Kenmore (Indie) (700; 75-\$1.25)
—"Constant Husband" (BL) and
"Last Holiday" (Rank) (4th wk).
Holding fine \$6,200. Last week,
\$7.200.
Memorial (RKO) (3,000: 60\$1.10)—"Twilight For Gods" (U)
and "Saga of Hemp Brown" (U)
(Continued on page 15)

Chi Perks; 'Adventure' Fancy \$30,000, 'Tiger' Healthy 22G, 'Wilderness' Boff 19G, 2d, 'Island'-'Snorkel' Oke 7G, 2d

Chicago, Sept. 23.
After last week's general slough,
oop cinemas are headed for a
erkier tone this session, partly
r new entries and partly because perkier tone this session, partly for new entries and partly because the back-to-school tumult has subsided. "South Seas Adventure." the new Cinerama opus, preemed last Friday (19) at the Palace and should collar a fancy \$30,000. Woods initialer of "Harry Black and the Tiger" is rated a tall \$22,000.

100.

World's first week of "Man In he Raincoat" is headed for a warm \$4,800, while new Monroe ombo of "Steel Bayonet" and Ride Out for Revenge" is climbng to a nice \$5,400.

Raincoat" is neaded And a Market Shool, while new Monroe mbo of "Steel Bayonet" and ide Out for Revenge" is climb; to a nice \$5,400.

"Imitation General's" third inza at the Oriental is shaping is, while "White Wilderness" is ong in second term at the Loop cond frame of "The Whole uth" is just oke at the Esquire, tile "Your Past is Showing" is ured for a neat second at the f. "Camp on Blood Island" and norkel" actioners are okay in trick second.

"Cat on Hot Tin Roof" is sock fourth Chicago round, and ate-Lake's fifth week of "Big untry" is rated oke. "Defiant les" will come out of sixth losevelt frame briskly, with "Inscreet" taking nice coin for venth and final week at the inted Artists.

Of the roadshows, "Gigi" is do at the Harris in 11th round, Vindjammer" remains modest for the Opera House week, "South icific" totted an oke 26th Mcckers session, but "Around Todd's Cinestage.

Estimates for This Week

Estimates for This Week
Chicago (B&K) (3,900; 90-\$1.80)
Cat on Hot Tin Roof" (M-G)
wk). Solid \$33,500. Last week,

0.000. Esquire (H&E Balaban) (1.350; 501—The Whole Truth" (Col) 1 wk). Oke \$7,000. Last week

(2d wk), Oke \$7,000. Last week \$11,000.
Garrick (B&K) (850; 90-\$1.25)—
"Camp on Blood Island" (Col) and
"Snorkel" (Col) (2 wk). Okay \$7,500. Last week, \$11,500.
Harris (Indie) (984; \$1.25-\$3)—
"Gigi" (M-G) (11th wk). Nice
\$17,500. Last week \$17,000.
Loop (Telem't) (606; 90-\$1.50)—
"White Wilderness" (BY) (2d wk).
Boff \$19,000. Last week \$17,000.
McVickers (JL&S) (1,580; \$1.25-\$3.30)—"South Pacific" (20th) (28th wk). Good \$23,000. Last
week, \$24,000.
Monroe (Jovan) (1,000; 65-90)—
"Ride Out for Rvenge" (UA) and
"Steel Bayonet" (UA). Oke \$5,400. Last week "Gang War" (20th) and "Desert Hell" (20th) (1st wk),
\$5,000.

(Continued on page 15)

'Hunters' Terrif \$19,000, Toronto; 'Time' Tall 12½G, 'Colonel' Boff \$15,000, 2d

Toronto, Sept. 23.

Of the newcomers, "The Hunters" is off to a terrific start, with rest of fine bir being chalked up by holdovers, notably second stanzas of "Me and the Colonel" and "Carve Her Name with Pride." Holdovers continue excellent.

Estimates for This Weak

Estimates for This Week Pariton (Rank) (2,518; 75-\$1.25) Me and the Colonel" (Col) (2nd Fine \$15,000 after \$18,000

opening.

Colony, Danforth, Humber (Rank) (838; 1,330; 1,203; \$1) —

"Time to Love and a Time to Die" (U). Hefty \$12.50. Last week,
"Fiend Who Walked West" (20th),

12,000.

Downtown, Glendale, State (Tayroy (1,059; 995; 684; 50-75)—"Atck of the Puppet People" (Astrai)
d "War of the Colossal Beast'
tstral), Fair \$10,000. Last week,
Queen of Outer Space" (AA) and
Quantrill's Raiders" (AA), \$24,500
or eight-house combo of 6,511
ats.

Hollywood (FP) (1,080; \$1-\$1.25)

- "Indiscreet" (WB) (4th wk).

Holding at fine \$9,000. Last week,
\$13.000.

3.000. **Hyland** (Rank) (1,**057; \$1**) — arve Her Name with Pride" (Continued on page 15)

Estimates Are Net

Film gross estimates as re-ported herewith from the variported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include the U.S. amusement tax

Yanks' Wow 17G. Denver, 'Gigi' 12G

Denver, Sept. 23.
Five out of six bills are holding.
"Damn Yankees," which world
preemed at the Centre, is shaping
best. "South Pacific" goes into a
a 23rd week at the Tabor but is
slated to exit soon. "Cat On Hot
Tin Roof" at the Orpheum and
"Big Country" at the Paramount
move into fifth frames.

"Big Country" at the Paramount move into fifth frames.

Estimates for This Week
Centre (Fox) (1,247; 90-\$1.50)—
"Damn Yankees" (WB). Fine \$17,000 and holds. Last week, "Raw
Wind In Eden" (U) 2d wk), \$8,500.

Denham (Cockrill) (1,429; \$1.25\$2.50)—"Gigi" (M-G) (2d wk).
Fine \$12,000. Continues. Last
week, ditto.
Denver (Fox) (2,586; 70-90)—
"Harry Black and Tiger" (20th) and
"Mark of Zorro" (20th) (reissue).
Good \$10.500. Last week, "Tank
Force" (Col) and "Buchanan Rides
Alone" (Col), \$8,500.

Orphenm (RKO) (2,596; 90-\$1.50)
—"Cat On Hot Tin Roof" (M-G)
(4th wk). Good \$10.000. Holds.
Last week, \$15,000.

Paramount (Wolfberg) (2,200; 90-\$1.25)—"Big Country" (UA) (4th
wk). Fine \$14,000 and stays. Last
week, same.

Tabor (Fox) (930; \$1.25-\$2.50)—

week, same.
Tabor (Fox) (930; \$1.25-\$2.50)—
"South Pacific" (Magna) (22d wk).
Good \$4,000 and holds. Last week,

'Everglades' OK \$11,500 In Slumping D.C.; 'Angry' Blah 2½G, 'Colonel' 15G, 2d Washington, Sept. 23.

Washington, Sept. 23.

"Cat on Hot Tin Roof" and "Me and the Colonel" are again the biggest money-makers in town, where cinema business is showing a slump this week. "This Angry Age" is disappointing. Among the marathon films, "God Created Woman" is finally leaving Sept. 30 and is expected to have collected over \$250,000 and been seen by more than 200,000 people by then. Also departing—on Oct. 14—is "Search for Paradise."

Estimates for This Week

Estimates for This Week

Estimates for This Week
Ambassador-Metropolitan (SW)
(1,490; 1,000; 90-\$1.25)—"Wind
Across the Everglades" (WB).
Okay \$11,500. Last week, "Naked
and Dead," (WB) (2d wk), \$10.700.
Apex (KB) (940; 60-90)—"The
Naked Eye" (Indie). Nifty \$5,000.
aided by fine reviews by local
critics. Last week, "The Last Paradise" (UA), \$3,303.
Capitol (Loew) (3,434; 90-\$1.25)
—"Cat on Hot Tin Roof" (M-G)
(3d wk). Jumbo \$24,000. Last
week, \$31,000. Holds.
Columbia (Loew) (904; \$1.25\$2.50)—"Gigi" (M-G) (13th wk).
Steady \$9,000 third week in row.
Remains.

\$2.50)—'Gigi (M-G) (1954)
Steady \$9,000 third week in row. Remains.

Keith's (RKO) (1,850; 90-\$1.25—
"Me and the Colonel" (Col). (2d wk). Mighty \$15,000, following \$20,000. Stays.

MacArthur (K-B) (900; \$1.10)—
"Admirable Crichton" (Col). (3d wk). Weakening with \$3,-00, following \$4,200 and exists.

Ontario (K-B) (1,240; 90-\$1.25)—"This Angry Age" (Coll). Disappointing \$2,500— and leaves. Last week. "Time to Love (U) (2d wk), \$4,500.

Palace (Loew) (2,390; 90-\$1.25)—"Big Country" (UA) (5th wk). Okay \$11,000 on final week. Last week, \$14,000.

Plaza (T-Li) (276; 90-\$150)—"God Created Woman" (Kings) (46th wk), Shapely \$2,000 for final (Continued on page 15)

'Island' Dull 3½G, 'Deb' 5½G

Portland, Ore., Sept. 23.
Holdovers are the big ones on the main stem this round. "South Pacific" holds for an amazing 17th frame at the Broadway. "Gigi" continues without letup for a fifth scorching inning at the Gnild.

Estimates for This Week
Broadway (Parker) (890; \$1.50-\$2.50)—"South Pacific" (Magna) (17th wk). Whopping \$8,000. Last week, \$7.800.
Fox (Evergreen) (1,536; \$1-\$1.50)
—"The Whole Truth" (Col) and "Life Begins At 17" (Col). Sad \$3,000. Last week, "A Time To Love" (UI) and "The Female Animal" (UI); \$4,800.

Guild (Indie) (400; \$1.25-\$3)—
Güild (Indie) (400; \$1.25-\$31Gigii" (M-G) (5th wk). Tall \$9,000.
Last week, \$1,1000.

"Gig! (M-47) JUL WA."
Last week, \$11,000.
Liberty (Hamrick) (1,865; \$1-\$1.50)—"Cat On Hot Tin Roof" (M-G) (4th wk). Fine \$6,500. Last

week, \$8,100.

Orpheum (Evergreen) (1,600; \$1-\$1.50)—"Camp On Blood Island" (Col) and "The Snorke!" (Col).
Poor \$3.500. Last week, "The Mating Urge" (Indie) and "Untouched" (Indie), \$5.400.

Paramount (Port-Par) (3,400; \$1-\$1.50) — "Reluctant Debutante" (M-G) and "Cross Up" (UA) (2d wk!. Okay \$5,500. Last week, \$7,200.

Tiger' Fat 8G, Philly, 'Fiend' 9G

Rain washed out Sunday's (21) biz, trimming Saturday's bonanza. Holdovers are depressed. Of fresh pix, "Harry Black and the Tiger" is smart while "Fiend Who Walked the West." is lean.

Estimates for This Week

Estimates for This Week
Arcadia (S&S) (536; 99-\$1.80)—
"Decks Ran Red" (M-G). Wan
\$6,000. Last week, "Whole Truth"
(Col) (3d wk), \$3,500.
Boyd (SW) (1,480; \$1,25-\$2.75)—
"Gigi" (M-G) (13th wk). Neat
\$9,000 and stays. Last week, \$9,500.
For (National) (2,250; 65-\$1.49)—
"Fiend Who Walked West" (20th).
Lean \$9,000. Last week, "Hunters"
(20th) (3d wk), \$8,000.
Goldman (Goldman) (2,250; 65-\$1.49)—"Gun Runners" (UA). Sw.
\$7,500. Last week, "Tank Force"
(Col), \$8,000.
Midtown (Goldman) (1,000; \$2-\$2.75)—"South Pacific" (20th) (26th
wk). Sturdy \$8,300. Last week, \$8,000.

Randolph (Goldman) (1,250; 65-\$1.49)—"Gun Runners"

[1,000] \$2-\$2.75]—"South Pacific" (20th) (26th
wk). Sturdy \$8,300. Last week, \$8,000.

Randolph (Goldman) (1.250; 65-\$1.80)—"Me and Colonel" (Col) (2d wk). Fair \$12,000. Last week,

(2d wk). Fair \$12,000. Last week, \$14,500. Stanley (SW) (2,900; 99-\$1.80)—
"Big Country" (UA) (6th wk). Good \$8,000. Last week, \$7,500. Stanton (SW) (1,483; 99-\$1.80)—
"Kings Go Forth" (UA) (6th wk). Slow, \$6,000. Last week, \$6,500. Studio (Goldberg) (385; 94-\$1.49)—"Plary 'of a Gestapo Agent' (Indie). Oke \$4,000. Last week, reissues.

(Indie). Oke \$4,000. Last week, reissues.

Trans-Lux (T-L) (500; 99-\$1.80)

"'Vikings" (UA) (13th wk). So-so \$3,300 in last six days. Last week, \$3,900.

Viking (Sley) (1,000; 99-\$1.49)—
"Harry Black and Tiger" (20th). Smart \$8,000. Last week, "Certain Smile" (20th) (5th wk), \$5,500.

World (Pathe) (604; 94-\$1.80)—
"Night Heaven Fell" (Kings) (4th wk). Brisk \$5,200. Last week, \$6,000.

Eden' Lush \$6,000, Prov.; 'Matchmaker' Solid 7G

"Matchmaker' Solid 7G

Providence, Sept. 23.

"Cat On A Hot Tin Roof," in its fourth round at Loew's State, is still the town leader. Showing strength is Strand's "Matchmaker," with Majestic's "Oklahoma" reissue and RKO Albee's "Raw Wind In Eden" all doing fairly well.

Estimates for This Week Albee (RKO) (2,200; 65-80) —
"Raw Wind In Eden" (U) and "Oregon Passage" (AA). Steady \$6,000. Last week, "Hell Squad" (AI) and "Tank Battalion" (AI). Soso \$5,000.

Majestic (SW) (2,200; 65-80)—
"Oklahoma" (20th) and "Carousel" (20th) (reissues). Happy \$7,000. Last week, "Tank Force" (Col) and "Life Begins at 17" (Col); Neat \$7,500.

State (Loew) (3,200; 75-\$1,25)—
"Cat On Hot Tin Rooff" (MG) (4th)

\$7,500.

State (Loew) (3,200; 75-\$1.25)—
"Cat On Hot Tin Roof" (M-G). (4th wk). Happy \$9,000. Last week, snappy \$12,000.

Strand (National Realty) (2,200; 55-80)—"The Matchmaker" (Par) and "As Young As We Are" (Par). Nice \$7,000. Last week, "Frankenstein 1970" (AA) and "Spy In Sky" (AA). Mild \$4,500.

Truth' Sad \$3,000, Port.; | B'way Spotty; 'Cat' Sock 175G, 'Spell' Island' Dull 3½G, 'Deb' 5½G Hot 20G, 'Tiger' Tame 30G, 'Eden' OK 25G, 'Gigi' at Capacity \$21,500, 18th

Broadway business was on the spotty side this session. The two-day weekend—and the start of Yom Kippur last night (Tues.)—had a varied effect on Main Stem wicket activity. The better product drew the customers, but the general lack of strong, fresh pictures tended to place biz on the offish side.

side.

Two newcomers, however, showed off potential, particularly "Cat On a Hot Tin Roof," which looks like it will score a hefty \$175,000 for opening round at the Radio-City Music Hall. According to a Hall spokesman, weekend business, especially Saturday (20) night, resembled Easter and Christmas trades, with a line extending all the way to Fifth Avenue waiting for admission.

Another picture with "bat" in

the way to Fifth Avenue waiting for admission.

Another picture with "hot" in the title, Paramount's "Hot Spell," also showed signs of being a sizzler, tallying \$20,000 or near at the 450-seat Guild Theatre. Total is best at his house for a long time.

"Harry Black and the Tiger" at the Paramount and "Raw Wind in Eden" at Loew's State were mild in comparison, with "Tiger" seen scoring a tame \$30,000 for the kick-off round and "Raw Wind" an okay \$25,000.

Some of the hardtick long-runners were able to buck the offish trend; with "Cinerama—South Seas Adventure," bettering its previous week's mark, tallying \$27,800 as compared with \$26,900 for the session before. Ditto, "Around the World." with \$39,000 as against \$37,000 at the Rivoli; "South Pacific" at the Criterion, with \$27,000 versus \$25,800. "Gigi" at the Royale also upped its take from capacity \$19,300 to capacity \$21.500 by adding an extra matinee on Thursday.

Many of the continuous-run long-runners are reaching the end of their engagements. "The Vikings" at Astor was nice \$18,000 in 15th round, with "The Big Country" (UA), coming in next wednesday

at Astor was nice \$18,000 in 15th round, with "The Big Country" (UA) coming in next Wednesday (1). "La Parisienne" is seen winding up a good Victoria run with fair \$14,000 for eighth and final stanza. "The Defiant Ones" (UA) begins its run today (Wed.). "Me and Colonel" exits the Odeon Friday (28) with respectable \$19,000 for fourth round, being forced out by locked booking of "Windom's Way" (Rank). However, it continues its pace at east side Fine Arts with solid \$12,500 for fourth session there.

Estimates for This Week

Estimates for This Week

Astor (City Inv.) (1.094; 75-\$2)—
"Vikings" (UA) (16th-final wk).
The 15th round ending today
(Wed.) looks to score very nice
\$18,000. Last week, \$19,000. "The
Big Country" (UA) takes over on
Oct. 1.

(Wed.) looks to score very nice \$18,000. Last week, \$19,000. "The Big Country" (UA) takes over on Oct. 1.

Little Carnegle (I. Carnegle) (550; \$1.25-\$1.80)—"Matchmaker" (Par) ('Ih wk). The sixth stanza concluded yesterday (Tues.) was good \$9,200. Last week, \$11,600. Continues.

Baronet (Reade) (430; \$1.25-\$1.70)—"Premier May" (Cont) (2d wk). The opening round tallied a good \$7.800. In ahead. "Law and Disorder" (Cont), \$3,900 for sixth-final week.

Capitol (Loew) (4,820; \$1-\$2.50)—"Dunkirk" (M-G) (3d-final wk). Second session ending today (Wed.) looks to hit fair \$19,500, below hopes considering sock reviews from crix. Last week, \$30,000. "Onionhead" (WB) bows next Wednesday (I).

Criterion (Moss) (1,571; \$1.80-\$3.50)—"South Pacific" (20th) (27th wk). The 26th frame ended Sunday (21) with okay \$27,000. Last week, \$25,800, both for 10 performances. Continues until Oct. 7 when it moves to the Rivoli, with "Old Man and Sea" (WB) coming in on hardticket run.

Fine Arts (Davis) (486; 90-\$1.80)—"Me and Colone!" (Col) (5th wk). The fourth stanza finished Monday (21) with solid \$12,500. Last week, \$14,000. Continues.

Gnild (Guild) (450; \$1.75)—"Hot Spell" (Par) (2d wk). Launching round ending today (Wed.) will kelly wind up with sock \$20,000 or near, best at this small seater in long time. In ahead, "Truth About Women" (Cont), \$6,000 for third-final round.

Mayfair (Indie) (1,736; 79-\$1.80)

"Wind Across Everglades" (WB) (**) wild erness" (BV) (7th wk). The sixth session finished

Monday (21) with okay \$6.500, fopping previous week's \$6.000. Looks like it will continue until "Tosca," the S. Hurok opera pic, opens Oct. 23, on hardticket run.

Palace (RKO) (1,642; \$1.53) — "Bridge of River Kwai" (Col) (41st wk). The 40th session finished yesterday (Tues.) with okay \$21, 700. Last week, \$22,800, both for 14 shows. Continues until Oct. 15 when "Roots of Heaven" (20th) maintains house's hardticket policy. Odeon (Rank) (813; 90-\$1.80) — "Me and Colonel" (Col) (5th-final wt). The fourth week ended yesterday (Tues.) with lively \$19,000. Last week, \$20,000. Could have romained here longer, but locked booking brings in "Windom's Way" (Rank) on Tuesday (30).

Royale (Loew) (934; \$1.50-\$3) — "Gigi" (M-G) (19th wk). The 18th frame ended uo Saturday (20) with capacity \$21,500. Addition of extra Thursday matinee upping the take from last session's capacity \$19,300. Continues indef.

Paramount (AB-PT) (3,665; \$1-\$2: — "Harry Black and Tiger" (20th) (2d-final wk). Kickoff week ending tomorrow (Thurs.) is estimated to reach tame \$30,000. Ends engagement after two weeks, with "Barbarian and Geisha" (20th) set to open Oct. 2 after invitation premiere next Wednesday (11) might. In ahead, "Hunters" (20th), \$25.000 for final 8 days.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Crime and Punishment" (Kings) (2d wk). Opening session concluded Monday (22) was good \$10,200. In ahead, "Hunters" (20th), \$25.000 for final 8 days.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Crime and Punishment" (Kings), \$5.500 for third-final week.

Radio City Music Hall (Rocke-Fellers) (6,200: 90-\$2.75)—"Cat On Hot Tin Root" (M-G) and stageshow. (2d wk). The opening session ending today (Wed.) is seen scoring socko \$175,000. On Saturday (20) night, line sekended to Fifth Ave. Looks like et will run five or six weeks. Previous round. "The Reluctant Debutante," \$125,000 for fifth-final week.

Rivoli (UAT) (1,545: \$1.25-\$3.50) — "Around World" (UA) (102d wk). Still tallying solidiy with \$30.000.

luctant Debutante," \$125,000 for fifth-final week.
Rivoli (UAT) (1,545: \$1.25-\$3.50).
—'Around World" (UA) (102d wk). Still tallying solidly with \$39,000 for 101st session ended yesterday (Tues). Previous round. \$37,000.
Winds up Oct. 6 to make way for "South Pacific" which shifts from Criterion.

Winds un Oct. 6 to make way for 'South Pacific" which shifts from Criterion.

Pizza (Lopert) (525; \$1.50-\$2)—"La Parisienne." (UA) (9th wk). The eighth frame finished yesterday with okay \$7.500. Last week, \$8.100. Continues.

Roxy (Nat'l. Th.) (2,710; \$1.75-\$3.50)—"Damn Yankees" (WB) and stage show. Opens Friday (26) under Roxy's new management. "Windjammer" (NT) finished, last four days ended Sunday (21) after (Continued on page 15)

'Frankenstein' Stout 11G In Spotty Buff.; 'Dunkirk' Soft 9G, 'Tiger' Weak 61G

Buffalo, Sept. 23.

Fresh product is spotty. "Dun-kirk" is soft at the Buffalo, "Harry Black and the Tiger" is weak at the Center but "Frankenstein 1970" is stout at the Lafayette. Reissue of "Streetcar Named Desire" is neat

of "Streetcar read."

neat.

Estimates for Th's Week

Buffalo (Loew) (3,500; 70-90)—
"Dunkirk' (M-G) and "Andy Hardy
Comes Home" (M-G). Soft \$9,000.

Last week. "La Parisienne" (UA).

and "Valerie" (UA), \$4,500 on three

and "Valerie" (UA), \$4,500 on three days.

Center (ABPT) (3,000; 70-90)—
"Harry Black and the Tiger" (20th).
Weak \$6,500. Last week, "Anastasia" (20th) (reissue) and "Naked Earth" (20th), \$6,000.

Century (UATC) (1,410; \$1.50-\$3) — "South Pacific" (Magna) (18th). Bright \$9,000. Last week, same.

same.

Lafayette (Basil) (3,000; 70-90)—

Frankenstein 1970" (AA) and
"Spy in the Sky" (AA). Stout \$11,000. Last week. "Mark of the
Hawk" (U) and "Voice in the Mirror" (U), \$6,000.

Paramount (ABPT) (3,000; 70-90)

—"Streetcar Named Desire" (20th)
(reissue). Neat \$12,000. Last
week, "Whole Truth" (Col) and
"Buchanan Rides Alone" (Col).

(reissue). Neat \$12,000. week, "Whole Truth" (Col) "Buchanan Rides Alone"

"Buchanan Rides Alone" (CO), 10,000.
Teck (Loew) (1,200; 70-\$1,25)—
"Cat On Hot Tin Roof" (M-G) (4th wk). Steady \$11,000. Last week, \$10,000.
Cinema (Martina) (450; 70-90)—
"Madame Butterfly" (IFE). Bouncy \$2,800.

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WORLD PREMIERE-WED. OCT. 15th

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See Berlin Cultural Festival Gaining Int'l Recognition as 8th Sesh Nears

Berlin, Sept. 16.

"Slowly but steadily, our festival has managed to gain international recognition. There are more and more visitors coming to Berlin. And the interest of the foreign press is constantly growing." That's what Dr. Gerhart von Westerman, managing director of West Berlin's annual Cultural Festival, asserted here last week at a press confab.

managing director of West Berlin's annual Cultural Festival, asserted here last week at a press confab. Westerman, associated with the festival since latter's setup in 1951, outlined the program of the forth-coming Eighth "Berliner Fest-wochen" which will tee off here Sept. 21. Opened by the traditional concert (Berlin Philharmonic under Herbert von Karajan) at Highschool of Music, this year's art junket is going to run until Oct. 7.

As in former years, fest gets substantial government support. The Senate of W-Berlin contributes nearly \$100,000 which are mainly used for administrative purposes, publicity and accommodation of press people from outside Berlin. The federal government contributes about \$24,000, while additional sums come from this city's Zahlenlotto, a Senate-ruled lottery enterprise, and the Academy of Arts.

Municipal Theatres Help

Municipal Theatres Help

Municipal Theatres Help
Festivai's main capital, of course, lies in the local municipal theatres which are fully associated with the art junket during latter's 17-day run. Tickets range from 35c. up to \$5. Some 10% of the tickets have been tentatively reserved for visitors from East German territories. Those people may obtain tickets for East Marks via a 1:1 ratio. (Usualty, a West Mark corresponds to about 4.50 East-Marks.) If the demand is higher, the ticket percentage (10%) can be upped.

One of the highlights of this year's festival will be the first local appearance of Antonio and his Spanish Ballet. Westerman had been trying for three years to get this troupe to Berlin. Antonio & Co. will perform at Titania Palast, a 2.000-seat cinema-concert-cabaret

Co. will perform at Titania Palast, a 2,000-seat cinema-concert-cabaret house, from Sept. 23 until 28.

Another important foreign ensemble comes from Paris: The Production Theatrales Georges Herbert with Anoulih's "L'Invitation au Chateau" starring Dany Robin and Georges Marchal. Troupe gives three performances at Hebbel Theatre.

Number of foreign headliners.

Number of foreign headliners, however, is not as big as in former years, partly explained by the fact that the festival committee has concentrated more than usual on prominent W-German theatre enough this year. prominent W-German theatre ensembles this year. So the domestically famous Deutsches Schauspielhaus Hamburg (with Goethe's 'Faust''), Staedtische Buehnen Frankfurt am Main (Byron's 'Kain'') and Landestheater Darmstadt (Aristophanes-Schadewaldt's 'Lysistrata'') will appear here. 'Faust," with Gustaf Gruendgens who also staged this tragely)

"Faust." with Gustaf Gruendgens (who also staged this tragedy), promises to be one of the biggest festival attractions. Blackmarket ticket sales are expected.
Stress Japanese Music American cymbalist Ralph Kirkpatrick, British tenor Peter Pears, accompanied by his countryman Julian Bream (lutist and guitarist), conductor Paul Hindemith and soprano Gloria Davy rate mention. Same goes for a Japanese chamber

Festival organizers have always wanted to brinig something that really appeals to the masses (bulk of or nearly all festival presentations have been strictly longhair so far), so "Fledermaus," is definitely a good choice. Sari Barabas stars in this mammoth production which will be staged by Wolf Voelker (of Municipal Opera, Berlin) and musically handled by Hans Carste, while Sabine Ress does the choreography. Festival organizers have always

Modern Touch Marks Spain's First Drive-In

Madrid, Sept. 23.
Spain's first drive-in, with accommodations for 860 cars, a special parking area for motorcycles and Vespas, and 700 seats, will be opened here early next month. Called Motercine, the all fresco theatre is three and half miles from the city and is across the street from Barajas Airport. The architect, Walter Whitver, is the same ne responsible for the highly-suc-

tect, Walter Whitver, is the same one responsible for the highly-successful ozoner built by Metro in Rome about a year ago.

Cars can enter the Madrid Motercine four at a time through the large main entrance. Two cafetria bars and rest rooms have been completed. Under construction are a restaurant, a swimming pool, a minature golf course, and a children's playground park. Evenyplanted shrubs and flowers give the ozoner a country club appearance.

The films will be seen on a 65-

The films will be seen on a 65-foot screen. The pictures will be run with dual English and Spanish soundtracks. By pushing a button on the speaker, the viewer can hear the film in the language of his choice. Credit for the perfection of this apparatus also goes to architect Whitver, who initially introduced it at the Metro-drive-in Rome.

Similar drive-in theatres are language for Barcelona and Seville The films will be seen on

planned for Barcelona and Seville Money men behind the projects are matador Luis Myzuel Dominguin and attorney Antonio Garrigas.

BFPA Accord With Paris On Taxes Thaws Frozen Earnings, Protects Future

London, Sept. 23.
After negotiations lasting nearly After negotiations lasting nearly two and a half years, the British Film Producers' Assn. has reached a settlement with the French authorities regarding taxation of British film earnings in that country. As a result, coin which up till now had been frozen, is being released and arrangements have been made to protect future earnings.

accompanied by his countryman Julian Bream (lutist and guitarist), conductor Paul Hindemith and soprano Gloria Davy rate mention. Same goes for a Japanese chamber concert which will be conducted by Yoichiro Omachi (11 Japanese artists). Berlin is said to be the first European metropolis that is dedicating an entire evening to new Japanese music.

Many of the theatrical pieces will be repertory, of course. But also quite a few preems. Westerman has been trying to talk local theatre directors into preeming their most essential plays during their most essential plays during the festival period. They're now doing that. Most important German preem will be Wolfe'Frings' "Look Homeward, Angel." Worth mentioning also are the new preem of Brecht's "Three Penny Opera" and Ionesco's "La cantartice chauve".

For the first time in fest history here a big-scale operetta, Johann Strauss' "Fledermaus," will be staged. The city of West Berlin still doesn't have an operetta house of its own and the absence of regular operetta shows has always been deplored here. So "Fle-

Fest Ballet Tours

Edinburgh, Sept. 23.

Newly-formed Edinburgh Festi-val International Ballet, created for val international Ballet, created for the recent fest here, is currently touring Holland, Switzerland and Yugoslavia. It will return to the U.K. to open for a short season Oct. 9 at Sadler's Wells Theatre,

Company is performing all the 12 newly-commissioned ballets, preemed at Edinburgh last month. Twenty guest dancers are on tour with the unit.

Arg. Broadcasters Found 'Unethical' In Festival Dispute

Buenos Aires, Sept. 16.

The Rio Hondo Argentine Film Festival rumpus is still reverberating and casting sour notes. The Journalists' Assn. cast fuel on the flames when a Court of Honor was appointed at the request of radio commentators Jaime Jacobson and commentators Jame Jacobson and Nicolas Mancera to decide whether they had acted unethically in granting time on their "Giant Screen" radio program (Splendid web) for actor-producer Hugo del Carril to launch offensive statements against film critic Raimundo Calcagno (Calki) in connection with the unpleasant events at the best.

best.

Calcagno had sat on the jury appointed to judge the entries at the fest, which originally decided to withhold a first prize as no entries were good enough. Del Carril took exception to the verdict threatened the jury with violence, and instigated such a rumpus that the jury revised it. It then awarded first, second and third prizes, still keeping del Carril's entry in third place.

Journalists' Assn. court issued a verdict that "Sr. del Carril's atti verdict that "Sr. del Carril's attitude had been concentrated against
a journalist, Sr. R. R. Calcagno,
whom he insulted and attempted
to attack, and that on Aug. 9, in
Giant Screen time, he had used
25 minutes to insult and threaten
Sr. Calcagno, casting abuse at him
and against film critics in general."
The court falt that when del Car-

The court felt that when del Carril accepted the jury appointed at Rio Hondo without objection, he was honor bound to accept that jury's decisions, and his aggressive attitude was deplorable, and motivated by personal resentment. Jacobson and Mancera were unhical, the court opined, in allowing del Carril time when they were aware of his attitude towards Calaware of his attitude towards Cal-ki, and doing nothing to stem the tide of his abuse throughout 25 minutes on the air. Freedom of expression, to quote the verdict, must not be confused with "freedom to insult, offend, defame or threaten." In short, the association decided that a journalist who lends the media to facilitate slander, automatically falls into violation of professional ethics.

RANK'S WORLD MARKET YEN CUES CAST SHIFTS

London, Sept. 16.

London, Sept. 18.

Casting of Curt Jurgens and Orson Welles for the star roles in Rank's "Night Ferry to Hong Kong" means that Peter Finch, previously penciled for the Jurgens role, is out. Though Finch is one of Rank's biggest stars he has been dropped because of Rank's new policy.

This is to crash the world market with top international stars. Jurgens is regarded as a bigger draw than Finch at the moment. It is also part of the Rank policy of wooing the German market. The arrival of Horst Buchholtz for "Tiger Bay" means that four German top-liners will be employed by Rank this year, Jurgens for "Night Ferry," O. W. Fischer for "The Lorelet" and Hardy Kruger for "The Freshman."

Britain's Tourism Soars

Quality Essential to Keep Gallic Film **Established in World Marts: Flaud**

Sarita Montiel Starrer Paces Santiago Pix Biz Santiago, Sept. 16.

Santiago, Sept. 16.

Long runs are the rule these days, with holdovers drawing well.
"El 'Ultimo Cuple," Spanish-Mey pic starring Sarita Montiel, is in its 25th week and appears headed for a record run for this area. Previous mark was held by "Around World in 80 Days" (UA) which stayed for 26 years.
"La Parisienne," the Brigitte Bardot starrer, is in its seventh week at the Lido while "The Brothers Karamozov" (M-G) is into a strong third stanza at the Metro. German "Die Trapp-Familie" moved into its fifth week at the Rex. The Italian "Las Noches de Cabiria" is in its sixth period at moved into its fifth week at the Rex. The Italian "Las Noches de Cabiria" is in its sixth period at the Ducal. The Bandera theatre is carrying "The Bolshoi Ballet" into its second week.

MPEA Sends Rep To Sift Turkish **\$\$** Remittances

Picture Export Assn member companies are faced with \$3,000,000 of money problems in Turkey, further complicated by the Aug. 1 devaluation of the local currency and by tied-up finances dating as far back as 1954.

It's actually one of those mixedup double deals, because the August devaluation of Turkish money, which could hurt the American film companies whose money is being held in Turkish lire there, is caused by extensive loans of the U. S. to Turkey put-ting so much money into circula-

Leo Hochstetter, MPEA director for Germany, has just flown to Istanbul and Ankara to spend two weeks trying to untargle the money trouble and start getting some currency out. (Although Frank Gervasi has the MPEA Mediterranean territory which includes Turkey, Hochstetter has been handed this particular problem since Gervasi is busy with other matters, including the Venice Film Fest. Hochstetter, in addition, was formerly CBS correspondent in Turkey and savvies the lingo.

dent in Turkey and savvies the lingo).

MPEA member companies have been selling films in Turkey on a flat rental basis of about \$6,500 a picture, since it was not economical for the companies to have individual offices and deal with the tax problems in Turkey. Just a few agents have been handling all the companies.

YANK Pix Popular

Yank Pix Popular

About 350 films show annually in Turkey, with 65% of them American product. And with a population of 21,000,000 the film business is a major one. Under contracts made with the MPEA companies, the film importers have been making deposits into a Turkish bank—the Ottoman Bank in Istanbul—paying the lire equivalent of dollars due the companies. Turkey is o dollar-short that the payments were made in lire at the formerly legal rate of 2.8 lire to the dollar (in comparison with the black market rate of about eleven to a dollar).

The U. S. State Department, anxious to promote worthwhile American propaganda in Turkey via magazines, newspapers, films, arranged an International Modia Guarantee for films for the year 1956-57, to convert \$600,000 of the money due the American distributors from lire into dollars at the 2.8 to the dollar rate. Then for 1957-58 the State Department continued the same arrangement, with The U.S. State Department, anx-London, Sept. 23.
Almost 280,000 Americans visited
Britain during 1957, and their expenditure, according to the British
Travel and Holidays Assn., including fare payments, amounted to \$133,600,000.
The BTHA reports that Britain doday earns more from tourism than any other European country:

In a distribution of the Stiff of Note-Dame.

Be'afonte goes to Copenhagen, Stockholm and Rome where Le finds the amount of money reduced to \$133,600,000.
The BTHA reports that Britain doday earns more from tourism was to be covered by the Interior with the Mile of the Russo with the Mile of the Russo with the Interior with the Interior with the Interior with the Interior with Interior Interi

French film-makers have to strive for quality, not quantity, if they are to maintain their importance on the world marts. That's the opinion of Jacques Flaud, head of the governmental film administrative body, the Centre Du Cinema. With 40% of the French film take coming from abroad, he stressed that it's quality that will keep Gallie product before international audiences with exception of phenomena like Brigitte Bardot.

Flaud points out that all pre-

Gaile product before international audiences with exception of phenomena like Brigitte Bardot.

Flaud points out that all prerequisites for keeping the French film literate and dynamic are there, but fear of taking risks, has somewhat stifled it. Restricted credits, poiltical tensions, rising costs and falling filmgoing have had producers playing the sure established things instead of trying new and needed approaches.

To remedy this the CNC has a cash outlay for pix that try new and more intelligent subjects, give young creative and thesp talents a chance and avoid the conventional. Any film fulfilling these requirements is given a cash award by a special jury, composed of film people, ranging from \$38,000 to \$115,000.

Money is sometimes refunded if the picture is a hit but not if it flops. This is to encourage producers to try for less commercial, but more prestige films. Over 14°, of the Film Aid has been doled out for this purpose. Many new filmmakers have benefited and won a chance to make more films under this setup.

Film Aid, which runs out in early next year, will probably get a two-year extension until early 1962 according to Flaud. This ruling can be passed even under the special provisional government of today, and before the new constitutional referendum. This may unbend producers and have them continus trying for offbeat, unusual pix.

Flaud also points out that France has won only one important fest

Flaud also points out that France has won only one important fest prize this year, with Jacques Tati's "Mon Oncle" at Cannes. The only "Mon Oncle" at Cannes. The only other awards, special ones to young directors, Roger Pigaut for "The Kite" at Karlovy Vary and for Louis Malle for "The Lovers" at Venice, were garnered by those who came in for special quality dispensations.

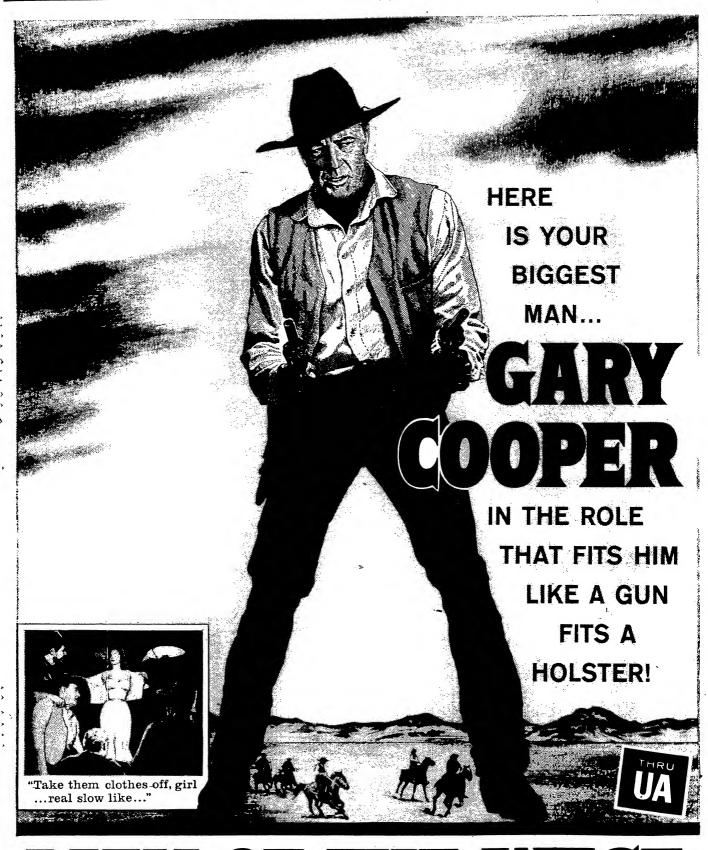
Belafonte Scores In Four-Day Paris Stand: **High-Priced Seats SRO**

Harry Belafonte scored well here during his recent four-day stint at the over 2,000-seater Palais De Chaillot. Preceded by some hit disks and pic stints, Belafonte won adherents mainly from the more monied set since the high priced seats, at \$7, were all sold out whereas there were some gars in the lower priced places for \$1.25. l.25. Belafonte's date was promoted

Belafonte's date was promoted by Bruno Coquatrix, prexy of the Olympia Music Hall, who felt specialized exposure, due to his predominantly folk, spiritual and calypso rep, was a better selling point than opening cold in the pop Olympia. However, Coquatrix would now like to have him for a month, for the press, word-of-mouth and biz were big for Belafonte.

Lena Horne, The Platters Lionel Lena Horne, The Platters, Lionel Hampton and Louis Armstrong d'well at the Olympia but other U. S. headliners have not lived up to their salaries. This had Coquatrix treading cautiously and deciding to handle other Yank stars on a more specialized basis before risking the big Olympia overhead. The Belafonte hit may cue more U. S. stars for Olympia headlining at U. S. coin.

Press was purple in prose, and even poetic, about Belafonte. Pop Paris-Presse, and France-Sorr com-pared his stint to rites in a tem-ple or Notre-Dame.



MAN OF THE WEST

A WALTER M. MIRISCH JÜÜLE LONDON-LEE J. COBB. ARTHUR ÖCONNELL. JACK LORD

AN ASHTON PROTUBE

COLOR BY DELUXE • CINEMASCOPE SCREENPLAY BY DIRECTED BY REGINALL ROSE • ANTHONY MANU

MAN OF THE WEST

KICKS OFF INDOCTOBER! 300 BOOKINGS SET WEST TO EAST. . SOUTH TO NORTH

Inside Stuff—Pictures

Looking determinedly over their shoulders, film historians of 26 nations last week picked the dozen "best films of all time." Four were American, three Russian, and not one of them was made after 1948. Poll was one of the features of the Brussels Fair and had been in the works for about a year.

Works for about a year.

The winner was Eisenstein's "Potemkin," made by the Soviets in 1925 and depicting a part of the revolution. It received 100 out of 117 votes. Placing second was Charles Chaplin's "The Gold Rush," made in 1925. It got 95 votes. Vittoria de Sica's "Bicycle Thief" (1948) placed third with 85 votes.

third with 85 votes.

Others in the top dozen included "Passion of Joan of Arc" (France, 1928); "La Grande Illusion" (France, 1937); "Greed" (U.S., 1916); "Intolerance" (U.S., 1916); "Mother" (Russia, 1926); "Citizen Kane" (U.S., 1941); "Earth" (Russian, 1930); "The Last Man" (Germany, 1924); "Cabinet of Dr. Caligari" (Germany, 1919).

Published reports in Chicago that Alfred Hitchcock's "North by Northwest" locationer planned to tramp all over the Mt. Rushmore, S.D., memorial, evoked howls of citizen protest in Chi gazettes via the vox pop columns. Alarums finally drew a denial from the rotund director-producer that costar Cary Grant definitely would not scamper up and down Abe Lincoln's face, as original rumor had it. It's darn well impossible, for one thing—and, further, Hitchcock agreed with the letter writers that such a stunt would be unparticite. "North by Northwest" company, with Eva Marie Saint and James Mason, as well as Grant, was in Chi recently for location shooting before moving on to Mt. Rushmore.

Actor Billy M. Greene leaves New York Oct. 1 for Brussels on a dual mission. Greene, who plays the pictures-legit-television field, has one of the principal assignments in "Time of Your Life" and, while in Brussels, will be married to Vera Mady, nonpro, who'll join him from her home in Los Angeles. Best man is to be his son, Lt. Dennis Greene, who's with the Army in Bad Kissingen, Germany.

Herbert T. Kalmus, president and general manager of Technicolor, has been named an honorary member of the Society of Motion Picture & Television Engineers. Though a member since 1938, he received the honorary membership for his achievement in bringing color pix to audiences all over the world. Honor will be officially conferred on Kalmus at SMPTE's 84th semi-annual convention in Detroit Oct. 20-24.

Albany Solon Slams Sex Bally

Dr. Flick, the Education Dept.'s

top expert on motion picture licensing, pointed out that "The film itself might be quite innocuous, but the advertising was designed distinctly to give the impression this was a strange exotic sex ex-perience which the audience would have."

He added that "when a picture has trouble in licensure, as the 'Garden of Eden' had, it is almost certain that it will be followed by a series of similar pictures trying to capitalize on the publicity which the first picture had."

Had to OK Nude Pix

Had to OK Nude. Pix

The committee report, in an expression of regret at the 43 decision by which the Court of Appeals overturned the ban the Regents had laid on the Florida nudist-camp film, asserted the ruling 'forced' the MPD to license seven nudist films.

It stated: "These are frequently silent 'Nude Art' pictures, with dubbed-in sound and new titles."

nudist hims.

It stated: "These are frequently silent 'Nude Art' pictures, with dubbed-in sound and new titles."

Some of them had been shown in the Times Square area of New York early in 1958, the report continued. It contained 20-odd exhibits of "objectionable" films advertising, the final one of which was for "Garden of Eden."

The report's criticism of a "recent trend toward horror pictures," with its declaration that "motion picture advertising for this type of entertainment is highly objectionable," and one of the committee's 15 conclusions—that "advertisements frequently distort the character or content of the motion picture actually shown"—and somewhat similar to Dr. Flick's thinking.

'Sensational' Ads

'Sensational' Ads

'Sensational' Ads

Chairman Younglove declared:
"We are amazed to see the extent
to which sex and immorality are
being exploited and sensationalized
in advertisements plastered
throughout our cities, and accepted and displayed by reputable
news media. The committee feels
that these advertisements and pictures are an open invitation for
the young to imitate their elders
in practices which are being presented as acceptable standards of
conduct, despite their immoral
character."

The public hearing in New York

The public hearing in New York will "call exhibitors, distributors, advertising agents and officials of the State Motion Picture Review Board (the MPD) to testify."

woman, when we had a series of The Case of Dr. Laurent might be subjected to scruitiny at a pub-

The Case of Dr. Laurent" might:
be subjected to scruitiny at a public hearing of the committee.
A conclusion set forth in the
committee report was that "newspaper and billboard advertising
for motion pictures is becoming
lurid displays to attract the prurient-minded, and garish presentations of horror and terror."

Television 'Horrors'
Another conclusion read that
"numerous television programs
continue to feature crime, horror
and excessive and unnecessary violence."

lence."

Among the advertising "cuts" reproduced in the report were those for: "The Monster That Challenged the World." "The Vampire." "I Was a Teenage Frankenstein," and "Blood of Dracula." "The Black Scorpion" and "Neff on Stage," "Passionate Summer." "The Green Man," "Kronis," "Desire Under the Elms," "Tempest in the Flesh," "Nana." "And God Created Woman," "Legend of the Lost."

Cinerama As a 'Dead End' Kid Unless Fresh Entries Come in Double-Quick

'Captain' Backers Sue

Trust Co.; the Irving Trust Co.; Marvin Holtzman, Sophie Katz, Warren O'Hara, a "Captain" backer and manager of the Alvin Theatre, N.Y., where the show played, and Edward Knill, general manager of the production.

manager of the production.

Merrill is also charged with mismanagement and misappropriation of funds, and permitting Coleman to withdraw more than \$100.000 from the production for non-partnership purposes. The "Captain accountants, also listed as auditors for Mortimer Coleman in the brief, are charged with being party to the misappropriation of funds, as are Reed, the Irving Trust Co., Coleman's parents, Britton and Knill.

O'Hara is charged with accepting

Britton and Knill.

O'Hara is charged with accepting, 3,000 withdrawn by Coleman and Merrill from the limited partnership, in violation of the terms of the limited partnership. as repayment of his alleged contribution to the limited partnership. The charge against Ferrer is that by virtue of his functions in connection with the production he became in effect a general partner, in addition to being a limited partner.

The brief alleges that Ferrer

the production he became in effect a general partner. in addition to being a limited partner.

The brief alleges that Ferrer was responsible for having his brother, Raphael Ferrer, and his attorney. Fdwin M. Reiskind, placed on the "Captain" payroll. He's also charged with compelling the limited partnership to pay hint a weekly office charge and with being responsible for having the production engage his personal agent. Peter Witt, upon terms and conditions dictated by him.

On the allegation that Ferrer became a general partner in the production, the brief claims he's liable for the acts of Coleman and Merrill. The plaintiffs demand judgment compelling Ferrer, Coleman and Merrill to account for their management of the production and to repay any misappropriated funds. The plaintiffs also demand judgment against the other defendants compelling them to account for their conduct in connection with the allegations against the other defendants, the man and merril to account for their management of the production and to repay any misappropriated funds. The plaintiffs also demand judgment against the other defendants compelling them to account for their conduct in connection with the allegations and property they acquired from TCA for which they give no value to TGA.

Skouras al TDA

Continued from page 7 — conventions and met the opposition with forthright and no-holds-barred comments and emerged from the convention hall in a burst of applause and cheers. Industry-transport of the form the convention hall in a burst of applause and cheers. Industry-transport of the form the convention hall in a burst of applause and cheers. Industry-transport of the fact that his them, and asking that they be required to pay such monetary damages as may be assessed by the court. Incidentally the production of the fact that his domain the production of the convention of the fact that his production of the fact that his paral the production of the fact that his paral the production of the fact that his paral the production of the fact

Milton Levin and Alfred Zega.

In the TCA suit, Coleman, and
the accountants, Britton, O'Hara
and Knill are again named as defendants, in addition to dancer
Melissa Hayden, Coleman's wife;
and actress Jane Romano, actor
Walter Matthau, producer Norman
Foreman, Morton Albert and TCA.

Foreman, Morton Albert and TCA.

The accountants again are charged with being party to Coleman's misappropriation of funds.

man's alleged misappropriation of funds. The charge against the other defendants is that they knowingly accepted TCA checks in payment of non-corporate obligations outside the regular course of TCA business and for which TCA received no value.

The nignififfs Lulius November

The plaintiffs, Julius November and Nat Epstein, demand that Coleman be compelled to account for his management of the corporafor his management of the corpora-tion and to repay any misappro-priated funds. In regard to the accountants, the plaintiffs demand that they be compelled to account for their conduct in connection with the allegations against them

Whither Cinerama? There is some industry speculation that the three-strip process, which ushered in the overall widescreen era, will be reaching the end of its road shortly unless some new, fresh product is forthcoming in a short time. with the current "Cinerama-South Seas Adventure" an apparent boxoffice hit, Stanley Warner, which holds the exhibition and production rights to the medium, can supply its domestic installations anywhere from three months to a year.

The long-run ability of a Cine-

dium, can supply its domestic installations anywhere from three months to a year.

The long-run ability of a Cinerama picture varies from city to city and some situations require a faster turnover of product in order to maintain a profitable boxoffice pace. While "South Seas" may run a year or more in New York, past experience has shown that only a few other situations can match the Gotham runs. In the meanwhile, SW has no Cinerama replacement picture to follow "South Seas." There have been reports that Nat Lapkin, SW v.p. in charge of Cinerama production, has been holding talks with independent producers in an effort to launch a new project. However, there is no production going on at this time.

Meantime, 'Windjammer'

As an interim booking in many situations, including N.Y., SW will employ the CineMiracle "Windjammer," which is compatible will cinerama. SW has already placed the picture in a number of its Cinerama theatres. It has tentatively scheduled "Windjammer" for the Capitol Theatre in Cincinnati for Oct. 22 pending approval of the Dept. of Justice. When SW obtained the rights to Cinerama, it made an agreement with the D. of J. that it would play only cinerama pix in the houses converted for that purpose. Hence, the necessity for obtaining the department's okay for the "Windjammer" bookings. The D. of J. has already given SW the greenlight to play "Windjammer" in other Cinerama spots.

Meanwhile, SW is annoyed by the frequent announcements from the Beyer Theatre. NY the

other Cinerama spots.

Meanwhile, SW is annoyed by the frequent announcements from the Roxy Theatre, N.Y., that "Windjammer" will move over to the Warner Theatre when it winds up at the Roxy. Although the CineMiracle picture is set for a Warner booking, SW has no intention of putting "Windjammer" in the house until "South Seas" has been completely played out, which may be from six months to a year.

Russian Stopgap

Russian Stopgap

Russian Stopgap

Another picture that may keep the Cinerama installations going until new pix are made in the process hangs on the possibility of acquiring the film made in the Russian equivalent of Cinerama. Negotiations are currently taking place for an exchange of product with the Soviets. Hence, if "Windjammer" holds up and the Russian picture is obtained, there'll be a breathing period until a new, genbreathing period until a new, gen-uine Cinerama film can be made, edited and released.

In addition to SW, Cinerama Inc., the patent holder and equipment manufacturer, has been talking about making or having a Cinerama picture made when SW's exclusively runs out in December. Grant Leemhouts. of SW's exclusively runs out in De-cember. Grant Leemhouts, of Cinerama Inc., has been on the Coast to sound out a number of producers. There had been an-nouncement of an arrangement with Milton Sperling to produce a Cinerama picture, but news on this project was dropped almost immediately after the initial an-nouncement.

Britain's FIDO and U.S.' TOA

he accomplished without the major circuits, and that a Justice Dept. okay would have to be obtained by them before they'd see their way clear to participate. It's that same obstacle which once wrecked the Exhibitors Film Finance Group, which was to have channeled exhib coin into production.

An attempt will be made to get the Government clearance prior to the Miami convention, but it's thought unlikely that there will be enough time to

Question also looms whether exhibition will be in Question also looms whether exhibition will be in a position to raise such large sums, or even to stand good for them. Even if payment is partly in bonds, failure to redeem them, i.e., to make payments, would automatically leave the distributor free to take his pictures back and sell them to tv if he so desirant. desires.

desires.

In the past, various attempts to have exhibition buy the post-'48s away from tv have falled, largely because of exhibitor inertia. There was one plan in which Sam Pinanski of Boston was prominently involved, and which collapsed. The same fate befell the Walter Reade Jr. project, aiming at the same thing, though Reade would have gone about it addifferent way.

In all instances, the distributors indicated they'd be attracted though none committed themselves.

In all instances, the distributors indicated they do be interested, though none committed themselves definitely. There are some in exhibition who feel that any attempt to buy up tv's potential film fare is hopeless, largely because the distribs themselves wouldn't sell unless they needed the money; and if the economic squeeze becomes so tight that sales must be made, the tv money is going to loom a lot larger, and more immediate, than any exhibitor coin

Board (the MPD) to testify."

There were intimations, early in the summer, that cer ain of proposed newspaper insertions for connections for connections. The summer is a connection of the plan, TOA expressed in the summer, that cer ain of proposed newspaper insertions for connection of the plan, TOA expressed in the scope of the plan, TOA expressed in the plan in the plan

today are sufficiently aware of the threat of further library sales to tv to translate this alarm into hefty subscriptions for the proposed new outfit. However, there are some cynics, including several leading TOA members, who are frankly doubtful that theatres, greatly preoccupied with their immediate business problems, would see their way clear to raise the necessary millions.

"We've never been famous for far-sightedness," commented one exhibitor. "This is a selfish industry. This sort of plan requires statesmanship of sorts. I doubt that we are capable of it." At the same time, he expressed hope that exhibs would do "the sensible thing" and take some action that would prevent other "disastrous" film sales to tv.

LONDON

ination to preserve the organization which had just been created for preventing the sale of fea-

ination to preserve the organization which had just been created for preventing the sale of features to tv.

The ABPC offer was just below \$1,400,000 and the industry is prepared to better that slightly. Alternatively, if the deal goes through, FIDO is prepared to put up the necessary coin to buy back the Ealing backlog and put them into cold storage.

The FIDO board has been seeking assurances that the Ealing films will not be screened on the ABC-TV network, but these, to date, have not been forthcoming. There is, however, a hopeful feeling developing that an acceptable formula may be devised within the next week or two and that there'll-be a compromise arrangement to satisfy both sides. If that doesn't materalize, widespread sanctions will follow. This could take the form of an exhibitor boycott on AB-Pathe releases and on the release of all distributors who sell to Associated British Cinemas. Such action would seriously hurt Warner Bros. and Metro, particularly the former, which has a \$7125% investment in ABPC.

LeVoir to TA in Mpls.

Minneapolis, Sept. 23.

Chet LeVoir, veteran film industry member, has resigned from the Universal sales staff on which he Universal sales staff on which he served the past five years, to join Theatre Associates, this territory's largest non-profit buying-booking group. LeVoir will be assistant to TA general manager Tom Burke who was National Screen branch manager here in 1934 when LeVoir broke into the business as a shipping clerk.

Bejore joining Universal, LeVoir had been a booker for RKO and Republic and also a salesman for the latter.

FOUR TERRIFIC ATTRACTIONS—AND NEW YORK'S GREAT WHITE WAY BECOMES THE GREAT WARNER WAY SOON!

** * * WORLD PREMIERE



SET FOR RADIO CITY MUSIC HALL, N.Y. NEXT ATTRACTION

SIMULTANEOUSLY COAST TO COAST THIS WEEK-AND

• +> ROXY, N.Y., SEPT. 26

WORLD PREMIERE

WORLD PREMIERE

** CAPITOL, N. Y. SOON



JEAN. SIMMONS BECOMES THE DRAMATIC STAR OF STARS IN Before ロモのエ

Hemingway's Ernest



OVER 3 YEARS ON THE STAGE!

TECHNICOLOR.

Goofin'-up the Coast Guard

in the terrific follow-up

to "No Time for Sergeants"



OHERLIHY - FLEMING - ZIMBALUST, IR-LEROY
SERVET BEEN & ROSNE - COLON LIDOR LID

Sounding by PETER VIESTEE. Produced by LELAND HAYWARD. Directed by JOHN STURGES black Compand and Contamil by DMHTM TOOKKIN



VARIETY

Commentally by 65,000 CE ABBOTT Incoming on any minor waters have a recover abbott on a construction of the any and a second of the any and a second of the any and a second of the angle of the angle of GEO ABBOTT and SEA

CRIN OBRIEN PAY BAYON JAMES GREATY FOR BOSOD POSONE KAME DE MANTELL MESSINGEDIMS JUES SOFERIME MONUM WING

Picture Grosses

'Cities' Light \$5,000, K.C.; 'Doll' Thin 8G, 'Heaven' Fancy 9G, 2d, 'Cat' 7G, 4th

Kansas City, Sept. 23.

Line-up of films is fairish, except for strong holdovers. "Tale of Two Cities" at the Midiand "Attila" in three Fox Midwest houses, "China Roll" in four Dictions on theatres, and "Screaming three Commonwealth houses, "China Roll" in four Dictinson theatres, and "Screaming Skuli" in three Commonwealth houses are all light to moderate. "God Created Woman" at the Kimo in 22d week was stronger than anything in four months, and rolls merrily on. Weather especially piezant early days of week, but c'ouded up over the week-end, affecting drive-ins adversely.

affection drive-ins adversely.

Estimates for This Week
Crest Drive-in, Riverside Drivein, Regent (Commonwealth) (1,000
cars each; 650; 60-855)—"Screaming
Skull" (AI) and "Terror from the
Year 5 000" (AI) with "Winchester"
33" (2d un). Fair \$8,000. Last
week, subsequent runs.

week, subsequent runs.

Glen, Dictinson, Shawnee Drivein, Leawood Drive-in (Dickinson)
(700; 750: 1.100 cars; 900 cars; 75901-—"China Roll" (UA) and "Lost
Lagoon" (UA) and "Satchmo the
Great" (UA). Mild \$8,000. Last
week, "Colossus of New York"
(Par) and "Space Children" (Par)
same.

same.

Kimo (Dickinson) (504; 90-\$1.25)

"God Created Woman" (33d wk).
Fancy \$2,000, holds. Last week, five days, great \$2,500, best since early April, bettering even eighth week of run.

week of run.

Midlard (Loew) (3.500: 75-90)—
"Tale of Two Cities" (Rank) and
"Terror in a Texas Town" (UA).
Light '5 000. Last week "Bad-landers" (11-C) and "Cry Terror"
(M-G). Fair '55.500.

Missouri (SW-Cinerama) (1.194; \$1.20-\$21 — "Windjammer" (NT) (4th wk). Oke \$10,000. Last week, \$12.500. bright.

Paramount (UP) (1,900: 75-90)—
"Night Heaven Fell" (Kings) (2d
wk) Farcy \$9,000. Last week,
\$1°.000, biggest here in months.

\$17.000, biggest here in months.

Roxy (Durwood) (879; 90-\$1.50)

—"Cat on Hot Tin Roof" (Rf-G)
(4th wk). Steady \$7,000. Last
week. great \$8,000.

Rockbill (Little Art Theatres)
(750; 75-20) — "The Awakening"
(Kings). Good \$2,000. Last week,
"Demoniac" (UMPO). Mediocre
\$1,500.

\$1 500.
Uplown, Fairway, Granada (Fox Midwest) 2.043; 700; 1,217; 75-90)
—"Attila" (Embassy) and "Flaming Frontier" (20th). Mild \$9,500.
Last week. "A Certain Smile" (20th) and "Beautiful But Dangerous" (20th), same.

TORONTO

(Continued from page 9)

(Rank) (2d wk). Holding at neat \$8,000. Last week, \$10,000.

Imperial (FP) (3,343; 75-\$1.50)—
(700. Last week, "Naked and Dead" (RKO) (2d wk), \$13,000.

International (Taylor) (557; \$1)—
"King in New York" (IFD) (5th wk). Holding nice at \$3,500. Last week, \$4,000.

Loew's (Loew) (2.096; 75-\$1.25)—
'Reluctant Debutante'' (M-G) (6th \$13.500

Tivoli (FP) (995; \$1.75-\$1.40)—
"South Pacific" (20th) (12th wk).
Still at good \$13,000. Last week, same.

Towne (Taylor) (695; \$1-\$2.50)—
"Gigi" (M-G) (9th wk). Holding hep at \$9,500. Last week, solid \$10.000.

**University (FP) (1.255; \$1.50-\$2.40) — "Seven Wonders of the World" (Cinerama) (9th wk). Up-surge to nice \$10,000. Last week, \$9.000.

Uptown (Loew) (2.074; 60-\$1)—
"Raw Wind in Eden" (U) (20 wk).
Okay \$6.000. Last week, \$8,500.

WASHINGTON

(Continued from page 9)

frame. Leaves Sept. 30 after long-est continuous run in D.C. cinema

Trans-Lux (T-L) (600; \$1.25-\$2.50

"Bridge on River Kwai" (Col).
(28th wk). Slipped to \$4,500; same last week.

last week.

Uptown (SW) (1.100; \$1.25-\$2.50)

"South Pacific" (20th). (25th
wk). Slumped slightly to \$8,500.

Last week, same.

Warner (SW-Cinerama) (1,300;
\$1.25-\$2.40) — "Search for Pezz"
dise" (Cinerama) (37th wk). Moving up to \$10,000 after dip to \$8,500; will exit Oct. 14.

BROADWAY

(Continued from page 9) 22-week run with okay \$12,000. The full 22d round was \$21,000.

State (Loew) (3,450; 50-\$1.75)-Raw Wind in Eden" (U) (2d wk). opening session winding up Friday (26) is seen hitting good \$25,000 despite poor critical re-ception. In ahead, "Imitation General" (M-G), fifth-final round, \$17,000.

\$17,000.

Sutton (R&B) (551: 95-\$1.75)

"A Town Like Alice" (Rank).
Opened Sunday (21) to mild business. In ahead. "Tale of Two Cities" (Rank), \$5.300 for sixthfinal week

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "Care Dr. Laurent" (T-L). (14th wk. Continues nice with solid \$9,000 for 18th session ended yesterday (Tucs.) Last week, also \$9,000. Continues in-def.

der, Victoria (City Inv.) (1,003; 50-\$2)
—"La Parisienne" (UA) (8th-final wk). The eighth and last frame concluded yesterday (Tues.) with fair \$14,000. Last week, \$15,000. "The Defiant Ones" (UA) opens today (Wed.).

warner (SW-Cinerama) (1,600; \$1.80-\$3.50)—"South Seas Adventure" (Cinerama) (10th wk). The ninth session ended Saturday (20) with good \$27,800. Previous week, \$26,900.

World (Times) (400: 95; 95-\$1.50)

"Foxiest Girl in Paris" (Indie)
(3d wk). Opening round tallied nice \$8.200.

BOSTON

(Continued from page 8) (2d wk). Perky \$9,000. Last week

Metropolitan (NET) (4,357; 70-\$1.10)-"Streetcar Named Desire" 51.10—"Streetear Named Desire" (reissue) and "Diamond Safari" (20th). Oke \$14.000. Last week, "Andy Hardy Comes Home" (MG) and "Man Who Died Twice" (Indie), \$10,000.

Mayflower (ATC) (683; 75-\$1.25)
—"Case of Dr. Laurent" (T-L)
(6th wk). Good \$3,500. Last week,
\$5,000.

Paramount (NET) (2.357; 70-\$1.10)—"China Doll" (UA) and "Ride Out For Revenge" (UA) Oke \$12,000. Last week. "Hell Squad" (AI) and "Tank Battalion" (AI), \$8,500.

\$8,500.

Pilgrim (ATC) (1,000; 60-\$1.10)

"'Key" (Col) and "Golden Age of Comedy" (DCA). Slick \$6,800.

Last week, "Naked and Dead" (WB) and "Rooney" (Rank), \$4,500.

(WB) and "Rooney" (Rank), \$4,500.
Saxon (Sack) 10,000; \$1.50-\$3.30

"South Pacific" (20th) (24th with).
Big \$15,000 again.
Trans-Lux (T-1) (730; 75-\$1.25)

"Bad Seed" (WB) and "Tea And
Sympathy" (M-G, (reissues) Oke
\$3,200. Last week, "High Society"
and "Mogambo", (reissues),
\$4,000. and \$4,000.

Orpheum (Loew) (2.900; 90-\$1.50)—"Big Country" (UA) (5th wk). Okay \$8.000. Last week, \$11,000.

\$11,000. State (Loew) (3,600: 75-\$1.25)— "Cat On Hot Tin Roof" (M-G) (5th wk). Hot \$9.500. Last week, \$13,000.

ST. LOUIS

(Continued from page 8) \$2,500. Last week, "The Dress-maker" (Indie), ditto.

Fox (Arthur) (5.000; 65-90) —
"The Hunters" (20th) and "Sierra
Baron" (20th). Tall \$15,000. Last
week, "Twilight for the Gods" (U),
\$11,000.

Loew's (Loew) (3,200; 60-90)—
"Cat On a Hot Tin Roof" (MG) (4th
wk). Nice \$12,000. Last week, \$16,000

Sic.UU.

Orpheum (Loew) (1.900; 60-90)—
"Decks Ran Red" (MG) and
"Brothers Rico" (Indie). Okay
"\$5,000. Last week, "China Doll"
(UA) and "Cop Hater" (UA), \$4,500.

Pageant (Arthur) (1.000; \$1.80-\$2.25)—"South Pacific" (20th) (23d wk). Good \$7,000. Last week,

LOS ANGELES -

(Continued from page 8)
New Fox, "Villa!!" (20th), "Sierra
Baron" (20th) (1st wk), \$12,300.

Baron (20th) (1st wk), \$12,300.
Hillstreet, Hawaii (RKO-G&S)
(2,752; 1,106; 90-\$1.50) — "Ride a
Crooked Mile" (U) and "Kathy
O" (U). Weak \$7,900. Last week,
"The Blob" (Par), "I Married a
Monster from Outer Space" (Par)
(1st wk), \$14,600.

Itst wk), \$14,600.
Los Angeles, Loyola, Ritz, New Fox (FWC) (2,097; 1,298; 1,320; 765; 90-\$1.50) — "Night Heaven Fell" (May) and "She Played With Fire" (Col). So-so \$14,500.
Pantages (RKO) (2,815; 90-\$1.50)
— "Man in Gray Flannel Suit" (20th) and "There's No Business Like Show Business" (20th) (reissues). Poor \$2,100. Last week, "Three Coins in Fountain" (20th), (The Egyptian" (20th) (reissues), \$3,800, "The \$3,800.

\$3,800, State (UATC) (2,404; 90-\$1.50)— "Andy Hardy Comes Home" (MG) and "Tarzan's Fight for Life" (MG) (2d wk) with stageshow. Shaky \$2,300.

Four Star (UATC) (868; 90-\$1.50)

"Streetcar Named Desire" (WB)
(reissue). Great \$10.500. Last week,
"La Parisienne" (UA) (7th wk), "La P \$3.300.

Fox Wilshire (FWC) (2,296; 90-\$1.50) — "Cat on Hot Tin Roof" (MG) (4th wk). Bullish \$17,000. Last week, \$18,900.

Fox Beverly (FWC) (1,170; \$1.50-\$2)—"Reluctant Debutante" (MG) (5th wk). Solid \$7,500. Last week,

Warner Beverly (SW) (1,612; 1.25-\$2) — "Big Country" (UA) 5th wk). Trim \$9,200. Last week, 10,400.

Fine Arts (FWC) (631; 90-\$1.50)

"White Wilderness" (BV) (5th
wk). Bulky \$3,700. Last week,
\$4,200.

\$4,200.

El Rey (FWC) (861; 90-\$1.50)—

'Indiscreet'' (WB) (5th wk) and
"Vertigo" (Par) (sub). Good \$2,300.

Last week, \$2,000.

Hollywood Paramount (F&M) (1.468; \$1.65-\$3) — "Giei" (MG)
(11th wk). Bucko \$17,800.

Ezyptian (UATC) (1.392; \$1.65-\$3.30) — "South Pacific" (Mag)
(16th wk). Hot \$19,500. Last week, \$17,300.

17,300. Chinese (FWC) (1,408: \$1.75-1.50)—"Windjammer" (NT) (24th k). Tidy \$20,000. Last week, \$3.50) \$21.500

\$21.500.

Warner Hollywood (SW) (1.384;
\$1.20-\$2.65) — "Seven Wonders";
(Cine) final and 68th wk (21) after
\$22.200 last week.

Carthay (FWC) (1.135; \$1.75\$3.50) — "Around World in 80
Days" (UA) (92d wk). Sturdy \$15,000. Last week, \$14,800.

CHICAGO

(Continued from page 9)

Good \$17,500. Last week,

\$22,000.

Palace (SW-Cinerama) (1,434; \$1.25-\$3.40)—"South Seas Adventure" (Cinerama). First week started Friday (19) and may cop a big \$30,000. Last week, "Search for Paradise" (Cinerama) (22d wk), \$26,000.

\$26,000.

Roosevelt (B&K) (1,400; 90-\$1.80)

—"Defiant Ones" (UA) (6th wk).

Busy \$14,000. Last week \$16,500.

\$\$tate-Lake (B&K) (2,400; 90-\$1.80)

—"Big Country" (UA) (5th wk).

Oke \$15,000. Last week, \$18,000.

wk). Oke \$15,000. Last week, \$18,000. Surf (H&E Balaban) (685; \$1.50)
—"Your Past is Showing" (Rank) (2d wk). Good \$6,600. Last week, \$5,000.
Todd's Cinestage (Todd) (1,036; \$1.75-\$3.50)—"Around World" (UA) (77th wk). Dipped to mild \$13,800. Last week, \$14,100.
United Artists (B&K) (1,700; 90-\$1.80)—"Indiscreet" (WB) (7th wk).

United Artists (B&K) (1,700; 90-81.80)—"Indiscreeft" (WB) (7th wk). Fine \$15,000. Last week, same. Woods (Essaness' (1,200; 90-\$1.50) — "Harry Black and the Tiger" (20th). Tall \$22,000. Last week, "Reluctant Debutante" (M-G) (3d wk), \$12,500.

wk), \$12,500.

World (Teitel) (606; 90)—"Man
in Raincoat" (Union). Sparkling
\$4,800. Last week, "Poor But
Beautiful" (Indie) (3d wk), \$3,000.

MINNEAPOLIS

(Continued from page 8) Snorkel" (Col). Big \$8,000. Last week, "Wind Across Everglades" eek, "wi

Modelling Now Out in Front as Pix

Lose Favor Among Arg. Career Gals

Par Clips Milw. Wing

Chicago, Sept. 23.
Paramount's paring knife has economized the Milwaukee branch, which shuttered at week's end, lopping some clerical help and shifting the cashier and head booker to Chicago.

Chicago.

Lone survivor in Milwaukee is branch topper Ward Pennington, who'll sell from his home.

St. Paul Critic Diehl Raises Eyebrows on Ads For 'Noah's Ark' ('28)

TOF MORILS AIK (20)

The distributor of and the Twin Cities theatres playing "Noah's Ark" splurged on newspaper address for it. including an expensive color layout in Minneapolis. But the ads gave no hint that the picture is a revamped reissue, dating back all the way to 1928, Also, there was no mention in the ads of the cast members who included Dolores Costello, George O'Brien and Noah Beery.

Noah Beery.

In his St. Paul Dispatch column, film editor-critic Bill Diehl questioned the wisdom of this "approach," especially since in both of the Twin Cities "more than a few of the moviegoers attending it became so upset when they learned the truth that they jumped up and demanded their money back."

back."

Many, he pointed out, went to see it, thinking it was a brand new epic that somehow was made with no publicity. However, Diehl added, those who walked out and demanded and received their money back "missed a pretty good show."

Picture enjoyed a good single week at the Strand here and Mineapolis Gopher. Latter's gross, in fact, was considerably above average for the house.

Briefs From The Lots

Hollywood, Sept. 23. Edmund Grainger added "Never So Few," **Tom Chamales** novel about Burma guerrillas during World War II, to his Metro production slate . . . Columbia Pic-tures overturing Dean Martin for costar role with Kim Novak in "The Beach Boy," upcoming Roger

costar role with Kim Novak in "The Beach Boy," upcoming Roger Eden production . Richard Fleischer will direct "Compulsion" for Darryl F. Zanuek . Metrobought "Strike Heaven On The Face," new novel by Charles Calitri, for Pandro S. Berman's Avon Productions . Frank Gilroy scripting Steve Fisher tome, "No House Limit," for 20th-Fox producer Dick Powell . Bob Crosby and Shelley Manne join Danny Kaye in Shavelson-Rose's "The Five Pennies" at Paramount . Charles Schnes assigned Richard Quine to direct "The Image Maker," producer's first under his own banner for Columbia Pictures. Anthony Mate will produce 20th-Fox's "Battle of Levte Gulf," being written by James A. Michener . Henry Fonds, Richard Widmark and Anthony Quinn snagged staroles in "Warlock," which Edward Dmytryk will produce-direct for 20th . Larry Marcus set to script Metro's "Key Witness" . Seven Arts will do "Irresistible," original story by Dan Mainwaring involving the Dead Sea scrolls . "One-Eyed Jacks" is final tag for Pennabaker's Marlon Brando starrer, "Guns Up" . Victor Saville and Edward Small are partnered in Jurchase of Agatha Christie's "The Mousetrap" for Indie production . Helen Deutsch and Gabriel Katzka purchased Olaf Ruhen novel, "Naked Under Capricorn" . Gene Blakely Production .

Buenos Aires, Sept. 16.
Modelling now offers better
scope than film work as a career
for girls in this metropolis. Posing for fashion houses, tv, advertising films, magazines and the
garment trade can bring in from
\$375 to \$750 monthly, which is top
executive money in Arrantine.

Employment is steady in the capital for eight months of the year, while Mar del Plate provides year, while Mar dei Plate provides plenty of scope in summer. In fact, fashion parades are an important feature of summer resort life, affording vacationers a chance to don boiled shirts and show their jewelry for the numerous "gala". shows set up by textile manufac-turers and the haute couture.

shows set up by textile manufacturers and the haute couture.

Film players who constantly gripe about unemployment in their field only point up their insincerity by ignoring this sideline, which would keep the wolf from the door, while keeping them in the public eve. It is symptomatic of something that practically all the top local models are of foreign extraction. Pioneering in the field started some years ago at the instance of British-born illustrator Phil Ward whose background leher into directing fashion shows for the big Argentine department stores. By giving girls training and signing them to contracts, Mrs. Ward opened the door to modelling careers for better-class girls.

-McCann-Erickson Argentina now employs Mrs. Ward to create wearable designs for the middle classes in "Ducilo" textiles, wheh she is launching at a spring show Sept. 19, and for which she has booked B. Alres' top 10 models: Muriel Watney, Marjorie Colcutt (hats), Hilda Muller, Elena Martinoff, Marta Pandlani, Jenny Walter, Randy Rostand, Marta Esteves and Sarita Rodriguez.

On tv Jean Cartier is the dean

Notation, marta Esteves and Sarita Rodriguez.

On tv Jean Cartier is the dean of fashion program producers, with two stints of 30 minutes each week, two stints of 30 minutes each week, which he farms out to advertisers like Peggy Sage, Rubinstein or the "English Furrier." The latter has reputedly made a fortune through tv-induced sales of furs. As Argentina has only about 200 sets currently in use, this just shows what sales will be achieved when there are more what sales will be achieved when there are more.

Conditions are so primitive in

Conditions are so primitive in the only current local tv studio, the models still prefer working for the the fashion houses, but tv sales possibilities have so convinced active they must be prepared to endure discomforts for the sake of future developments. velopments.

velopments.

Loew Films and Citesia are the
two advertising film outfits affording year-round booking to models.
The models have had a union for
about two years and their rates
have been upped following the
general inflationary trend.

Global Culture

Continued from page 2 =

material-for radio, television, mo tion pictures, press, exhibits, book programs—used in all areas of the world."

The report said USIA is making The report said USIA is making an effort to find persons with a cultural—as well as informational—background for small posts overseas which are not large enough to have an officer assigned solely to cultural activities.

The agency will stress cultural subjects more in its motion picture production become forth it was any

production henceforth, it was an-

production henceforth, it was announced.

Discussing what has been accomplished during the first half of this year—the period covered by the report—the agency pointed to the signing of an informational media guaranty agreement with Poland by which private American firms are now selling motion pictures, books and magazines there under a guarantee that foreign currency profits may be converted into dollars.

Also, the report noted that work Also, the report noted that work has begun on a new USIA magazine for Poland similar to the agency's Russian-language magazine, American Illustrated, now being distributed in the Soviet Union. Further, informational activities that the state of the sta ing distributed in the Soviet Con-ion. Further, informational activi-ties have been stepped up in Af-rica, particularly through the use of motion pictures and the opening of new libraries, the report said.

"WEDDINGS AND BABIES" NS CRITICS PRIZE VENICE FESTIVAL

The New York Times.

SURVEYING THE VENICE FILM FETE

By BOBERT HAWKINS Surprise

A third United States film, Morris Engel's "Weddings and Babies,"...well deserved its two prizes, one from the Italian film critics for noncompeting films, the other from the Ital-Film Club Association. Many considered it the revelation of the festival.

ī



Weddings and Babies
Venice, Sept. 9.
Morris Engel Associates presentation of a Morris Engel Production. Stars Viveca Lindfors, John Myhers: features Viveca Lindfors, John Myhers: features Paranda, Directed by Engel, Screenplay, Engel, Mary-Madeleine Lanphier, Blanche Hanalls, Irving Sunsaks, from story by Engel: music, Eddy Manson; camera, Engel; editor, Stan Russell, Michael Alexangle, Editor, Stan Russell, Michael Alexangli, Michael Mins.

Viveca Lindfors
John Myhers
. Chiarina Barile
Leonard Elliott
. Joanna Merlin
Chris
Gabriel Kohn
Mary Faranda

Morris Engel, who some years back made "The Little Fugitive," has come up with another midget-budgeter in the same manner and concept, though here the ambi-

budgeter in the same manner and concept, though here the ambitions are greater and the style more mature. Pic, with proper sendoff, should do good bustness in special situations, aided by word-of-mouth. A second-feature general release might develop from there and European interest has also been voiced after Venice screening. Viveca Lindfors gives it a name peg, but pic should basically be sold on its unusual values and special charm.

Basically, plot teils the love story of a photographer (John Myhers) and his assistant (Viveca Lindfors). She wants marriage (and babies), but he is hesitant, beset by financial and other worries. At finale, after many doubts, he decides to take the step. Sub-plot concerns man's mother, who is confined to a rest home for the aged but nevertheless tries to help him out financially. Plot, however, is not the important factor here: much as in the postwar tradition of the better Italian films, it's the handling and development that give "Weddings and Bables" its special quality and impact. The intimate approach, the total realism in setting, lensing, and acting by all concerned give pic a dimension rarely seen in Yank films. Result is an offbeat Item which is often humorous, often moving, always real and human. The more discriminating ticket-buyer should go for this in a big way.

Film also has what some of Engel's films did not have in past: top-rate acting. Miss Lindfors has rarely been better than in this labor-of-love performance as the girl who desperately wants her man, marriage, and kids. Myhers shades his role of the hesitant suitor with just the right nuances, is just right for the part. Miss Lindfors' own child, Chris, winningly plays a friend's boy, while Leonard Elliott, Joanna Merlin, Gabriet walk-amen, and the part which is one of the hesitant suitor with just the right and and others give stars able backing. But it's 75-year-old Chiarina Barile

it's 75-year-old Chiarina Barile
who almost walks away with the
picture as the mother, a superb
figure of character strength fighting senility.
Engel's own all-location lensing
in New York's Little Italy, with its
colorful backdropping, and other
Gotham locales, help give pic its
special favor, as does the realistic
natural-lighting quality captured
throughout. Occasionally fuzzy
lensing, resulting from desire for
"real" lighting, is acceptable in
this context. Other technical
credits are good, with Eddy Manson's music an effective assist.

Haurk.

MORRIS ENGEL ASSOCIATES

VIVECA LINDFORS JOHN MYHERS

"WEDDINGS and BABIES" Music by EDDY MANSON Prod. Assoc. Joel Glickman

Represented by William Morris Agency

Production Dropping, A's Popping

Hollywood, Sept. 23.

With a total of 54 plx being prepped for production starts between Oct. 1 and Dec. 31, compared with 72 features during the same period last year, Hollywood looks to experience a 25% reduction in last-quarter feature filming this year. On the plus side, however, is a 65% increase in the number of "A" pictures that will go before the cameras in the coming October-December period as compared with the same period last year.

Some 28 "major" pix will go before the cameras between October and the end of the year, while last year's final quarter saw but 17 go into production. Totals, particularly of the low-budget pix, could rise since deals, of course, still are being made, but at this point it appears unlikely that the number of definite starters will be increased significantly.

Twentieth-Fox leads the pack with eight pix to roll after Oct. 1; Paramount, six; Columbia, five; Metro, six; Warner Bros., five—and possibly more; Universal International, three Pix to roll for United Artists release amount to six; Allied Artists, two; American International Pictures, seven; Hal Roach Studios' will reenter theatrical films with a pair; Edward Small's Vogue Pictures will launch two; Republic Pictures, which had four pix in production the last three months of 1957, will have none in the coming quarter; Seven Arts Productions, one; AB-PT Pictures, which has announced its production hiatus will end shortly, has revealed no plans for filming by the end of 1958.

20th's Last-Qtr.

hampered by the lack of top re-CinemaScope releases for the last quarter starting Oct. 1. In the view of 20th execs, this shapes as the strongest product lineup for the company in several years.

the company in several years.

20th had a very good first quarter, with "Peyton Place" and "Farewell to Arms," and a strong second ouarter. Third quarter, while still in the profit column, isn't overly impressive and was saved in part by the performance of a minor-league science fiction entry, "The Fly." which has been cleaning up cleaning up.

Heading the final quarter re-lease sked is Darryl F. Zanuck's "Roots of Heaven," which preems "Roots of Heaven," which preems as a roadshow at the Palace Theatre, N.Y., Oct. 15. Other releases include "Barbarian and the Geisha," "In Love and War." "Rally Round the Flag. Boys," "Mardi Gras." "Villa", "Inn of the Sixth Happiness," and "A Nice Little Bank That Should be Robbed."

One of the positive factors about the third 1958 quarter has been the drive-in business. It started slow this year due to the weather, but 20th has reaped heavy coin from it during the summer months.

AFTRA Demands

Continued from page 1; with an eye to resale of taped

In the 1956-58 contract, AFTRA has gotten 75% of scale for the first two replays of a tv stanza and 60% each for the third and fourth. For all reruns thereafter AFTRAns were entitled only to one more 50% fee. In the new contract demands. AFTRA wants 50% for the fifth run and a single additional 50% for all runs of six and

beyond.

A hot point in the upcoming dickers may center about AFTRA's proposed addition to paragraph 83, which concerns the extent of the union's jurisdiction. The proposed amendment reads: "Add a to clause to the effect that an AFTRA union label be televised on all video tape programs." Not so important as the label itself is the implication. One impression is that the union is seeking conbeyond. the implication. One impression is that the union is seeking control of all video tape aired on the webs, whether produced by the webs or not.

In radio for

Allied, Phillips

Continued from page 5

Power Pictures

decision that "was much more severe with the culprits than the District Court had been." Shor added that "it was a great boon added that "it was a great boon to the exhibitors that Phillips' type of egotism prevailed in the counsels of the film companies, since the result was better relief to the struggling independent exhibitor."

Stating that Phillips "does not that "of 20th execs, this shapes as"

Stating that Phillips "does not like the antitrust laws and never did," Shor wrapped him for his did," Shor wrapped him for his attacks on lawyers who represent exhibitors in treble damage anti-trust suits against the film companies. The Clucy theatreman acknowledged that there may have the companies when the work of the companies when been times when damage suits were filed without justification, but were filed without justification, but that it's "no reason for not strengthening the antitrust laws so as to make it easier; not more difficult, boni fide victims to be compensated for their damages." He compared what he termed Phillips', philosophy with automobile accidents, pointing out that because there are some unjustified suits, it doesn't mean there shouldn't be an avenue for redress for genuine claims arising from for genuine claims arising from accidents.

accidents.

He charged that Phillips "would like to get some kind of immunity for his client and the other film. companies to protect them from having to pay damages they have inflicted upon innocent, victimized exhibitors through monopolistic and conspiratorial practices in restraint of trade and in violation of the antitrust laws."

and conspirational practices in restraint of trade and in violation of the antitrust laws."

Shor stressed that the treble damage feature was wisely inserted into the antitrust laws to deter violators, but that "history has shown that the treble damage threat is alone not sufficient to prevent antitrust law violations by the film companies." The Allied leader charged that the film companies employed their unlimited resources to harass exhibitors bringing suits by dragging out cases "through every delay known—and even some unknown—to the law." They employ this technique, Shor noted, to make it as expensive as possible for the independent theatreman. He pointed out that a recent case had cost him \$10.000 in expenses exclusive of attorney's fees.

\$10.000 in expenses exclusive of attorney's fees.

Citing a personal experience, Shor charged Phillips with unethically revealing information which he ishor had given voluntarily to a Paramount lawyer after he had received a written agreement that the information would be kept confidential. Shor said he had allowed Par to microfilm his business records and his own personal inrecords and his own personal come tax records. He stated

the webs. whether produced by the webs or not.

In radio transcriptions, AFTRA proposes amending entirely the Code as it pertains to "wild spots." The union deschribes the proposal of a formula for the establishment of wild spot rates, which is 'totally new." The actual changes are to be submitted in a supplement to original ET demands. Still emphasizing what New York actors feel is an area in which they were sloughed off in the past, AFTRA also suggested increase in many of the one-time rates for transcribing spot commercials.

In network radio, AFTRA called for increases from \$200 to \$300 an event for multiple-sponsored sportscasts.

Blue Chip Pix

Continued from page

best foot forward, so, too, is Hollywood. Story titles, cast names and credits bespeak a serious effort to give the consumer the most of the best. Film industryites in growing number have expressed new confidence in their future. This is based on the boxoffice upturns brought with a good number of "epics."

Productions which have as yet.

Productions which have as yet Productions which have as yet been unshown or are in limited release can hardly be judged in terms of exact eventual b.o. payoff. But star values and the obvious production plusses are usually helpful in interpreting the commercial meaning of the contenders. Following is a list of most of the outstanding ones from the various companies, as per the "nonpartisan" observers:

Lineups From AA to WR

Lineups From AA to WB
Allied Artists. "The Giant Behemoth," a science, fiction adventure minus "names," but a costture minus "names," but a cost-ity production (\$750,000) with sub-stantial care for special effects. It's been in the making since last February and still going. For AA, this is a major undertaking.

Columbia. "Me and the Colonel," Danny Kaye starrer which in initial runs has already proved grati-fying; "The Last Hurrah," Spen-

rins has already proven gatering; "The Last Hurrah," Spencer Tracy, Pat O'Brien, Jeff Hunter; "Bell, Book and Candle," James Stewart and Kim Novak.

Metro. "Cat on a Hot Tin Roof," Elizabeth Taylor, Paul Newman, Burl Ives, Jack Carson, Judith Anderson; "Tunnel of Love," Cinemascope offering with Doris Day. Richard Widmark, Gig Young, Gia Scala; "Party Girl," Robert Taylor, Cyd Charisse, Lee J. Cobb, John Ireland; "The Journey," Yul Brynner, Deborah Kerr; with, possibly, "Tom-Thumb," Russ Tamblyn, Alan Young.

Paramount. "Houseboat," Cary

Paramount. "Houseboat," Cary Grant, Sophia Loren; "Geisha Boy," Jerry Lewis, Marie MacDon-ald; "Buccaneer," Yul Brynner, ald; "Buccaneer," Yul Brynner, Charlton Heston, Claire Bloom, Charles Boyer. ("Buccaneer" is now set for 1959 release but may be moved up to the final quarter of 1958.)

20th-Fox. "The Barbarian and the Geisha," John Wayne, Eiko Ando. Sam Jaffe; "In Love and War," Robert Wagner, Dana Wynter, Hope Lange; "Mardi Gras," Pat Boone, Tommy Sands, Sheree North; "Rally Round the Flag, Boys." Joanne Woodward, Paul Newman, Joan Collins; "The Inn of the Sixth Happiness," Ingrid Bergman, Curt Jurgens; "Diary of Anne Frank" (pre-release, Milled Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn.
United Artists. "Defiant Ones," Tony Curtis, Sidney Poitier; "Man

United Artists. "Defiant Ones,"
Tony Curtis, Sidney Poitier, "Man
of the West." Gary Cooper, Julie
London; "Big Country," Gregory
Peck, Jean Simmons, Charlton
Heston, Carroll Baker; "Separate
Tables," David Nive, Deborah
Kerr, Rita Hayworth, Burt Lancaster.

Warners. "Damn Yankees," Tab Hunter, Gwen Verdon; "Old Man and the Sea," Spencer Tracy; "Auftie Mame," Rosalind Russell.

Thus the total comes to 25.
Make room for some surprises—
those "sleepers" which invariably
come along—and the list could go

As for costs, in many cases there's no way of telling. The participation deals preclude this, but consider that a single picture's work could mean up to \$1,000,000 in remuneration for an individual topflight star and it's obvious that the expenditure could be hefty beyond precedent.

The wrapup is this. The studios are playing for big stakes. Execs are playing for big stakes. Exees such as Paramount president Barney Balaban are tending to minimize the competitive effects of tv. So who can be blamed if Hollywood, with its new, big product, loses out this season?

Island Adds 7 Houses

Is and theatre circuit, with head-quarters in New York, will perform the buying and booking functions for seven additional art and exploitation houses in the chain.

See Six WB Booking Outposts Set For Shift to Sales Office Status

Spanish Custom

Continued from page 3 = tion, have tended to make this particular language market more profitable in recent years. There are some 18 German language houses. In New York, the Casino Theatre in Yorkville has been doing extraordinarily well, its grosses rising year after year in the face of any film biz depression, proving that German audiences have stayed loyal to the imports brought in for them.

The Italian-language mart has declined sharply, with very few houses now featuring that product. Explanation is that the second generation Italians here are very eager to assimilate and prefer the American films to the native Italian ones with their rather prim story lines.

A great many Hungarians have come to the States since the Hun-garian revolution, but they resent seeing postwar Communist Hun-garian films and—again—most of them seek to adopt American ways rather than hold on to their old roots. There are theatres which will play Hungarian programs reg-ularly in midweek, as some will feature Italian shows as part of their weekly fare.

their weekly fare.

A couple of theatres in the country stick primarily to Greek imports and there is a definite audience for them. The Russians, though there are many in the States, aren't enough of a cohesive group to be able to maintain any theatres. Soviet films go primarily into the art circuit, though some houses will feature them along houses will feature them alwith other European product.

One Film Fair

Continued from page 1 :

Cannes, Berlin and Venice. "Most of them come to these festivals to do business, but only find themselves caught up in a maze of related activities and festivities," he declared.

declared.
Podhorzer felt that, with the growing interdependence and internationalization of the film business, a single commercial Fair in Europe would answer a lot of practical purposes. "There's nothing wrong with festivals where there is competition based on artistic criteria," he held, "but they simply underscore the need for a straight, eria. ne neid, "but they simply underscore the need for a straight, no-nonsense 'open market' meeting where producers and distributors can get together, show their films, discuss deals, etc."

discuss deals, etc."

Podhorzer also suggested the creation of an office in the U. S. that would act as a joint information centre for all of Europe's major film fests. "The way things are set up now, nobody in the U. S. can contact anybody about any of the festivals. They certainly need better organization. Why couldn't they act jointly and set up an information bureau that also could do advance publicity?"

Allied Eyes

Continued from page 3 which Congressmen and Senators

As part of the drive, Allied has asked its members to send copies of the charges made in its recent or the charges made in its recent, white paper" to civic organiza-tions and to request these groups to write to the legislators asking "that they restore to your community a first-class motion picture service." In the case of the petitions, it's suggested that they be sent to Congressmen and Senators with an explanatory covering letter.

The response received so far from various lawmakers is regarded as encouraging by Allied and leaders of the exhib org feel that these Congressmen and Senators will lend support in demanding an investigation of the Dept. of

down six exchanges and then reopened them as booking offices, reportedly will increase the stature of these situations by upping them to sales offices. The experiment of maintaining the former exchanges merely as booking offices apparently did not turn out as well as parenty did not turn out as well as had been anticipated. As a consequence, these spots will be captained by a sales manager with a skeleton staff. The backroom activities, which were dropped, will continue to be handled by an outside outfit.

side outfit.

The WB (est, it seems, has verified the contention of e-hibitors that territories cannot be maintained solely with booking functions and that other services are required for the proper selling and placing of product. This does not, however, mean that the fi'm companies are abandoning their plans to streamline their distribution organizations. It has been admitted that considerable experimentation that considerable experimentation will be required and that some mistakes will be made before the right formula for an economical operation of the regional offices is arrived at.

A modus operandi, however, appears to be emerging. On the basis of the Warner test, it seems that it's necessary to operate a fullfledged sales organization in each territory. However, these units will function with a fight staff, conpeople. It would include a sales managers a salesman, a head booker-office manager, a booker, a billing clerk, and one or two secretaries.

secretaries.

In essence, a large number of the former exchanges, which employed perhaps 30 to 40 people, will be demoted to the status of sales offices. Many of the functions formerly performed by those exchanges will be shifted to key regional offices which will operate as super-exchanges. There will be nerhaps eight key branches in the U.S., with headquarters in N.Y., Chicago, Los Angeles, San Francisco, Detroit, St. Louis, Dallas and Boston.

Among the six Warner offices

Among the six Warner offices which are expected to be hiked from booking to sales offices are the ones in Albany, New Haven and Milwaukee.

Rough Sailing

Continued from page 5

"Windjammer" its own crusade via bannered yarns which trumpted the pic's poor estate here and suggested that the Opera House would soon be saved from perdi-

Whatever the effect of the gazette's antipathy, however, o'her factors loom equally as prominent in the "Windjammer" washout. Opera House, for one thin: is off the main stem and isolated from strolling crowds who would figure to make up in impulse buying what the b.o. lacked in advance ducat sales. Also lacking is a theatrical marquee. But an even more crucial consideration may be the fact that Chi currently is supporting no less than five hard-ticket pictures, a condition derided by many tradesters. In this connection it's Whatever the effect of the gatradesters. In this connection it's felt that the Windy City is too "Cinerama"-conscious for "Windjammer" to have much impact, cs-pecially since there isn't—to the general public—any appreciable difference between the two processes

cesses.

That "Windjammer" is virtually certain to relinquish its hold on the Opera House was conceded last week by J. Charles Gilbert, who manages the showcase for Lumberman's Mutual Casualty Co., owner of the 42-story huilding. Formal announcement of the quitting, however, would come from National Theatres on the Coast.

If and when the decision is

If and when the decision is made, it-will likely seal the usual spring stand of the Metropolitan Opera, and possibly, if there's time New houses are Fox Theatre, Columbus, World Playhouse, Salt that these Congressmen and Senatoroit; Cinema Art, Indianapolis; Avon Art, South Bend, Ind., and companies when the new Congress
World Playhouse, Saginaw, Mich.

and leaders of the exhib org feel made, it-will likely seal the usual made in the seal made, it-will likely seal the usual made in the seal made, it-will likely seal the usual made in the seal made, it-will likely seal the usual made in the seal made, it-will likely seal the usual made in the seal made, it-will likely seal the usual made in the seal
Nicholson's 'Cross-Eyed' Speech And 'Variety' Star at Mich. Meet

A speech by James Nicholson, prexy of American International Pictures, swapping of exploitation

"It is true that each looks toward profit, but the methods of mutual attainment of this objective vary too greatly. There have been hopful signs that community of interest will put up back on the path of profit. A change in Hollywood est will out us back on the path of profit. A change in Hollywood thinking is swinging producers toward that pathership as more awareness proves it is impossible to have four cake and eat it too. The cake in that figure of speech is The cake in that figure of speech is 'terms'—a producer cannot m' ke pictures at such a cost that selling terms become prohibitive to the exhibitor. Terms must not cost the exhibitor so much that he fears to spend money on promotion."

APP 'Not Selling' to TV

AIP 'Not Selling' to TV

In reporting on his company's plans, Nicholeon said: "AIP, which pioneered program packaging and practical profit terms for itself and its exhibitor customers, will continue to provide the same approach so long as it is indicated. AIP, which in 1958 has provided over 10% of the total product available to exhibitors, will increase that percentace. We will not hold out product for the short two-month year. All four seasons of the calendar year will have AIP program packages of equal appeal available. And, we will not sell them to tv.' Nicholson added: "AIP will en-

And, we will not sell them to tv."

Nicholson added: "AIP will enlarge its production schedule and its budget in the coming year. We believe the coming year will show an increase in motion picture attendance as television settles further back into its position of casual, s.andardized, incidental entertainment." tertainment.

tertainment:"

Some of the exploitation id as contributed at the meeting included a decision by Butterfield chain to extend to its statewide theatres the same type of hardhitting radio, to and newspaper and poster advertising campaign which cooperating metropolitan Detroit exhibs have used the past several months to keep film biz remerkably free of the depression which has made 200,000 unemployed in the area for many months. Current Detroit budget is \$70,000.

The reading of Variety came

The reading of Variety came when Harold Robbins, author and producer of "Never Love A Stranger," took a bow. Michigan: Allied prexy Milton London read Variety article in the Sept. 17 issue quoting Robbins that exhibs are "heroes." Reading naturally drew are "heroes" while producers are "heavies." Reading naturally drew cheers and Robbins took several

Two new directors were elected at the convention: Elton Samuels, of Pontiac, and Jack Loeks. cf Grand Rapids. They replace Jamss Blackburn, of Lansing, and Howard Sharpley, of Hillsdale.

Paradise's Court Win

San Francisco, Sept. 23 U.S. Court of Appeals has upheld judgement of \$71,657.69 granted Paradise Theatre in Los Angeles against Fox-West Coast Theatres. 20th-Fox and Loew's Inc.

Antitrust case was tried in L.A. in 1956, when a jury found theatre to have been unlawfully deprived of a seven-day run in its particular sector.

New York Theatre

RAZIO CITY MUSIC HALL "CAT ON A HOT TIN ROOF" ELIZABETH TAYLOR • PAUL NEWMAN • BURL IYES ACK CARSON • JUDITH ANDERSON FROM M-G-M IN METROCOLOR and GALA NEW STAGE SPECTACLE

Goca Sticking

preximes, swapping of exploitation lideas, and a reading from Variety to find Miss Coca in a role which which provoked whoops of joy, makes no use of talents familiar were highlights of the 39th annual to them on tv. Her expressive face convention of Allied Theatres of Michigan last week.

Nicholson said: "For the past few years we've idistribs and exhibst have been a little cross-cycl. Most producers looked in one city of the shown here, with standing rettion while exhibitors looked in the o'her.

"It is true that each looks toward of the show here, with standing room at most performances, is profit, but the methods of mutual attainment of this objective vary she plays Miss Wood's niece. The greatly There have been hop. Continued from pag

She plays Miss Wood's niece. The work of the stars portray ladies who went into hiding the day of Herbert Hoover's defeat in 1932, and have remained until the present, unaware that the GOP reclaimed the White House almost six years aro. The play is a political satire, and it's the runt who has the political philosophy and the laugh lines about it. The niece is primarily interested in rediscovering hove, but relatively little is made

boys, but relatively little is made

Miss Coca says she has always wanted a Broadway straight role, and signed for "Girls in 509" after and signed for "Girls in 509" after reading the script once. She took it with her when she went to Lon-don shortly thereafter for the tv series with Sid Caesar. Rereading it, she felt that she had made a mistake, so she dispatched word to New York that she wanted out of

mistake, so she dispatched word to New York that she wanted out of the play.

"My manager told me I was crazy," she observes.

The comedienne planed to New York from London and went into rehearsals immediately, but wasn't happy about it. She worked herd, however, and she, set a deadline for of last weekend for deciding whether to stay in or get out. The verdict was to stick.

For a show biz career which began at age 11, this will be her first non-revue role in New York except for the final three weeks of "Janus," when she replaced Claudette Colbert, who had replaced Margaret Sullavan. She has also starred in various productions of "Happy Birthday," but in stock, not in New York.

She was in the final "Gaieties" in the late 1920's, she recalls, as well as in two editions of "New Faces" in the mid-1930's, and in a series of briefly-lived revues, including "Fool's Rush In," "Who's Who," etc.
"There's a line in this show."

cluding "Fool's Rush In," "wno s Who," etc.
"There's a line in this show," wietfully

"There's a line in this show."
Miss Coca points out wistfully.
"which goes, T've been between
engagements for 19 years.' When
I hear it, I think, how true of me
exclamation point)'."

'You Make 'Em'

Continued from page 5

butter pix. AB-PT now has quit the production field.
Exhibs from time to time have banded together in efforts to underwrite production, but the postwar years haven't seen a successful attempt of that sort. In part, of course, this has been due to restrictions under the consent decree, but there is nothing that would prevent the non-affiliated chains from going into production. In fact, even NT and Paramount Theatres have broken down that barrier.

MPAA Community Dept. Eyes 'Leadership' Talent For Local Film Councils

other councils.

There are currently some 55 as the councils operating throughout the Stur country, though some are more active than others. Mrs. Twyman would like to see the number rise to 150 over the next five years, and to 150 over the next five years. "These councils are the best contacts the industry has on the local level," she said. "They represent a cross-section of the community and they are enthusiastic about the thing which we have to sell-films."

films."

Mrs. Twyman's department also plans to expand the mailing of the Greensheet reviews of films which now are received by 15,240 individuals and organizations and have viduals and organizations and nave a readership running into the millions, according to Mrs. Twyman. A recent survey shows that it's received primarily by educators (26.9%). libraries (22.1%; clubs (13.3%) and housewives, editors, exhibitors, etc. Many schools post the list, as do churches.

Loew's Position

Continued from page 3

but it's apparently shouting from the housetops now as a result of its experience with "Cat on a Hot Tin Roof." In 150 index city bookings, the picture—out only for three weeks—has passed a gross of \$3,000,000. In 50% of the cities, the picture is now in its third week. On the basis of the current business, fourth, fifth and even longer holdovers are anticipated. "Cat." in addition. continues to improve each week its comparative position over all the Metro clicks of recent years. In many spots, it's doing two

each week its comparative position over all the Metro clicks of recent years. In many spots, it's doing two and three times the business of such films as "Teahouse of the August Moon," "High Society" and "Raintree County."

While "Cat" appears to be the kingsized blockbuster, other pictures are also racking up tidy. if not sensational, sums. "The Reluctant Debutante," a though spotty, nevertheless looms as a highly profitable venture. "Imitation General," produced at a price, is proving a surprise with the returns it is chalking up in a majority of dates. Another surprise has been the reaction to "Dunkřik," the Michael Balcon-Ealing production financed by Metro. An economy package, consisting of "The Badlanders" and "Tarzan," is also scoring nicely in neighborhood circuit bookings. "The Decks Ran Red," another economy tiem, looks like a black inter on the basis of cuit bookings. "The Decks Rar Red," another economy item, looks like a black inker on the basis of like a black inker on several test bookings. the basis of

Other Hot Prospects

war years haven't seen a successful attempt of that sort. In part, of course, this has been due to restrictions under the consent decree, but there is nothing that would prevent the non-affiliated chains from going into production. In fact, even NT and Paramount Theatres have broken down that barrier.

There are many theories as to twy the exhibitors have never made good producers, even though some of Hollywood's top executive talent—men like Spyros P. Skouras and the Warner brothers—originally came from exhibition and Skouras, at least, still thinks largely in exhibition terms.

"To produce a good film, and get up the necessary financing, exhibitors would have to get to gether. We've never been very good at doing anything jointly. Everybody expects something different," one circuit exec said last week in N.Y. Most agree that this is one of the prime reasons, since theatremen aimost traditionally—have been hisitant to put up coin and then let someone else spend it in accordance with his best judgment. Also, while exhibitors are united on the need for winners, few of them see eyet-o-eye on what constitutes a potential b.o. hit.

Film Reviews

and Bertil Palmgren is an asset.

Harry Arnold's score, including a catchy tune, "I Love You Forever," is tuneful.

Wing.

Carry On. Sergeant (BRITISH)

Corny but mostly very funny Army farce which will click in U.K. provinces, and is not de-signed for any other type of audience.

London, Sept. 16.

Anglo Amalamated release of a Nat Cohen and Stuert Levy production. Stars William Hartnell. Bob Menkhouse. Shirley Edgo, Edg Earley Dora Erryn, Bill Brown, Edg Earley Dora Erryn, Bill Rorers, Directur, Gerald Thomas, Screen-play, Norman Hudis: camera, Peter Hen-nessy, editor, Peter Boita imusic, Pruce Non-conecy, At Pl. 1. 1. ond. Sept. 15, 28, Rummer Lines, 83 Med. S. William Hartnell Bob Monkhouse Shirley Enton Eric Barker Dora Bryan Sergeant Grimshawe Charlie Sage Mary Captain Potts Capain Fotts
Capain Fotts
Capain Copping
Horace Strone
Peter Goliehtly
James Inciley
Miles Heywood
Herbort Enown
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Addictive Corporal Dora Bryan
Kennelli Owen
Kennelli Owen
Charles Hawney
Fenneth Williams
Terence Lengua
Nerman Rossington
Hettic Jacques
Goraft Cambion
Cordon T. nnee
Frank Forsyth
Basil Dienam
John Gatrell
Anold Bannote
Lan Whittaker
Anthony Soger

Among the situations which in-Among the situations which inevitably crop up there are some surefire yook-earners. Like the man who shows up at the sick bay so often that the medical officer finishes the examination with the casual "see you tomorrow." These hit the audience over the head with their predictable laugh-potentiality.

Kenneth Connor, a w.k. radio comic, steals most of the honors as the hypochondriac being chased by a love-starved Army waitress,

Community relations department of the Motion Picture Assn. of America, headed by Margaret Twyman, has worked out a program to strengthen its contact with local film councils and give them a new interest in their work.

Part of this effort will be to help recruit new "leadership" talent for the councils and to give them a clearer direction. "They need a clearer direction. "They need a systot in the arm," said Mrs. Twyman, adding that, starting next month, MPAA would begin mailing out a new bulletin to keep councils up-to-date with news of the industry and the success programs of other councils.

There are currently some 55 councils operating throughout the country, though some are more active than others. Mrs. Twyman would like to see the number rise to 150 over the next five years and the success of the industries of the country, though some are more active than others. Mrs. Twyman would like to see the number rise to 150 over the next five years and best of the man and the success programs of the country, though some are more active than others. Mrs. Twyman would like to see the number rise to 150 over the next five years and best of the sould like to see the number rise to 150 over the next five years and the success of the sould like to see the number rise to 150 over the next five years and the success of the sould like to see the number rise to 150 over the next five years and the success of the sould like to see the number rise to 150 over the next five years and the success of the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number rise to the sould like to see the number of the right

Fabian

__ Continued from page 3 _

he noted that "perhaps the real cure for him will come with the entry of more and better pictures on the market, since he has access to all product."

'Lost' Customers

Fabian, however, strongly maintained that there will always be an important theatre business. "I do not predict that the lost customers will ever return to the degree to which we were accustomed. Put there is a hard core of faithful moviegoers who have not abandoned the theatre.

doned the theatre.

Before proposing the reduction in the number of theatres, Fabian cited his experience with the Mastheum in Philadelphia. He said he opened the 5.000-seat house in 1928 at a cost of \$5.000.000. This year, he noted, he issued an order to destroy the theatre—"to raze to the ground one of the most magnificent entertainment structures in the world." He said it was a tough decision, "but tough times make tough decisions necessary." He pointed out that his experience was not an isolated one and that other theatremen had been forced to make similar decisions.

sheeper states and the second of the specialist and white accase strong segrent and thought that the case and there is no attempt to develop a reasonable story, it is by no means a sloppily produced second feature.

Anybody who has served in the Army will recognize that, though fantastically exaggerated, the characters and the situations are based on some sort of possibility, with the exception of the miratulous ending. A bunch of talented character comedians have been handed these situations and in their respective styles, they wring a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a respective styles, they ming a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a lot more out of them and the dialog than the writers provide. Director Gerald Thomas' job has been to keep things moving a lot more one of the mark. The bark is a speed that will prevent the customers thinking overmuch.

William Hartnell is a training sergeant who is about to retire from the service and has one more chance to fulfill his life ambition, which is to train the champion troop of the intake, Moreover, he has a \$140 bet on the outcome. Of course, he is handed a bunch of rookies which is believable only lin farce. The stock characters are there. The barrack-room attorney, the young man in love, the hypochondriac malingerer, the man always out of stop — in fact, the repertory company of trainees. There is the sergeant with the bark, the fussy officer.

Everything goes wrong though the sergeant's ambitton and betwill go down the drain. B

to enter production.

The SW topper urged the development of research "on the theatre of tomorrow" and suggested that the industry launch national architect's competition to stimulate ideas on the subject. He urged the industry to review its standards of advertising and methods of operation and to consider innovations and departures from the time-tested and entrenched ways of the past.

POSITION SOUGHT

by cinemaphile; single male will travel anywhere for ANY BRANCH of the entertainment world. Background: motion picture workshops, film processing labs.

Box V-95-58, Variety, 154 West 46th Street, New York or call LU 8-4732

Amusement Stock Quotations

Week Ended Tuesday (23)

N. Y. Stock Exchange

195	8					Net -
High	Low	Weekly	Vol. Weekly	Weekly	Tues.	Change
		in 10	90s High	Low.	Close	for wk.
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2438	1514	United Artists 12		23	23	- 14
71	57	Univ., pfd *36		581 2	59	1 2
2314		Warner Bros. 4		2234	2212	— l ₂
132	$67^{1}2^{-}$	Zenith 53	30 1347 s	$115^{3}4$	$125^{1}2$	+10
		American	Stock Excl	nange		
	<i>-</i>					

458	27 s	Allied Artists	25	414	378	378	1 ₂
034	$7^{3}8$	All'd Art., pfd.	3	938	9	. 9	— 3 ₃
1	83.8	Assoc. Artists	153	.11	107 a	11	
558	3	DuMont Lab	84	378	358	3:1	— 1s
$4^{1}2$	$2^{1}2$	Guild Films	115	$3^7 s$	$3^{5}s$	334	- 13
934	558	Nat'l Telefilm	308	87s	83.8	873.	+ 38 -
734	3.8	Skiatron	184	7	6^{1} .	6! 4	_ 14
634	$3^{1}2$	Technicolor	146	63 ś	61+1	613	— ¹s
87 4	$6^{1}4$	Tele Indus		71 s	67 s	67 ч	+ 34
71.	91 -	Tranc I ur	33	71.	7	71.	.: 1.

Over-the Counter Securities

	Bid	Ask	
Ampex	39	4158	$-2^{1}\dot{2}$
Chesapeake Industries	234	3	.∔ 1.q
Cinerama Prod.	2.8	3	+ 18
Magna Theatre	17 s	214	\pm 1 ₂
Metropolitan Broadcasting	912	1033	$+1_2$
Teleprompter	714	828	$+1_{4}$
U. A. Theatres	5 ³ 8	6^{1} s	1 ₈

^{*} Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Skiatron In on the Ground Floor For AT&T Underground-TV in N.Y.

owned by AT&T.

According to Skiatron, the importance of the deal with the phone company is that Skiatron will find itself in a preferred position when it comes to allocating time-of-day uses of existing cables. Also, it puts Skiatron ahead of the competition when it comes to wiring subscribers homes. The way the Matty Fox outfit figures it, he who gets in first wins, since there'll be no families who'll subscribe to two systems, regardless of the type of programming offered.

According to present plans, Ski-

of programming offered.

According to present plans, Skiatron hopes to start operations in the east and on the Coast by next April. I'll probably launch a publicity campaign to "soften up" potential customers and acquaint them with what's being offered. Whether the Skiatron project materializes depends, of course, on whether or not Congress in its next session takes the kind of action that would make even closed-circuit pay-tv impossible.

According to Skiatron techni-

According to Skiatron technicians, the outfit's new billing method can be applied even when a building with a community antenna building with a community antenna setup is connected. In such a case it won't be necessary to wire every apartment. Skiatron engineers have come up with a system under which information on which shows which information on which shows have been seen by a subscriber is sparked back over the same wire that brings in the programs and is then recorded on IBM cards in a specially equipped centre.

Skiatron is the only currently question of law."

Though Skiatron-TV appears to active company in the toil field. have made a deal with American There has been no recent word Telephone & Telegraph involving from Zenith, which has been committed to over-the-air transmission use of the phone company conduits beneath N. Y. City, observers say that no exclusivity attaches to the use of the cables.

Point is an important one since pay-tv in N. Y. City is virtually impossible unless one has access to the underground cables, or at least to the conduits where cables can be strung. These conduits are owned by AT&T.

According to Skiatraengineers working on a pay system, but RCA—publicly at least—has always opposed tollvision as spelling the doom of the current, free television system.

HOUSTON FIRM SEEKS NOD ON TOLL HEARING

Houston, Sept. 23.

Insisting that the city has the right to grant franchises to closedcircuit television companles, attornev Marvin Schulman urged the City Council to grant a public hearing to his client, Closed Circuit of

Such a hearing was set early Such a hearing was set early this month but was put off while City Attorney Richard H. Burks studies the laws in an effort to advise whether pay-tv is a public utility. Schulman argued that it is, and he passed out to council members copies of a 75-page brief to back up his arguments.

Schulman said the Federal Communications Commission would not be involved, since the operation would be entirely within the borders of one state.

ers of one state.

An interested spectator in the council chamber as Schulman spoke was Will Sears, former city attorney who represents another applicant for pay-ty franchise, KTRK-TV. Sears voiced an entirely different opinion to that of Schulman.

"Cleard elevant to pat a path a path

Irving Kahn's Rebuttal

Irving Kahn, president of Tele-Prompter Corp., takes exception to Variery's analysis last week of the situation with reference to the closed-circuit telecasting of box-

closed-circuit ing matches.

He makes these points:

(1) He is not feuding with the International Boxing Club and the hopes to do business with the IBC in the future "on the same fair the past.

in the future "on the same fair basis" as in the past.

(2) He is not in favor of any policy that would put most fights on closed-circuit television. He said this would be economic suicide on closed-circuit television. He said this would be economic suicide and that "such saturation would not benefit the promoters, the fighters, the exhibitors or the public." His philosophy is that the use of closed-tv for "selected major events on a more accelerated plan would be helpful to desired continuity and will increase the reviences of all concerned."

(3) He vigorously denies the reports, frequently alleged by

(3) He vigorously denies the reports, frequently alleged by sports writers, that his company promoted the Floyd Patterson-Roy Harris fight and that there has ever been any "side deal" with Sugar Ray Robinson.

Michigan Grid In **Major Closed-TV** To Theatre 'Web'

By FRED TEW

Detroit, Sept. 23.
A new pattern for tv handling of sellout football and other sporting events may emerge as a result of a events may emerge as a result of a closed-circuit telecast of the Michigan State U. and U. of Michigan game Oct. 4. It will be the first major commercial closed-circuit showing of either college of pro-football.

football.

Telecast by the GiantView Closed-Circuit Television Network will add approximately 50,000 seats in theatres and auditoriums in six cities to the 73,000-seat capacity of the Michigan State stadium. State dium has been sold out since August. In Detroit, the 5,100-seat Fox. the 5,000-seat Light Guard Armory and the Royal and Wyandotte theatres, with a combined total of 6,000 seats, will screen the game. It also will be seen in Flint, Grand Rapids, Lansing and Saginaw, in Michigan, and in Toledo, O. Promotion of the theatre show-

game. It also will be seen in Flint, Grand Rapids, Lansing and Saginaw, in Michigan, and in Toledo, O.

Promotion of the theatre showings is being handled by C. W. Smith Enterprises. Detroit sports promotion organization. The National Collegiate Athletic Assn. now prohibits open to or college football except for the nationally televised "Game of the Week" and restricted regional telecasts which will not damage the gate of neighboring small college games.

Prelim Telecasts

However, a special experimental provision of the NCAA code permits considerable 1 at it ude for closed-circuit tv of college games. This has been tested, on a much smaller scale than the Oct. 4 try, by a number of leading colleges. For the past two years, the Yale-Frinceton game has been telecast by GiantView, to alumni groups in six cities. Notre Dame has telecast several games through the Sheraton Hotel network. Some years ago, the U. of Michigan carried its entire home schedule on closed-circuit to a Detroit theatre. Iowa has telecast some of its games into a Des Moines theatre. Ohio State once telecast a seilout from the stadium to the nearby fieldhouse.

Diversification

GiantView is a division of the Meilink Steel Safe Co., of Toledo. Though an apparently incongruous subsidiary for the 60-year-old safe manufacturer, it was not acquired—it grew. As a diversification move. Meilink engineers developed an advanced design for theatre screen ty receivers. GiantView now is the leading maker in the field. When dealers to whom the sets had been leased for boxing telecasts asked to buy the sets and promote their own closed-circuit business, GiantView organized the nation's largest standby closed-circuit untivers. It now has franchised outlets in 29 cities. A year ago, the GiantView Network erected its own building in Ferndale, Mich.

Halpern Looks Back on 10 Years Of Closed-TV, Sees \$50-Mil Annual Take

Mary Martin

Continued from page 2 =

Alaska. There her stage was mide of planks laid on oildrums. Smaller used as reflecting footlight's and the audience was seated on planks laid on kegs. When the seating was exhausted, a fire-engine was run into the hangar and the remaining airmen climbed over it for seats.

Nome Sweet Nome

Nome Sweat Nome
When fog prevented the troupe's descent into Kotzebue, above the Arctic circle, they were detoured into Nome. Miss Martin arrangen, then to beam her show by shortwave to the GIs in Kotzebue. The only place in Nome with a piano in tune was the Donkcy Bar, a waterfront cafe, and there she worked to an audience of Eskimos who hadn't remotest idea that they were listening to one of Broadway's most expensive stars.

Miss Martin brought a 10-biece

way's most expensive stars.

Miss Martin brought a 10-piece band, lead by John Lesko, Dirk Sanders, young French dancer; and Luiz Bonfa, her guitar protege. Accompanying her also were Richard Halliday, her husband and manager, John F. Royal, vice president of NBC, which underwrote the trip with USO, and Humphrey Douiens, roving Variety correspondent. Peter Lawrence, her production manager, and Ernest Flatt, who staged, were also with group. Miss Martin fished for salmon on

who staged, were also with group.
Miss Martin fished for salmon on her one day off, learned to eareindeer, moose and caribou with relish, was made an honorary member of the crack 31st jet fighter squadron, flew her first plane, and returned to Broadway with the conviction that the U.S.A. has a mightilly effective bastion protecting its interests at the top of the world. the world.

Star flew back to New York (20) in an army transport in first non-stop flight recorded between Anchorage and New York, about 4.200 miles.

Export Union

framework there has now been established the Interessengemeinschaft der Film Exporteure (Assn. of Film Exporters) which corresponds roughly to the foreign managers with the American Mo-tion Picture Export Assn. in that its aims are wholly commercial.

The new association may either raise a lump sum or chip in a percentage of American sales to finance a more ambitious program of selling the German ou put to both exhibitors and the public.

both exhibitors and the public. There also exists a good deal of feeling on the German side, according to Podhorzer, that the American industry should act to erase the current inequity between the \$14,000,000 to \$15,000,000 annual remittance out of West Germany and the puny \$250,000 to \$300,000 rental take racked up by German films in the U.S. Suggestion mostly is aimed at the U.S. distributors taking on more German films for release in America. Few of the majors have bought

man films for release in America.

Few of the majors have bought German features to date. Warner Bros. released "So Lange Du Da Bist" in dubbed version. and Disney's Buena-Vista tried "Story of Vickie." Both flopped. However, Distributors Corp. of America has had a very successful engagement with "Captain von Koepenick" at the 72nd S. Playhouse in N.Y., and for a while also at the 5th Ave. Playhouse, and the 5th Ave. Playhouse, and the German industry much encouragement. Feeling is that a good German film does have a chance to break through.

Podhorzer said all the big Ger-

break through.

Podhorzer said all the big German outfits, including UFA and the Bavaria, were actively studying steps to be taken in the American market. Export-Union currently maintains fulltime offices in Paris and Rome and, with additional financing, may well up Podhorzer's current representation.

While the use of closed-circuit big-screen television for the presentation of boxing ma'ches in theatres and arenas has held the limelight recently, steady but quiet progress has been made in recent weeks in the revitalization of the medium as a vital communications method for business. teations method for business. The stepup in the use of closed-ty for business me: lugs, or telesessions, is coincidental with the start of the emergence of business and industry from the recession proceeds. period.

and industry from the recession period.

As an indication of the upward trend, it's noted that TNT Telese sions, the business meeting affiliate of Nate Halpern's Theatre Network Television, will have put on three business telecasts from Scpt. 2 to Oct. 15 for a total gross said to amount to \$500,000. Halpern, who founded and pioneered the big-screen closed-ty medium 10 years ago, said the period had been one of education, the establishment of facilities, the development of mobile and portable units ro that meetin's could be held where the client wanted and one of trial and error in arriving at the type of proper programming. On the 10th anni of the founding of his company, he feels that closed-y has arrived at the point where it can surge forward. He envisions a \$50,000,000 annual gross from business in a few years, basing his prediction on industry's expenditure of \$500,000,000 annual gross from business in a few years, basing his prediction on industry's expenditure of \$500,000,000 cach year for all types of business meetings. He feels that on the basis in the advances made in closed-ty it can corral a' least 10'c of this market.

70 Repeats

Halpern indicated that there

Halpern indicated that there has been a steady growth in the use of closed-circuit by business, perhaps not on a regularly scheduled basis, but nevertheless to a degree to show industry's interest in the medium. He acknowledged that there had been a hia'us during the recession period of the large network meetings, but that there had been some activity in the telecasting of overflow meetings.

The best example, Halpern noted, of industry's position to-ward the needlum has been the number of times it has been reused by a number of the nation's giant corporations. TNT clone has handled 70 repeats, Halpern pointed out.

nas nancied 70 repeats, Halpern pointed out,

The companies that have employed big-screen closed-ty read like a who's who of American business. TNT Tele-Sessions recently handled an 80-city meeting for IBM, said to be the largest network ever assembled for a business session. Coming, up are eccasts for two auto companies, with a combined hookup of 160 cities. According to Halpern, the biggest factor in inducing business to reuse the medium has been the development of the proper type programming. His company retains Mare Daniels and Irve Tunick for the assembling of special productions and the preparation of scripts.

Super-Attractions' in View

ions and the preparation of scripts.

"Super-Attractions" in View Turning to the boxoffice vs.s of big-screen closed-circuit televi.ion, Halpern predicted that 1959 would see the beginning of important use of the medium for at ractions other than fights. "We have reached the point," he said. "wae." it is possible to network these events on an economical bris." He sta'ed, however, that the solvention of the attractions is of k, y importance and he emphasized that only "super-attractons" could be closed-circuited profitably. He pointed out that closed-vi has had the only experience in handling pay-ty events in sports, opera, music and special entertainment attractions. In addition, he noted that it has carried political and educational events.

Zucker With Col in Chi

Lester Zucker, ex-Universal international district topper based in Kansas City, started with Columbia here yesterday (Mon.) as district sales manager.

He replaces Harry Wolders, resigned.

On the strength of a decidedly negative report by a seven-man "evaluation commission" a number of avenues are being considered to oust the administration and chief officers of local 1212, the New York branch of the International Brotherhood of Electrical Workers. The 20-page report found fault with the "low state of our union's business relations" and challenged 1212's officers and negotiating committee for their handling last spring of contract talks with CBS and the ultimate strike against the network, which provides far and

committee for their handling last spring of contract talks with CBS and the ultimate strike against the network, which provides far and away the most contract work for the union's rank-and-file members. Main target of the rep or t was Charles A. Calame, biz manager of 1212. Several of his aides came in for varying degrees of criticism.

An authoritative source, in support of the committee's findings, said that being explored is the possibility of forcing Calame and his aides to resign from 1212. Also under consideration is a request to the IBEW International offices in Washington to appoint a trustee to manage 1212 business affairs.

It was implied that a majority acceptance of the evaluation commission findings by rank-and-file at a recent 1212 mcmbership meeting provided the authority necessary to o ust Calame. The report, which six of the seven men on the Commission advocated, was distributed to other IBEW locals.

An administration source, after a hot 'n' heavy session with executives in the New York offices last Friday (19), felt that Calame and his aides were no longer seriously threatened with dismissal. Reasons for the feeling were not disclosed, but it was alleged that the membership vote which supported the committee in its downbeat report was "stacked." Spoke-man said that only 179 members were present for the vote, taken on Sept. 9, and that this was a small majority of the local's total membership. Furthermore, the vote of censure was carried "only 60-40."

After the strike in April against CBS. 1212 prexy Tiny Fervos commissioned the seven men, who appointed a CBS technical director Paul Hale as their chairman, to investigate the causes of the strike and 1212's relations with (Continued on page 42)

(Continued on page 42)

NBC's 7:30 to 8 Gets New 'Dress'

Having installed "Buckskin" in the Friday 7:30 period and moving "Jefferson Drum" from Friday at 8 to Thursday 7:30. NBC-TV is now riding practically cross-the-board with a drama-adventure format in the 7:30 to 8 periods. This, in effect, is a major switch in programming philosophy for the network, which until now had pinned its hopes on quiz, panel entries for the early evening segments. Sole survivor is "Tic Tac Dough," which will continue to hold down the Monday 7:30 berth.

Will continue to hold down the Monday 7:30 berth.

Otherwise the fall scorecard reads: "Dragnet" on Tuesdays: "Wagon Train" on Wednesdays: "Jefferson Drum" on Thursdays and "Buckskin" on Fridays.

AXE FALLS FAST ON GEO. HAMILTON SHOW

George Hamilton IV Show on CBS-TV will get the noose treat-ment immediately after next Saturday's (27) telecast. Show is in the noon to 1 p.m. slot and preemed there several weeks ago following Jimmy Dean's promo-tion to a Monday through Friday dartime strip.

tion to a Monday through Friday daytime strip.

Network expects to turn this time period back to local stations except for four dates during the coming months when it has scheduled four special Leonard Bernstein Young People's Concerts from Carnegie Hall for the second season.

Ollie Treyz: 'The Only Fixed Shows We Have On ABC are Westerns'

San Francisco, Sept. 23.
AB-PT's Leonard Goldenson

tended to be bearish about color TV but he was bullish about prac tically everything else in an allday meeting last Friday (19) with the ABC affiliates' exec committee.

Among those participating in the Among those participating in the session, in addition to Goldenson, were network boss Oliver Treyz; Tom Moore, ABC vice-president in charge of TV programming; Al Beckman, vice-president in charge of ABC station relations; Gerald Chester, vice-president in charge of dattime programming, and Joseph dattime programming, and Joseph daytime programming, and Joseph Drilling, of Fresno, Cal., chairman of ABC affiliates' board of gov-ernors.

Goldenson on future of color TV:

"The intention of ABC is to make an investment in color when we see a trend on the part of the public to buy sets—a trend to warrant conversion to color. But we're broadcasters. We're not selling sets."

Transparent of the public with the public to buy sets—a trend to warrant conversion to color. But we're broadcasters. We're not selling sets."

Treyz, asked about quiz shows, remarked:

"The only fixed shows we have are the westerns."

Friars Man Of Hour' Auditioned As CBS-TV Series

Nat Hiken is writer-producer of a proposed series of CBS-TV programs with Friars Club personalities figuring prominently on a weekly basis in which the actors' club will share proceeds if spon-sor nibbles materialize.

sor nibbles materialize.

Idea for the series, tagged "Friars Club Man of the Hour." was conceived by Lester Gottlieb, CBS programming exec, and an audition tape was made Monday '22' at simulated Friars Club bancuct in the ballroom of the Hotel Pierre, N. Y., with test program spotlighting Ed Sullivan as preem guest of honor and Jack Carter as to:stmaster.

toastmaster.

It's Gottlieb's belief that most Friars Club shindigs honoring personalities in various branches of showbiz and other fields are jampacked with solid ribbing, much of which would make for first rate ty programming. Should last Monday's audition show before 175 "black tie" attendees, prove acceptable, "Friars Club Man of the Hour" would most likely get a 30-minute weekly Tuesday slot.

Scries would have a different

30-minute weekly Tuesday slot.
Series would have a different guest of honor each week with rotating toastmatsers including Carter, Joev Bishop as well as other members of the Friars. Guests of honor would not necessarily be members of the club. Working performers on the show would be paid, but guest of honor would get the Friars Award plus a bushel of ribbing. If series comes about, programs would be either taped or live, depending on availability of talent.

Monday's test program of the

ability of talent.

Monday's test program of the Friar banquet scene also had on the dais Joe E. Lewis, abbott of the club: Jack E. Leonard, Morey Amsterdam, Wayne & Schuster, F. M. Flynn, prez of N. Y. Daily News, Abbe Lane, Rocky Graziano, Julia Meade and Sen. Jack Javits. Phil Silvers also was on the program and Walter Cronkite, CBS newsman, was set as "historian" of the weekly series. Hank Sylvern and an 18-piece orch plus a male chorus is also on the weekly agenda. Plan calls for panning tv cameras on name guests in the ballroom but not necessarily to get them to say anything.



HONEY DREAMERS

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Tape Installation Hikes Betting At **Yonkers Trotting**

sion conservatively estimates that an additional \$30,000 a night is placed in bets at Yonkers Raceway as the diret result of video tape used at the track.

Track opened the season Aug. 1 with \$125,000 worth of video tape equipment installed on the premises. One purpose was to enable track judges to review possible violations and photo finishes more violations and photo finishes more quickly than ever they did on film. Second, the cameras and playback machinery permitted Yonkers to televise the first two races, normally missed by Gotham vidviewers because they began too early for the regular Thursday night 9 p.m. telecast on WOR-TV. Last, raceway officials have in mind to lease facilities for the production of commercials on tape, meaning the rental cials on tape, meaning the rental of the track itself plus cameras and recorders during off-season, and preferably to automotive spon-sors because of the wide-open space.

Because the law demands the track close at midnight and nine track close at midnight and nine races are scheduled each night, the betting between races has always been limited. In the past, close decisions and the suspicion of track violations kept track judges waiting extra minutes while films of the race were developed. Meantime, betting was negligible until official decisions were made and posted, with comparatively few bettors being able to make the windows in the squeeze between the decision and the requisite time for the next race.

Commission said that it based the

for the next race,

Commission said that it based the additional betting each night on the tote board which provides the amount bet every three mnlutes. It now registers much more highly on the average than it did before tape was installed. Since the track earns on a sliding scale of between 5 and 10% of the gross betting, the extra nightly hall means that the track has virtually paid back the \$125,000 cost of the tape equipment in just 50 nights of racing the trotters.

WCCO Razing \$2,000,000 Mpls. Radio City Theatre

Minneapolis, Sept. 23.
Erected in 1928 at a more than \$2.000.000 cost, the 4,100-seat Radio City theatre will be razed by WCCO (tv and radio stations) which comes into its ownership Oct. 15.

. In its place WCCO will build a n its place well build a parking ramp and a studio to house its radio station now located elsewhere. The station's tv studios in the theatre building and adjacent to the showhouse were recently enlarged at a cost of more than \$500,000. \$500,000.

WCCO, the CBS outlet here bought the theatre this month from the Minnesota Amusement Co. (United Paramount) for a reported \$1,250,000.

Parents Are Wonderful Things

Wednesday, September 24, 1958

When RCA stepped in last week and took NBC-TV off the hook by buying two additional programs, the parent company became one of the two biggest clients on the network. Only Liggett & Myers tops RCA in the amount of weekly sponsored half-hours on NBC (and that by only 15 minutes on a weekly basis). RCA this fall is sponsoring alternate hours of both "Ellery Queen" and the George Gobel and Eddie Fisher Tuesday night displays; alternate half-hours of Perry Como and "Northwest Pasage." (In previous years the big NBC sponsorship nod went to Procter & Gamble and General Motors.)

L&M is sponsoring alternate hours of Gobel and Fisher; alternate half-hour of Ed Wynn; alternate half-hour of "Behind Closed Doors," alternate half-hour of "Brains and Brawn" and full sponsorship of the half-hour "Steve Canyon."

CBS-TV Gets Lots of Mileage Out Of Femme Greeleys & Brisbanes

"So Sorry"

Ottawa. Sept. 23.
Approximately 400,000 televiewers in the Ottawa area have only two channels to chose between—CBOT in English, CBOFT in French. Most watch CBOT so when that station's sound blacks out for three and a half hours, as it did last week; it becomes a serious matter, particularly when the sound-off bit eliminates all but the picture of such items as "Dragnet," "Robin Hood," "Chevy Show" and three Canadian shows. Screenwatchers' Ire was upped because this was the second mute period for CBOT in a few days, previous one knocking out part of the season's first Perry Como show (14).

Management's explanation in cludded. "The output of a pretime."

Management's explanation included: "The output of a preliminary amplifier dropped below a satisfactory operating level thereby activating protective devices which shut down the transmitter."

Management also regretted the interruption.

Chiang's Visa Nix **Protested by NBC** As Freedom Curb

Short-handed on correspondents in Formosa, NBC officially appealed to the State Department to protest the expulsion of correspondent James Robinson by the Chinese Nationalist government. Cecil Brown, the other NBC correspondent covering Tapei and Matsu, Nationalist-held islands off communist China, is in need of help, the web insists.

Last week, the Nationalist gov-ernment cancelled Robinson's visa ernment cancelled Robinson's visa for what it termed his "unfriendly attitude toward the Republic of China." NBC subsequently in-formed the State Department that when the Nationalist Foreign Ofwhen the Nationalist Foreign Of-fice announced the visa cancella-tion it referred to a speech made by Robinson last January before the San Francisco World Trade Assn., and to the opening and closing remarks of NBC News' Wil-son Hall

son Hall.

NBC said in its appeal that the remarks were "normal" and merely explained "that President Chiang Kai-Shek declined to answer eight of the 15 questions submitted in advance, including questions which went to the essence of the subject of the interview." (Robinson interviewed Chiang May, 1957, on a filmed NBC interview.)

Robinson interviewed Chiang May, 1957, on a filmed NBC interview.)

NBC called Robinson a "responsible news reporter and analyst" and noted that his accuracy was not questioned by the Chinese, "We cannot accept the principle—and we believe the State Department will not accept the principle," NBC stated, "that a foreign government may properly bar an American correspondent on the grounds of an alleged 'unfriendly attitude."

NBC said that such action stultifies freedom of the press and denies the American public a "fundamental right" for information.

Joining in the protest was John F. Day, director of CBS News, who branded the action as "outrageous and insulting." As committee chairman of the overseas Press Club, he sent a wire of protest to Generalissimo Chiang Kai-Shek and the U. S. State Department.

The CBS Daytime Televisit Week came to an end last Sat. (20) with more than \$700,000 worth of editorial and free display ad space in participating gazettes across the country. Moreover, some \$500,000 worth of on-the-air promotion was aired over local affiliate channels in behalf of the stunt to bring 49 amateur newspaper wrens, chosen via local newspaper contests, to Gotham for a week's looksee at daytime program fare served up by the Madison Ave. communicators.

Both programming and promo-tion sector execs at CBS were of the opinion that the \$60,000 cost of the junket of the 49 "journal-ists" would payoff handsomely in press-radio-tv publicity, not to mention the incalculable amount of goodwill engendered amount of mention the incalculable amount of goodwill engendered among the female participants and endless other areas throughout the country. It was thought not unlikely that next year would see a similar project under way, but this time with far more local affiliates participating.

Since the tyro female newshawks were called upon to send daily dispatches to their home-town dailles concerning their hectic round of activities, CBS set up elaborate press facilities in the Hotel Warwick where the gals also were housed. The press room was equipped with four Western Union teletype machines, dozens of type-writers and from 4 p.m. to 3 a.m. daily their copy was bouncing into countless cityrooms as well as newsrooms of network affiliates.

The CBS press dent sentingle Since the tyro female newshawks

newsrooms of network affiliates.

The CBS press dept. sentinels didn't tinker with the copy, virtually all of which was of a fairly decent level of literacy and not overly gushy in behalf of the fifth estate and CBS daytime programing, in particular, Most of the "newspaperwomen" were college graduates and could write simple declarative sentences with comparative speed and judgment.

Coming: A Documentary

Coming: A Documentary

An added promotional gimmick
to the visit of the 49 state winners
was the shooting of more than 10,000 feet of film which will be
edited down to a 30-minute documentary of the goings-on and sent
to the 49 cooperating affiliates for
airing at a later date. Each print
also will have an insert featuring
the local participant with special
visual credits to both the station
and newspaper involved. Walter
(Continued on page 42)

(Continued on page 42)

Offenbach's 'Moon' Prepped As Spec

THE BIG DAYTIME RAZZMATAZZ

What Gives With Mary Martin & CBS? A LOT IS RIDING

Although CBS-TV has been planning a Mary Martin special (based on the Rodgers & Hart Songbook) as one of its major Pontiac-sponsored attractions this season, with Leland Hayward all set as producer of the event, it now looks highly improbable that the show will come off at all this season.

Miss Martin's spec has been pencilled in for Dec. 12. That's just 10 days after the star concludes her cross-country concert tour, which opens next week in Poughkeepsie, N.Y. Richard Halliday, husband-manager of the star, doesn't think that gives Miss Martin sufficient rehearsal time for the tv show and has refused to signature the contract. It's understood CBS board chairman William S. Paley stepped personally into the breach, along with Hayward, to persuade Miss Martin and Halliday to change their minds and do the show. CBS even volunteered to send the production team to Miss Martin so that she could start rehearsals while winding up her concert tour. But so far it looks like no dice. At the moment it looks as though it will be "postponed" until next September.

Failure of Miss Martin to do the CBS spec this season, for which she would receive \$75,000, would give NBC a major coup on the star's services, since she's already booked to do two shows in one day (one a matinee for kids, the other at night for adults) at Easter.

Miss Martin returned last weekend from a two-week tour of U.S. military installations in Alaska, where she did nine shows before thousands of servicemen while "breaking in" her one-woman performance. Although the trip was under joint U.S. Air Force-USO auspices, it was NBC coin that helped make the trip possible.

Goldenson Bullish on Specs, May Ride With One Every Three Weeks

Hollywood, Sept. 23.

ABC-TV will program specials on a regular basis during the 1959-60 season, American Broadcasting-paramount Theatres prexy Leonard Goldenson said last week. He said he "shouldn't be surprised if we scheduled them once every three weeks" during '59-60.

we scheduled them once every three weeks" during '59-60.
Goldenson has already begun extensive discussions toward lining up personalities, properties and new creative affiliations for next year. He was in briefly last week and will return here frequently in the next few months to firm up deals. On the more immediate agenda, he'll start discussions 'within the next few days' with Frank Sinatra on plans for the singer's return to the web next season. He ruled out any ty shows for Sinatra this year, explaining he'd concentrate on his three picture commitments.

Apart from Sinatra and Bing Crosby, Goldenson will be starting from scratch on the lineup of specials, but he indicated he's already negotiating with several top personalities and studios who heretofore haven't been available to television. He refused to go into specifics, however, saying that no deals are set yet.

Goldenson reiterated the web's stand on color, but indicated that (Continued on page 44)

(Continued on page 44)

SAG: 'Once & For All It's No Merger'

Screen Actors Guild has finally made official its refusal to merge with American Federation of Television & Radio Artists, AFTRA

with American Federation of Television & Radio Artists, AFTRA prexy Clayton (Bud) Collyer informed his members.

In a letter to AFTRAns clearly showing signs of his dissatisfaction, Collyer said that members of the tv-radio union, including Alan Bunce, met recently with SAG's Leon Ames, Howard Keel, Dana Andrews and Norman MacKaye to talk joint administration of radio tape by the unions.

talk joint administration of radio tape by the unions.
Collyer said subsequently Keel wrote him that "It is the unanimous opinion of the Board (of SAG) that joint administration of the video tape field is equivalent to merger, and as you know, the Guild is firmly opposed to merger in any form."
Keel wrote that the Guild was

any form."

Keel wrote that the Guild was interested in talking about the possibility of joint negotiations for tape but that an "indispensible condition" would be that the unions sign and administrate the contracts

separately.

Collyer replied that he believes that sometime in the future members of both unions would "demand and achieve some form of merger."

'Pursuit' in No Hurry

Preem date of CBS-TV's hour-long drama series, "Pursuit" has been postponed until Wednesday, Oct. 15. It has originally been scheduled for Sept. 15.

scheduled for Sept. 15.

Meanwhile, web will fill the slot with a taped repeat of a "Studio One" parcel tagged "Dead of Noon" with Richard Boone. On Oct. 1 and Oct. 8 it will throw in a two-part "Studio One" affair, "The Defender" with Ralph Belany

Sullivan's 27.0 Tops 'Maverick' & Trounces Allen

competitive Ed Sullivan vs Steve Allen opening-of-the-season show-cases are an indication of which way the Trendex wind blows, CBS would appear to have plenty of cause for jubilation. The overnight Trendexes not only gave the Sullivan entry a commanding lead over NBC's Allen, but reversed the tables and nosed out ABC's "Maverick."

Here's the 7:30 to 9 p.m. break

down:
Sullivan's average rating for the
full hour was 27.2 compared to
Allen's 17.9. For the 8 to 8:30
period, Sullivan's 24.7 edged ahead
of "Maverick." which had a 23.1
while Allen trailed with 15.9 in
the 8:30 to 9 period, once "Maverick" was out of the way, Sullivan
pulled way ahead, registering a
29.6 to Allen's 19.9.
In the 7:30 to 8 period. "Mav-

zs.6 to Alien's 19.9.

In the 7.30 to 8 period, "Maverick" had the best of it with a 22.2. Jack Benny got a 19.1 while "Northwest Passage" could do no better than a 7.4.

NABET as Agent For ABC Press in Gotham

ABC Press in Gotham

The 13 writers and planters in ABC's New York press information setup unanimously elected National Assn. of Broadcast Employees & Technicians their bargaining agent. The shop, not organized until now, followed the lead of ABC's Coast flackers, who sometime ago adopted NABET jurisdiction.

NABET, which handles ABC's technical personnel and some of its out-of-town white collar divisions, will shortly submit its demands in behalf of the flacks. Since the shop majority voted for NABET, the union has to be recognized by ABC as the official bargaining agent.

ON ABC FORMULA

By GEORGE ROSEN

Oct. 13 is a big day for tv in ore ways than one. That's the more ways than one. date on which ABC-TV premieres its Young & Rubicam-incepted dayits Young & Rubicam-incepted day-time programming blockbuster, but the repercussions will be felt far and wide—indeed are already be-ing felt. It's a \$15,000,000 wind-fall for the network in establish-ing its bigtime claim in the day-time sweepstakes, and depending on how the shows fare it (1) could very well bring about a whole new reappraisal of daytime rate structures on the part of NBC and CBS and (2) spark a brand new evaluation of Y & R's status, par-ticularly in its relation to the lu-crative and competitive General Foods account.

Thus, for the first time in a number of years, much of the in-terest in the new tv season is benumber of years, much of the interest in the new tv season is being directed at daytime rather than nighttime. By virtue of the heightened interest in daytime programming, both on an audience and sponsor level, daytime shows today account for approximately 40% of network billings—a new alltime high. But whereas in previous years it was a primarily a NBC vs. CBS battle, this time out it's ABC that could upset the applecart. Having established a Class D rate to attract advertisers, who have siphoned off coin from newspaper and magazine campaigns as well as from NBC and CBS (as in the case of General Foods, which directed \$5,000,000 of NBC and CBS billings into ABC's "Operation Daybreak"), it's a foregone conclusion that if ABC winds up with a successful formula, the rival networks will be forced into somewhat similar concessions. That "40% of total billings" daytime boast could be drastically altered downward in meeting the competitive situation.

Neither NBC nor CBS has been

Neither NBC nor CBS has been taking it lying down, both training their major promotion guns at the new daytime threat. At NBC, exec veepee Ken Bilby (advertising, promotion, exploitation, publicity) has stepped into the breach with some personal junketing to station promotion managers around the country and with exploitation chief Al Rylander, stepping up the daytime campaign. CBS-TV's daytime program veepee Oscar Katz has initiated the first of a series of retaliatory thrusts by bringing Into N. Y. femme (Continued on page 40)

(Continued on page 40)

It's Cocktail Time

Cocktail-canape-circuit, like the autumn foliage, has reopened in tv row. Past few days saw CBS-TV press dept. sentinels wearing cookie-pushing smiles as they hosted parties in honor of 25th anni of Art Linkletter's entry in broadcasting and press reception for the 49 CBS, televisit women reporters.

reporters.

Jackie Gleason also had the Jackie Gleason also had the Ink-stained wretches over at Toots Shor last Monday (22) to taste "the grape and grain" and to weep, hoot and holler "until unconscious."
Using the Zane Grey lingo, press has also been invited "to saddle un and join the posse".

press has also been invited to saddle up and join the posse' for a lynching party" at the Gaslight Club next Tuesday (30) with Jim Garner of ABC-TV's "Maverick" as guest of

honor.
Furthermore, there's a "Yukon Yukadiddle" (Eskimo slang for "biggest blast of the year") at Toots (Sourdough) Shor's hangout on Thursday, Oct. 2, when Lowell Thomas stages another claim to the "High Adventure" series on CBS-TV. Reason for the sourdough reference is obvious since Thomas opens the season on Oct. 8 with his full-color production of "Alaska, the Last Frontier."

Networks Now Ask Share of Profit In Risking Longterm Commitments On Outside Packages, a la 'Wanted'

Kidding on the Square

Kidding on the Square

London, Sept. 23.

Daily Sketch tv critte Leslie
Watkins was a victim of the
Crazy Gang when he appeared
as a contestant in the Gang's
tv show "Make Me Laugh."
He was smothered with flour
and water, his hat, also full of
the mixture was placed on his
head—and he laughed.
Looking into the camera,
Watkins told his colleague
Neville Randall, who was reviewing the show: "Give the
Gang a really dirty writeup in
the paper, Neville." Next day
Randall wrote: "Dirty? It
stank."

'Keep Talking,' 'Buckskin' Get

ty networks have "graduated" into the fall-winter roster of programof the fare during the hot months, that's regarded as a pretty good

that's regarded as a pretty good batting average.

Survivors of "hiatus time" are NBC-TV's "Buckskin" series, which served as the Ford Motor Co.'s summer replacement for Tennessee Ernie Ford on Thursday night, and the Herb Wolf-packaged "Keep Talking" Tuesday night sustainer on CBS-TV. the Herb V Talking" Tu on CBS-TV.

Both shows stay berthed on their respective networks, with the "Buckskin" reprieve made possible by Pillsbury Flour sponsorship coin. (Ford was interested in retaining the show, since it spiraled into the No. 3 Nielsen spot, but didn't want to pick it up until next January.) It moves into the Friday 7:30 period. Show is owned by Tennessee Erine-helmed film packaging outfit, which faces some tall production problems in view of the fact that only enough films were made to span the summer months.

"Keep Talking" moves up from Both shows stay berthed on their

mer months.

"Keep Talking" moves up from the Tuesday 8:30 period to 8 o'clock same night. Panel-quiz show, though a sustainer, was a refreshing summertime entry from its start, without having to give away a single penny in prizes. CBS is confident of a sale,

LOTSA CLIENTS FOR JIMMY DEAN TV'ER

New Jimmy Dean Show on CBS-TV is more than half sold out after the first week on the air. To date, the tab grabbers: Gerber Foods, Chicken of the Sea Tuna Fish, Brown & Williamson Tobacco, Eastman Kodak and Johnson & Johnson.

Geo. Kondolf Set To Helm 'U. S. Steel Hour'

New exec producer of CBS-TV's
"United States Steel Hour" for
fall will be George Kondolf who
takes over officially with tonight's
(Wed.) show, first of the new
season, entitled "Death Minus
One."

One."

Kondolf, with string of legit credits, is currently producing Theatre Guild production of "Sweet and Sour" with Melvyn Dougles in the lead. Play will open in January. Recently Kondolf was tv consultant to BBDO and also did two "Steel" shows this past summer.

Hollywood, Sept. 23.
With longterm commitments to programs now a risky propositionin terms of the softness of the sponsor market, the networks are demanding rewards commensurate with those risks. The webs are asking profit participations on outside packages which they sign for definite commitments, even though they offer no financing or coproduction coin.

as smothered with flour rater, his hat, also full of insture was placed on his—and he laughed. Wing into the camera, ns told his colleague le Randall, who was registed the show: "Give the a really dirty writeup in aper, Neville." Next day all wrote: "Dirty? It"

Taking,

T

'Harvey' Trendex Is Six Feet Tall

The Du Pont Show of the Month "Harvey" on CBS-TV Monday (22) ran away with the Trendex show, more than doubling the competition. For the 10 to 11 p.m. period, "Harvey" copped a tall 28.9 as against 12.5 for NBC-TV's "Suspicion". For the opening 9:30 to 10 slot, it was also 28.9 for "Harvey" while Alcoa Playhouse on NBC got a 14.8 and ABC's Pqlka show garnered 6.7. Considering perhaps even more

show garnered 6.7.

Considering perhaps even more telling was the Trendex payoff accruing to "Father Knows Best" in its switchover to Monday nights on CBS opposite NBC's heretofore highrated "Wells Fargo." This time out "Father" sneaked in the winner with 22.3 against "Fargo's" 21.3.

Beechnut Just Can't Get Enuf of Dick Clark

Beechnut is taking its second weekly Dick Clark stanza on ABC-TV this fail, it is reported. Gum outfit which already underwrites the Saturday-7:30 "Dick Clark Show," has given the green light on "Take a Good Look," a paneler fronted by Clark. Pact will be for Pepnermint

on Take a GOOU LOOK, a paneler fronted by Clark. Pact will be for Peppermint.

All the deal's ramifications have not yet been ironed out, hence no confirmation was forthcoming from the network. Beechnut, which was eyeing four or five shows as a second fall entry, was offered "Look" in at least three ABC time periods—Mondays at 8 p.m. and 10 p.m. on either Tuesday or Thursday.

Young & Rubicam has been carr, ing on the negotiations for Beechnut on the new program.

'Strategic Reserve' Buying By **Advertisers Boon to Syndication**

A growing development in syndication is the "strategic reserve" by which finds national advertisers lining up syndicated shows for placement in a variety of mar-

kets.

The buying is motivated usually by two factors: (1) the national advertiser with one or more network shows wisnes to build up weaker markets with additional twexposure; (2) the national advertisers want to take advantage of a weak competitor in particular markets by using syndicated product. The way it usually works is that

The way it usually works is that the sponsor's agency makes up a master list of possibly desired mar-kets and approved shows. When kets and approved shows. When the sponsor wants to pick up Mil-waukee, for example, he gives the greenlight to the agency. In turn, the agency canvases Milwaukee stations, seeking the best time, property and price for the sponsor. If the list of approved properties is not in the hands of the Milwaukee stations, the station buying the approved program and offering the best time period usually gets the deal.

offering the best time period usually gets the deal.

In most cases, the deal is a short term one such as 13 alternate weeks. Kurt Blumberg, v.p. of sales at Television Programs of America, finds the "strategic re-America, finds the "strategic ics serve" development of growing

serve" development of growing magnitude.
From the advertisers' point of view, it's more in the nature of a media buy, with the accent on getting good time periods locally for the commercials. As long as the syndicated properties broadly qualify, the advertiser isn't particularly interested in the specific property.

ticularly interested in the specific property.

The "strategic reserve" development represents a plus for the syndication field. Usualiy the monies spent in that direction come out of network spot budgets. Utilizing the devise rather heavily at this stage is R. J. Reynolds, via William Esty, as well as a number of other top advertisers.

CNP Piles Up Sales On 'Flight' Series

After inking six regional deals and the stations of the Triangle chain in the first four weeks of sale, California National last week opened its new "Flight" half-hour skein to the local market. Not all the markets were in on the re-gionals but combined the sponsors and Triangle accounted for at least 30 stations. Plus that, there were 16 station sales.

16 station sales.

Biggest buy was for Schlitz with over a score of markets set in the south and southwest and others still being negotiated. Albany. New Haven and Philly were sold to F&M Schaefer. Kroger in the south and Northern Power 'for Minneapolis' bought "Flight." General Electric signed Louisville as its first market on the half-hour telefilm, but CNP says the deal calls for more markets.

Latest deal was with Hamm's

calls for more markets.

Latest deal was with Hamm!
Brewing for Cedar Rapids and
Rock Island. Station buys reported
wPIX, N.Y.; with Pall Mall bankrolling. There were 15 other station buys since the Hamm pact was

signed.
Four-star General George C.
Kenney, host of "Flight," appears
Friday (26) before the Air Force
Assn. in Dallas to plug the show.
The pros will be shown two of the
early pix in the skein, with Kenney,
thereafter returning to Hollywood
to lense at least 10 other half-hours
for CNP.

Niles Shift to Chi

NTA's 'High Noon' Rights

Hollywood, Sept. 23.

Hollywood, Sept. 23.
Television rights to "High Noon"
have reportedly been acquired by.
National Telefilm Associates, which
plans to produce a new telefilm
series based on the property. Purchase of title, story line and music
rights marks second straight acquisition of a pre-sold feature pic
property by NTA, which recently
purchased "The Third Man" for
vidfilm production.
Company is currently seeking a
star for the projected series.

Kirby's Chi Slot In Ziv Shuffles temm uting

Ziv has promoted Jerry Kirby to the post of sales manager of Major Accent On the syndicated Chicago division. Formerly, in national sales, Kirby replaces Alvin Unger, former veep in charge of the Chicago office, who resigned abruptly after a policy hassle.

Kirby appointment was made as the syndication outfit moved to transfer sales execs to various parts of the country. Jack Gregory, formerly sales manager of the western division, who has spent the past two years as sales manager of the eastern division, now is returning to head up the western division in Los Angeles.

vision in Los Angeles.

Alan Martini, who has been head of the western division, moves to the east coast, to head up the eastern division. Jack Gainery, who has been spot sales manager in the eastern division, is reassigned to the coast. In the north central division, Othur V. Oliver and Joseph L. Moscato have been named account execs. Oliver was formerly with Crosley Broadcasting and NBC Film. Moscato, formerly with Crosley Broadcasting and NBC Film. Moscato, formerly with KYW-TV and WEWS-TV, replaces Robert Reis, who was recently promoted to the post of spot sales manager.

manager.

In the eastern division, Robert Neece was reassigned from west Texas to upstate New York as an account exec. Bert Weiland is reassigned from upstate N.Y. to the Baltimore-Washington area as an account exec. Others added as salesmen include Ed Uhler and Charles Rush.

Chesler and Goldhar Lose Court Fight In Pix Sales to Canada

A complaint by a group of Associated Artists Production's stockholders that officers in the distribution company sold Canadian rights to certain pictures for television at approximately a fourth of their actual worth was dis-missed. But N.Y. Supreme Court Justice Arthur Klein late last week afforded the stockholders, headed by Alfred Gottesman, 20 days in which to file an amended com-plair

which to file an amended complaint on the grounds the plaint on the grounds the plaintiffs had not set forth necessary supporting facts, principally dates of certain transactions. Klein delegated the complaint does not state plaintiffs have legal capacity" to y use for the return of the film properties but that the failure to superiors plaintiffs and the failure to superior plaintiffs and the failure to superior plaintiffs. reties but that the failure to sup-ply dates does not constitute "the deficiency in pleading; The com-plaint sufficiently pleads facts con-stituting a cause of action."

Niles Shift to Chi
Chicago, Sept. 23.
Fred Niles Productions is moving two of its divisions—Syndicated Spot TV and Syndicated Packages —from Hollywood to Chicago, as part of a centralization program. Niles said that most of his syndicated sales are made in the midwest.
Niles' Hollywood base recently chesler and Goldhar, part owners moved from the RKO lot in Culver in D&M. Gottesman sued Louis Chesler, Maxwell Goldhar, Mac Schwebel, former associates in AAP, and Eliot Hyman, H. J. Zittau and Sytark for selling certain Warner features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Gottesman alleged that Chesler and Goldhar, part owners associates in AAP, and Eliot Hyman, H. J. Zittau and Sytark for selling certain Warner features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Gottesman alleged that Mac Schwebel, former associates in AAP, and Eliot Hyman, H. J. Zittau and Sydark for selling certain Warner features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Gottesman alleged that D&M. Gottesman sued Louis Chesler, Maxwell Goldhar, Mac Schwebel, former associates in AAP, and Eliot Hyman, H. J. Zittau and Sydark for selling certain Warner features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Southern features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Southern features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Southern features and King Feature cartoons to Donnell & Mudge, a Canadian company, for only \$500,000 cash and \$845,000 worth of stock in D&M. Southern features and King Feature cartoons to Donnell & Mudge, a Canadian company for only \$5

Have You Had Your Gnarled Monster Today? If Not See Zacharley

Television's horror pictures rank as the indirect source of some of the medium's most outlandish promotions. Because of the nature of the beast, the promotions frequent-

the beast, the promotions frequently get a lot of attention (e.g. Life, Saturday Evening Post spreads).

Latest flurry of promotion to kick off the "Son of Shock" features in the New York market last Monday (22) was by WABCTV, which did similar promos last season with the advent of "Shock." Network key led Zacharley, the late movie's new host, on a three-day (17-19) tour of ad agencies in New York to deliver gifts of gnarled monster hands. (Station reports that he caused an unsuspecting secretary at BBDO to scene.)

Also part of the kickoff campaign

Also part of the kickoff campaign was a street promo of three femmes dressed as ghouls distrib-uting "I Like Zacherley" buttons.

Films in Reshuffle Of WOR-TV Sked

The fall programming lineup of WOR-TV, N. Y., under the aegis of Robert Leder and Robert Smith, is taking shape—and it's virtually all film, with few surprises.

is taking shape—and it's virtually all film, with few surprises.

"Million Dollar Movie," the long standing 16 multiple showing pix showcase, remains firm with eight sponsors lined up. Starting in October, when other new shows and shuffles will take place, "MDM" on the weekends will be slotted at 1:30 p.m. and 6 p.m. The weekday slot will remain the same. Live shows will be virtually relegated to sports and the hosting of kid shows. Leder is dickering for fights and local wrestling.

In the kiddie department, a new departure in hosting has been taken by the station. It has inked 13-year-old Ginger MacManus, formerly associated with CBS-TV's "Let's Take A Trip," to host the "Looney Tunes" Monday through Friday strip, starting at 5 p.m. Claude Kirschner stays put in "Terry Toones" strip from 7 to 7:30 p.m., which will be expanded from midweek to the weekends.

Leder's accent on sports will be buoyed by golf and bowling

which will be expanded from midweek to the weekends.

Leder's accent on sports will be
buoyed by golf and bowling
shows. Station bought off-network
rights to "All Star Golf," retitled
"Top Pro Golf," slotting the former ABC-TV show Wednesdays
from 9:30 to 10:30 p.m., starting
Oct. 15. Net had aired the show
Saturday afternoons. It will have
"Championship Bowling" on Friday nights from 9:30 to 10:30 p.m.
and "Saturday Night Bowling,"
with Pabst and Progresso alternating, from 10 to 11 p.m. The
"Yonkers Harness Races" are
scheduled Tuesday nights from
9:30 to 10:30 p.m.

With moving "MDM" up in the

With moving "MDM" up in the afternoon and early evening on weekends, station will use some of weekends, Statuch Will use some of its top pix as reruns Saturday and Sunday evenings. Rerun titles in-clude "Gunga Din," "Top Hat," and "Mr. Blanding Builds His Dream House."

Riding high on the strip approach, reruns of "Science Fiction Theatre" have been slated across the board at 6:30 p.m. Daytime operation also will be devoted to

Station's approach at this stage is to take seasoned, proven program concepts, leaving experimentation for some future date when the RKO Teleradio N. Y. flagship is out of the red.

flagship is out of the red.

Leder was put in command with the bowout of Gordon Gray. Under the new setup, all departments except sales, of WOR Radio and WOR-TV have been combined under the overall umbrella of the WOR Division. Smith is program manager of both WOR and WOR-TV. Economies, of course, have been effected that way. Leder, formerly in charge, solely of WOR Radio, now has the man-sized job of putting WOR-TV in the black.

Hitler Documentary

Next on WPIX Sked

WPIX, N. Y., which rang the bell with its "Russian Revolution" documentary last April. is going ahead with its second project, tentatively titled "Love Life of Adolph Hitler."

Station has assembled footage of the Eva Braun-Hitler affair. No telecast date has been slated as yet. Daily News indie will repeat with the Russian Revolution" on Nov. of putting WOR-TV in the black.

CBS, Forming 2 New Subsids, Sees Lots of Loot in European Marts

DuPont's 'See the Pros'

DUFORT S SEE THE FIOS
DUPONT bought time on WNEWTV, N.Y., for a film stanza called i
"See the Pros," a dissertation on pro grid fronted by Glenn Davis. Show preems on the tv outlet in the 9-9:30 p.m. slot Oct. 4. It'll be double exposed the following day, Sunday (5), at 1 p.m.
Stanza will continue through most of the pro grid season, It is produced by Norman Sper Jr. for Unipix Productions.

James Mason In -'3d Man' Bowout

Hollywood, Sept. 23.

Negotiations for James Mason to star in National Telefilm Associates' "The Third Man" teleseries have collapsed virtually on the eve of the series start, and while NTA has begun a search for a new lead for the series, Mason has initiated negotiations to star for Metro-TV in a projected telefilm version of the studio's "Gaslight."

the studio's "Gaslight."

Meanwhile, Mason has been approached by Gordon Duff to star in Joseph Conrad's "Victory," the Nov. 13 "Du Pont Show of the Month," which Duff will produce. Deal is subject to approval of Metro where Mason is currently costarring with Cary Grant in "North by Northwest." If filming is completed in time for Mason to start rehearsals in "Victory," deal will probably be okayed.

NTA. meanwhile. is reportedly

probably be okayed.

NTA, meanwhile, is reportedly dickering Trevor Howard to replace Mason in "Third Man." Howard is also in the middle of a picture commitment with Darryl F. Zanuck, but NTA hopes to land him following completion of the pic. Howard's in England, and reportedly one of Mason's objections to doing the series was the amount of time he'd have to spend in England on the BBC coproduction.

'STAGECOACH' AS FENNELLY SERIES

Hollywood, Sept. 23.
Production of "Stagecoach" as a new vidpix series, plus two other pilot films, are being mapped by Vincent M. Fennelly for filming early next year. Producer is sole owner of Malcolm Productions, indie vidfilm outfit currently coproducing "Wanted — Dead or Alive" with Four Star.

In addition to the revival as a

Alive" with Four Star.

In addition to the revival as a series of Walter Wanger's late-thirties feature pic, for which Fennelly pilans to either "purchase trights or change the title." the producer is readying "The Outrider," another western, and "Gentry's People," an action-melodrama newspaper yarn, as entries to be produced through his Malcolm outfit in association with Four Star. All three properties will feature running characters, with unknowns to star.

Fennelly will also make a renewed pitch for web sale this January of "Johnny Risk," pilot of featuring Michael Landon which was "sneaked" on "Alcoa-Goodyear Theatre" last season. Also to be pitched again by Four Star is the former Fennelly-produced "Anthology" series dropped by Alcoa-Goodyear in recent move to Screen Gems. All of the principals (Robert Ryan, Charles Boyer, Jane, Powell, David Niven and Jack Lemmon) have nixed other series commitments in hopes the anthology will be revived.

Hitler Documentary

scripts, show formats, and other activities, hopes to garner about \$2,000,000

Net, expanding its European operation has filed papers to form two wholly-owned overseas subsidiaries, CBS Europe, Ltd., and CBS, Ltd. Merle S. Jones, prez of the CBS television stations division, has been elected director-president of CBS Europe, Ltd., and chairman of the board of CBS, Ltd.

CBS Television Film Sales, which CBS Television Film Sales, which as of October, will be officially known as CBS Films, Inc., will continue to hold sway in the day-by-day operation of the European subsids. Present overseas representatives in London, Rome, Paris and elsewhere will not be affected by the corporate changes. Jones plans to name an overall European manager to headquarter in London ager to headquarter in London shortly. The top post is expected to be chosen from within the com-

pany.

CBS Film Sales currently is realizing a good slice of the \$2,000,000 potential from the European market with its telefilms. Under the new setup, aggressive selling of scripts and show formats is planned. Additionally, CBS will dig into the residual rights derived from merchandising etc. Net subsids will stay clear of trying to sell kines of specials and variety shows. Reasons for the kine brush are that there are unsettled union problems with such sales, there's more dough selling filmed series as opposed to one-shot kines, and the aough selling filmed series as op-posed to one-shot kines, and the informal or formal quotas existing in tv overseas operates against the kine policy.

Rank Org Busy In **Vidpix Production**

The Rank Organization has made arrangements to enter the vidpic field and by the end of the year will have three co-production series in the works at Pinewood.

The bare facts were revealed by John Davis, the organization's managing director, at a press conference to introduce the group's annual report and accounts. He de-clined to indicate, however, what the subjects would be or with whom the organization will be jointly associated.

Johniy associateu.

He added, however, that an announcement was likely towards the end of the year and confirmed that this activity would not in any way interfere with their feature production schedule at Pinewook.

tion schedule at Pinewook.

It is known, of course, that Rank production exec Connery Chappell visited Hollywood earlier in the year for preliminary talks with vidpic interest on the Coast. The Rank Organization has a third share, with Associated Newspapers and George Newnes, in the South of England commercial tv outlet, which went on the air last month.

KTTV EXPANDS 'NO RISK' FORMULA

Hollywood, Sept. 23. KTTV, which in a move to cut station and sponsor risks in halfhour syndicated telefilms eliminated program sponsorship in prime time and substituted a participa-tions plan covering 16 shows, has now extended the plan to another five programs and has expanded its sponsor list to 23 bankrollers. Sponsors must buy four participations a week.

a week.

New group of shows embraces
"Jeff's Collie," "Wednesdayville,"
"Art' Linkletter & the Kids,"
"Casey Jones" and "Badge 714,"
and the expanded setup covers
virtually all of the station's nighttime syndicated lineup. Among the
new sponsor entries are advertisers
who've never been on the station
before but were attracted by the
"no risk" setup.

ERA OF SYNDICATION MERGERS

What to Do With Old Pilots

The question of what to do with shelved pilots again is being bandied around, but this time with a new twist.

If the basic idea is good, why give up the ghost if the execution didn't come off well? A case in point is "The City," which CBS-TV did a few years ago. Series was based on telling the story of famed cities throughout the world. The pilot revolved around Cairo and was shot when King Farouk held sway. His ousting dated the pilot around for a number of years. Skein, based on the activities of the N.Y. Fire Department, also was found to be unsaleable. It was developed via research that most people don't buy fire disaster stories, not in books or most other media.

CBS along with its syndication subsid, is pruning all of the unsole pilots, discarding those which it feels don't have a good basic idea. But those such as "The City" and "Collector's Item," dealing with fraudulent art practices and starring Vincent Price, are being revived. New episodes may be shot on the latter. Reason for the approach is that what are considered basic good ideas for a series aren't too plentiful. Advertisers and agency exces will be urged to give the second tries a fresh look. Plan will be abandoned if the new pilot is met with that "I've seen that one before" comment, when screened along Madison Ave.

Stations Group Buying Diminishes, Also Financial % in Properties

Station group buying, so pre-valent last year at this time, has become a minor theme in syndica-

Also virtually non-existent this selling season is station financial participation in syndicated properties of major telefilmeries. There are some station participation in series distributed by the comparative minors, Guild's roster of taped shows topped by "Divorce Court," and Telestar's "Parole." Both prop-erties have indie KTTV, Los An-geles, partnered.

Roles of such o&o film buyers as Mel Fenster of RKO Teleradio and Bob Salk of Corinthian accents and Bob Salk of Corinthian accents the advisory function. It's been found that the needs of own stations differ around the country; some have different network affiliations; others may be indies; and the competitive situation in each market is not the same. Each station manager wants to have the final say on what his station will telecast.

Therefore the advisory function of buyers in such groups as Westinghouse, Storer, et al. Film buyers of o&o's in N.Y. act as a funnel of info for their particular member stations. Occasionally, the N.Y. based film buyer of the chain will make a deal for a number of o&o's, seeking a discount for the mass buy. But that has become more of an exception rather than the general. Nevertheless, it doesn't detract from the important role o&o film execs still play in initiating and helping to consumate deals for their member stations.

Reason for lack of station finan-Therefore the advisory function

Reason for lack of station finan-Reason for lack of station finan-cial participation in series of major companies stems from a number of sources. (1) Compared to last year at this time, there are many more first-run properties available on the market; (2) Participating parties in such deals in the past haven't found the practice too al-luring.

Manulis Dickers Michener Series

Martin Manulis, production chief of TCF-TV, 20th-Fox subsid, is conferring with James Michener regarding the possibility of the author writing an action-adventure

author writing an action-adventure vidpix series for TCF. Locale would be in the South Pacific. Michener came here from Hawaii, for conversations with 20th production chief Buddy Adler regarding "The Battle of Leyte Gulf," which he will write for 20th. Manulis has also confabbed with Rod Serling regarding his writing for TCF-TV, and it's likely Serling will pen some segments of upcoming TCF-TV series.

People's Choice' Into 10 Additional Markets

Ten new markets have been wrapped up for ABC Films "The People's Choice."

In the sales division, C. Herbert Masse has been named account exec for upper New York State and New England. Masse was formerly sales manager of WBZ-TV, Boston.

UA Vidpix Subsid Is Branching Out **Into Syndication**

United Artists Television, now busily engaged in lining up tele-film product, is pointing to its sec-ond stage of operation, that of syn-

film product, is pointing to its second stage of operation, that of syndication.

A syndication operation under the UATV banner, apart from Associated Artists Productions, will be set up with UATV prez Herbert Golden and exec v.p. Bruce Eells at the helm. Disclosure is the first indication that United Artists plans to keep its telefilm operation separate from the feature and shorts operation of AAP. United Artists, parent company of UATV, has acquired controlling stock interest in AAP. UATV is now in the process of offering a stock buyout of other AAP holders.

Thinking at_UA is that feature and telefilm syndication selling offer different problems and require separate organizations, each specializing in their respective fields. The go-ahead signal on the projected UATV syndication organi-

OFFICIAL, GUILD TALKING A DEAL

and/or buyouts are in the offing in Flamingo's Brewery the syndication biz, as companies try to consolidate overhead, insure a product supply, and in general obtain the benefits associated with bigness.

Latest to enter the "talking merger" ranks are Official Flms and Guild Films. Each company has opened its books to the other and following a complete study, the respective toppers will closet themselves on the merger question. Both are publicly held companies and it would take some time before a consolidation would be effected. The answer on which way Guild and Official are going should come in about 60 days

The Guild-Official situation caps that of Independent Television
Corp. (ITC) and Television Programs of America. TPA's principal
owner and topper Milton Gordon
sold out to Jack Wrather—sparked
ITC for \$\$11,350,000.

But besides the Guild, Official, ITC, TPA developments, there are other straws in the wind.

People's Choice."

Deals include WTMJ, Milwaukee; WRCV, Philadelphia; KPIX. San Francisco; WFIE. Evansville; WTVN, Columbus; WPRO, Providence; KCIX. Boise; WDSU, New Orleans; KNXT, Los Angeles; and the Park Bank for WATE, Knox ville. operation. Hal Roach Studios acting as agents for its parent company, recently acquired the Mutual Broadcasting System. Hal Roach Jr., prez of the studios, always has felt his operation partially crippled by the lack of its own syndication fim. He made some overtures to buy out TPA prior to the Wrather deal but was rejected. He also put out feelers for National Telefilm Associates and got a nix there, too.

2. It's just a matter of time hea

Associates and got a nix there, too.

2. It's just a matter of time before United Artists Television, subsid of the United Artists picture company, swallows Associated Artists Productions. AAP's principal stockholders already have sold out to UA which now is offering a stock tender to other AAP holders. Line of organization for the eventual merged company still has to be worked out. At this time, Eliot Hyman remains prez of AAP.

3. Dick Powell's Four Star Films is another vidpixer looking around

3. Dick Powell's Four Star Films is another vidpixer looking around for a syndication tie. Outfit feels that syndication, unlike the network field, provides for a guaranteed production flow sorely needed to maintain a reservoir of talent. Four Star Films has some stock in Official Films, but that's about all. Four Star wants its own syndication operation either through organizing one or buying one out.

In the "let's become giants" de-

one out.

In the "let's become giants" development, National Telefilm Associates has also acquired Telestudios. NTA, in turn, has worked out an agreement looking toward its acquisition by National Theatres. That deal will take about another year to clear all the legal hurdles.

Stimulus to become a major in the biz stems from many directions. Competition is tough in an essential lively syndication market. It's very hard to compete against the majors unless you have the sales organization and product. Wrather stepped into Ziv for sales talent and dipped into TPA for product.

gainst the you have the sales adoin and product. Wrather stepped into Ziv for sales talent and dipped into TPA for product. Guild and Official both have the common problem of maintaining a sales organization throughout the country, and getting sufficient product to feed the organization. The thinking is: why bang your subjects sales has been inked by Metro TV, with 12 new markets, sold. Shorts include Metro's "Out Gang Comedies." Passing Parade" and "Crime Does Not Pay." New has put the shorts in 34 markets. "Our Gang" went to WNBQ, "Chicago; WYAR, Phoenix; WHIO, Dayton; WPTA, Ft. Wayne; WEHT, Evansville; KVII, Amarillo; and WHTN, Huntington, W. Va. Signing up for "Passing Parade" were KING. Seattle; KGNC, Amarillo; and KATV, Little Rock.

Syndication Review On P

'Millions' Borrowed By Guild From D.C. Syndicate To Push Expansion

Pacting on 'Soldier'

Flamingo Telefilm Sales copped a neat coup, inking G. Heileman Brewing Co., which had been sponsoring Ziv's "Sea Hunt," in a number of markets.

Heileman is replacing "Sea Hunt," which is expiring under its deal, with Flamingo's "Citizen Soldier." Heileman already has signed for "Soldier Milwauker, Rockford, Ill.; Davenport, Ia.; and Eauclaire, Wisc. Heileman is due to take another four or five markets.

kets.
Winn Dixie Supermarkets has
bought the skein for Miami, and
Citizens National Bank and Petri
Wine are alternating in San Francisco. Schlitz got the show in Washington and San Antonio and Millers
beer in Norfolk.

Wrather Pushes Merger Blueprint; **TPA Stays Intact**

The organization and personnel of Television Programs of Amer-ica will be kept as intact as pos-sible, according to Walter Kingsley,

sible, according to Walter Kingsley, prez of Independent Television Corp. ITC. the Jack Wrather sparked outfit, bought TPA for \$11.350,000.

The combined organization is due to be known as ITC-TPA. Formal closing of the buyout of TPA from Milton Gordon, TPA topper and virtual owner, will take place Friday (3) Kingsley will become prez of the combined organization, while Gordon shifts to a consulting capacity.

of the combined organization, while Gordon shifts to a consulting capacity.

Following the closing, Kingsley and TPA execs will go over functions and titles of positions and work out a table of organization. Kingsley soon after taking over the ITC operation, moving over from Ziv, hired some key execs for ITC. Entire approach in setting up table of organization for the new ITC-TPA will be to find a slot for everyone if at all possible in the expanded organization.

In Hollywood, Wrather, chairman of the ITC board, was queried as to whether he is negotiating for a studio. He said ITC is negotiating "on 10 to 15 different deals, all in the communications and entertainment industry." He declined to discuss details now.

Asked specifically about a rumor involving the Universal International Studio, Wrather denied any interest in that studio.

He added "a lot of deals have

tional Studio, Wrather denied any interest in that studio.

He added "a lot of deals have been presented to us, some from people representing studios, some from people interested in renting studio space to us. We have been holding executive meetings and haven't gotten around to these presentations. But there is nothing hot regarding any studio at this time."

CAHAN SIGNED FOR 'VIKINGS' SERIES

George M. Cahan has been signed as producer-director of the "Vikings," the Byrna Productions' series which will be financed and distributed by United Artists Television

distributed by United Artists Television.

Production on the 39 episodes will begin in Munich, Germany, in January '59, with Edward Lewis, Byrna v.p., slotted to be exec producer on the series.

Cahan was most recently an exec producer with California National Productions, where he produced "The Silent Service," "Boots and Saddles" and "Union Pacific." He has worked as writer, director and producer in tv for the past 10 years.

Coin, described as "a loan in the millions," was borrowed by Guild Films from a Washington syndicate headed by Col. Gustave Ring. The loan was made by John Cole, Guild's prexy, for general expansion of the production-distribution company, although none of it is earmarked for the plans Guild has in the video tape field.

in the video tape field.

The Ring deal is only one of the several loans swung in the past few months by Guild. While Guild would not specify the exact amount, it was admitted that it was for under \$5.000,000 and taken on a revolving loan. Deal entitles Ring's syndicate to warrants for somewhat, over 20° of Guild's outstanding stock, but the distribbery denied that the deal was to give Ring or his associates a hand in the management or control of the company. The warrants only entitle Ring to buy Guild stock.

John Cole, Guild prexy, pointed

John Cole, Guild prexy, pointed out that the loan was made at 6% interest. He added that all the other money borrowed recently was from banks, and that all factors—who charge more than the regular 6% bank interest—have been removed from the Guild financial picture.

been removed from the Guild financial picture.

Unlike the Ring revolving loan, much of the bank money is going into Guild's tape expansion. Last week. Guild and Hal Roach Studios firmed up a deal to co-finance tape video stanzas. And a deal, which remains "only to be reduced to writing," is afoot to buy some 100 tape playback machines from Ampex which Guild will thereafter distribute at nominal charge to tv stations in return for clearance of barter time.

Guild and Roach are splitting the \$1,000,000 nut necessary to equip Roach studios with "a complete tv station" (live cameras, chains, etc.) and the additional equipment to transcribe programs on tape. All the product of this marriage will be distributed by Guild, with the company guaranteed exclusive distribution rights for 10 years. If it fails to exercise options at the end of 10 years, the particular product, as it was explained, reverts to Roach ownership.

Ring's name keeps coming up in telefilm finenciers.

Ship. Ring's name keeps coming up in telefilm financing. He was once involved with National Telefilm Associates before it floated its stock issue.

47-Market Buy On 'Glencannon'

Hollywood, Sept. 23

Hollywood, Sept. 23.

Gross-Krasne has scored its Irst major regional deal on the Thomas Mitchell starrer, "Glencannon" with Olympia Brewing of Seattle signing to sponsor the show in 47 western markets after the first of the year. Olympia is dropping Ziv's "Target" series to take on "Glencannon." first time in some years years the brewery has defected from the Ziv soonsor list.

Meanwhile, G-K sales staff last week started station sales on the series, due to hit the air Oct. 1. Show was sold in Washington, Cleveland, Boston, Baton Rouge, Denver and in three North Dakota markets. The Olympia deal, incidentally, also covers Alaska and Hafaii, and was set through the Botsford, Constantine & Gardner agency of San Francisco.

G-K is producing the series in England, and has 16 shows in the can to date. Series will go to 39 episodes.

Ted Bates Agency Contender For Major Honors as Billings in TV Hit \$50,000,000, Half of Total Biz

With the fall nighttime program

With the fall nighttime program buying just about completed for the first semester of the '58-59 season, a dark horse agency with every account in the house committed to tr twith the exception of one liquor account has come up to challenge the supremacy of the agency tr giants, J. Walter Thompson and McCann-Erickson.

Ted Bates, ranking first in spot radio-tv for the last three years, has efficially put in its bid as a contender for the No. 1 network agency. While the tight money situation this fall found some national advertisers backing out of network television or shifting their coin into either spot or syndication. Bates reservision or snitting their committee ither spot or syndication. Bates clients took the advice of the adindustry in their "You Auto Buy. Now." drive. Instead of autos Bates bought to programs to the tune of \$50,000,000 or roughly half of the experies \$100,000,000 bill. the agency's \$100,000,000 bill-

of the agont ings.
Dick Pinkham, veepee in charge of radio-ty for the agency, has upped the number of shows in prime time from seven last year to the state of the prime time from seven last year to the sear with approxa total of 12 this year with approximately 85% of the billings being accounted for by nine accounts. Figuring strongly in the agency's strong network stand are Brown & Williamson. Colgate - Palmolive. American Home Products and

American Home Products and Anacin.

The agency's list of programming includes: "Suearfoot," American Chicle, ttwo-thirds sponsorship): "Naked City," B&W talt. sponsorship): "Name That Tune." Whitehall: "Number. Please" B&W (alt. sponsorship): "Name That Tune." Colgate: "Behind Closed Doors," Whitehall (alternate sponsorship): "Sunset Strip," American Chicle, Carters & Whitehall: "The Texan.," S&W; "Have Gun Will Travel," Whitehall, talt. sponsorship: "John Daly & News" (twice weekly) American Home Products. "Wanted Dead or Alive." B&W: "Perry Mason." (Colgate in for one-sixth) and clients committed to participations in Doug Edwards.

Pinkham—Man of the Hour Wrapping the bow around al these packages and considered one of the most knowledgeable men in the business is Pinkham who is re-

these packages and considered one of the most knowledgeable men in the business is Pinkham who is responsible for an estimated eight hours in nighttime programming. Pinkham accounts for the agency's Pinkham accounts for the agency's growth in tv by pointing to the sales success of the clients. Ibilling has increased from \$25,000,000 to \$100.000,000 in last five years without any new business and for the first time this year in five years the agency is out soliciting new accounts.

The word out of Detroit is mum pertaining to Edsel's plan to kick off its fall showing of the '59 model.

The cost of handling network television at Bates has risen but Pinkham charges it off to the shift from spot tv to network. "With spot it's the expense of handling traffic while with network tv you need a more experienced type of opersonnel, one who is creative, So what you save in traffic you make ip in paying creative people. The sool of true professionals is slim, hose who can read a script, have asting ability or who can manuver in program buying with 'se networks and the Switches: Rov P NBC-TV

proof of true professionals is slim. Ave. Benton testing ability or who can maneuver in program buying with both the networks and the agencies."

Switches: Roy Passman, formerly of NBC-TV, has been named manager of the radio-tv cepartment of Bryan Houston. At NBC- Passman administration.

Hal James, former veepee of radio-tv for Doherty, Clifford, Steers & Shenfield, named director of national sales for Independent Television Corp.

Alice Lynne Mooney upped from time buyer to air media director in charge of radio-tv activities of Richard A. Foley Agency.

media sector are Elaine Pappas to media buyer and Barbara Swedeen formerly an estimator, to assistant media buver.

George Goodlett, formerly with oung & Rubicam, has initial Young & Rubicam, has joined Foote, Cone & Belding as account

exec.
Tristram Dunn, formerly with N.
Ayer, has joined Compton Advertising as veepee and account manager.

Prepared Anderson and John J.

Edmund Anderson and John J.
MacDonald have joined the radiotv sector of Dancer-FitzgeraldSample. Anderson, a commercial Sample. Anderson, a commercial producer, was formerly with Ketchum, Macleod & Grove. MacDonald comes to Dancer from Sullivan, Stauffe?. Colkell & Bayles where he was a tv art director.

Lost & Found: Burlington Industries he was a two directors.

tries has awarded the advertising accounts of 11 of its divisions to J. M. Mathes, agency for the parent

Publicist, S. A., French agency, will handle an ad program in Europe of the United States World

rope of the United States World Trade Fair.
Robert S. Taplinger Associates has been named to handle the public relations for the W. F. Schrafft Corp. and Audio Fidelity Inc.
Reidl & Fredde, New Jersey Agency. and Mission of California, a division of Cott Beverage Corp., have decided to terminate their relationship effective Oct. 1. Both the agency and the client decided the commissions weren't enough to cover the work involved. Dowd cover the work involved. Dowd. Redfield & Jones has been named to handle the account. D. R. & Journently handles the Cott account. Campaigns: A three-month fall

Campaigns: A three-month tail advertising campaign via news-papers, radio-tv, with a budget in excess of \$200,000, will be launched Oct. 1 for Liet Diet bread through Emil Mogul. The drive calls for using 150 redio stations and 30 tv extrices.

Lanolin Plus, repped by Erwin Wasey, Rauthrauff & Ryan will use saturation spot tv in 80 markets for its fall campaign.

An advertising campaign for the introduction of "Dipsy Doodles," a food snack by Old London, will begin Oct. 1. Spot tv as well as print will be used in N. Y.

Ronzoni Macaroni has upped in the stall add drive 180°, over left week.

Ronzoni Macaroni has upped its fall ad drive 18% over last year. Campaign to kick off Sept. 23 calls for the use of three syndicated programs in the northeastern markets. They are: "If I had a Million." "The Children's Theatre," and Saturday Star Theatre."

Wagner Baking Corp. has scheduled a firm year around program of 10 10-second spots a week on WRCA-TV, N.Y.
Shorts: A total of 82 out of every 100 radio spots are one minute in

Ave.
Benton & Bowles is staging a two-day seminar for 250 of its key executives at the Savoy-Hilton Hotel Sept. 25-26.
The tv sector of General Public Relations, subsidiary of Benton & Bowles, is sending out press kits on the agency's tv programs which includes credit sheets, biogs, and column fillers.

Chi Agencies By LES BROWN

K&E Restores Cuts

"Good times are here again" is the Kenyon & Eckhardt motto for this week with the agency's decision to refund agency's decision to refund salaries of agency executives who were hit by the 10-20°6 cross-the-board salary slashes

cross-tne-board salary stastes back in May.

Cuts only effected agency employees in the \$10,000-and-up bracket. Employees effective Sept., 30 return to former salary range with an added check for the refunded money.

David Stewart. exec veepee

David Stewart, exec veepee and treasurer of K&E, in a note to the employees expressed his appreciation for their understanding of the reasons for the cutbacks.

Yates, who resigned to rejoin Walter Thompson agency

Art Desmond ankled the hotel association to join Grant Advertising's news bureau.

Harry A. Johnson (v.p.) and Harry D. Barger named to board of directors of Wherry, Baker &

William H. Fine, ex-Good House-keeping magazine, named veepee and director of market develop-ment for Reach, McClinton & Co.

John D. Kenner appointed ac-count exec for Fort Howard Paper Co. at Clinton E. Frank agency.

Walfred Johnson named an ac-count supervisor and Earl Cole a staff writer at Tatham-Laird.

London Agencies By BARRY BARNETT

London, Sept. 23.

Main emphasis of an intensive campaign planned for next year by Birds Eye quick frozen foods, will be placed on tv plugging. Agents for the campaign, which will use all commercial tv outlets, is Lintas Ltd.

John Bennington agency has been appointed to handle adver-tising for E. R. Squibb and Sons Ltd., pharmaceutical product manufacturers. mences Dec. 1. Account com-

mences Dec. 1.

Erwin Wasey, Ruthrauff & Ryan agency is gearing itself for a large scale campaign by Hoover Ltd., which is planning National Hoover Week, starting Sat. (27). The campaign will use all the commercial tv outlets, national and provincial press, and posters on public transport vehicles.

Cuaker Cats Ltd the breakfast

Quaker Oats Ltd., the breakfast food, starts a competition in the national press and women's maga-zines next Saturday with a \$3,400 mink coat as top prize. Agents are Foot, Cone & Belding.

WMCA's Early Evening **Public Affairs Stripping** Gets Jump on Peak TV

WMCA, Gotham's public service minded radio independent, is switching its fall sked of pubaf-fairs stanzas from the nightly 9:30 p.m. strip of yore to a new time, 8:05 p.m. Research, done by the station's staff, indicated three factors brought on the time change.

Survey showed that people Survey showed that people "interested in public service" would rather catch the strip pubaffairs programming before the tv sked hit its nightly peak and that teeners who might be interested would prefer the earlier evening slot. Since late last spring the outlet has been fretting about the low audiences its p.a. shows have been getting, but WMCA's survey uncovered the point that "listeners interested in p.a. tune more to radio than television," and this factor gave Nathan Straus, WMCA prexy, heart to continue the skeins. "Young Book Reviewers" is be-

prexy, heart to continue the skeins.

"Young Book Reviewers" is being moved from Saturday morning to Monday at 8:05 p.m. "America's Literary Heritage," aired alternate Tuesdays last year, gets the everyweek Tuesday berth in the new stripping. Wednesday remains "The Challenge" night, and Friday stays Straus' own "The Editor's Desk" tollus Sunday repeat). Straus' own "The Edi (plus Sunday repeat).

Television Corp.

Alice Lynne Mooney upped from time buyer to air media director in charge of radio-tv activities of Richard A. Foley Agency.

Mort Reiner named group time buyer of Hicks & Griest.

Armella Selsor promoted to assistant media director of North Adment at Leo Burnett, vice James will produce "Story."

TV-Radio Production Centres

IN NEW YORK CITY .

IN NEW YORK CITY

Dorothy Collins, who'll be seen with Johnny Desmond on the CBS-TV "Your Hit Parade" starting Oct. 10, planes to England Sunday (28) to do a BBC-TV spectacular and two filmed shows with Montevanl and his orch . . . Frank Cooper Associates set David Gregory to write the new ABC Firestone Show . . Daniel Schorr, CBS newsman, spieled last week at luncheon marking centennial celebration of Elkgart, Ind. . . Allen Swift did series of radio-tv commercials this week for Vicks Nasal Spray and Spic 'n Span . . . CBS-TV soaper "Search for Tomorrow" marking its eighth season . . . WCBS Radio's "This is New York" upcoming guest list includes Murray Synder, assistant Secretary of Defense and former Brooklyn Eagle political writer; Roy Rogers, John Huston, Robert Dowling and actress Cathy O'Brien . . Johnny Desmond will guest on the CBS-TV Jimmy Dean Show Oct. 3 . . . Herbert Sussan named director of special programs for NBC-TV . . . WCBS Radio's Jack Sterling celebrates 10th year with station on Nov. 1 . . . Kenneth Lane, currently in "Most Happy Fella" at Westbury Music Tent, L.I., is producing and directing his own show, "Operatic Spoting auditions for the show should consult Lane at WNYC . . . CBS maestro Alfredo Antonini tapped to direct music for CBS-TV "Twentieth Century" show for second season . . . Billy Nalle, who did piano sequence on the first "Studio One" tv show 10 years ago, will do the organ background music for the Westinghouse commercial on the last in the series Sept. 29. Nalle also has a new ballad, "It's a Beautiful Day," sung by Andy Love vocal group, on Remsen label . . . Sarah Barber, 21-year-old daughter of sportscaster Red Barber, left for Scotland to finish her schooling at Univ. of Edinburgh. She'd attended Collins College for three years . . . Singer Betty Ann Grove doubling as live commercial spieler for Sunshine Biscuits on "Tic Tac Dough" and "Price Is Right." She'll also clown today (Wed.) on "County Fair." . . . Jay Barney in "My True Story" (NBC) Sept. 27, "Edge of Night" (

and a couple of "N.Y. Confidential" vidpix.

Shari Lewis and husband, tv producer Jeremy Tarcher, visiting England where the WRCA juve-slanted performer appeared Sunday (21) on "Sunday Night at the Palladium"; she returns for Sept. 29 telecast of "Hi Mom". Dorothy Dunbar-Bromley, a vet at this kind of thing, becomes WMCA's director of community relations . . ABC sales presentation scribe Jack Singer became father of girl Wednesday (17) . . . Jack Price to WNEW-TV sales . . . Charlotte Manson, running character in "Nora Drake." in Hospital for Joint Diseases with back injury sustained at Fire Island . . . Don Morrow to do Nabisco pitches this fall . . . Judy Moloney to WHLI (L.I) public affairs department . . Two teachers from P.S. 33, Esther Vogel and Harriet Nelson, who pioneered in the Chelsea Closed-Circuit video project last semester, giving science courses via WPIX as of next week . . . Leo Pillot has joined field exploitation staff of ABC to work on "Operation Daybreak," net's new series of daytime.

Virginia Graham takes over the host duties on Jack Paar Show Fri-

Leo Pillot has joined field exploitation staff of ABC to work on "Operation Daybreak," net's new series of daytime.

Virginia Graham takes over the host duties on Jack Paar Show Friday, Oct. 3 for the first day of Paar's absence weeks of Oct. 6 and 13... Pulse Inc.'s 17th annual luncheon on Monday, Oct. 30 will be staged in the ballroom of the Plaza with Bob Hope sounding off on the decimal point aspects of the biz... Hugh Downs, Jack Paar's announcer, and emcee of "Concentration" returns to his hime town of Lima, O., Oct. 11 to spearhead a charity drive for United Fund... Betty Johnson (Mrs. Charles Grean in private life) off to Europe this week with her husband... Goodson-Todman shifting their offices to new Seagram Building on Park Ave., where they've leased an entire floor... Don Blahut, radio-tv director of Parkson Agency, staging one-man art exhibition at the Bodley Gallery Oct. 20.

David R. Collins, formerly with Ted Bates Agency, has joined META as business manager... Jesse Zousmer, co-producer and Charles N. Hill, director of "Person to Person" off to Las Vegas and Los Angeles to handle the Jerry Lewis remote on Friday (26)... Jessie McCarthy, WRCA-T\s cooking expert, just published a book of her recipes. Prentice-Hall issued it ... Jack Perlis, p.r. consultant, who copped a rating of "expert," at last year's International Police Pistol Match, did it again during the 1958 session held recently and at which some 5,000 shooters competed.

WLIB will broadcast Yom Kipper services today (Wed.) from Temple B'Nai Jeshurun ... Bill Stern and John MacLean will be at the MBS mikes when the net inaugurates its "All-Service Football, 1958" schedule Sat. (27) from West Point. Army meets South Carolina ... Metropolitan Educational Television Assn. (META) presenting a French tv course on WPIX, slotted Monday through Friday from 12:30 to 1. p.m. ... Up in Binghamton, N.Y., Triangle station WNBF is presenting an illustrated series of 16 lectures under the title of "Biology of Man." Saturdays, at 9:30 a.m. It's being d

college credit.

Nancy Baker appearing all this week on NBC Radio's "Real Life Stories" . . . Ira Marion, who retains his job as a staff writer at ABC Radio, will also independently produce the two 25-minute dramas which the network is putting on Sunday (29) between 8.05 and 8.55 p.m.; First is "Disaster," owned by Red Cross, the other is "This Is the Challenge" for American Foundation for the Blind, and both Imarking the return of drama to ABC radio for the first time in a year) will be open as commercial carriers by the web . . . Back from summer stock, actress Marian Russell "testifies" in final nighttime "Verdict Is Yours" tomorrow (Thurs.).

IN HOLLYWOOD . .

Lou Edelman finally made his choice of a new husband-and-wife team for "Love and Marriage"—Jean Bal, formerly with Sid Caesar, and Jerry Paris, who skyrocketed as an actor from "Marty." . . . Alan Lipscott, comedy writer in radio and tv for 40 years, got a little gunsmoke on him and wrote a script for "Cheyenne." Sponsor liked it so well he ordered it to kick off the new season . . ABC took \$100.000 loss on its "investment" in Orson Welles and trying to forget the whole thing . . . CBS Radio's program veep, Howard Barnes, is here to fill five 25's a week and may do it with live dramatic shows, most of them from Hollywood . . . Jerry Hausner, longtime radio actor and for the past three years with Radio Free Europe in Munich, will be Hal Kanters' associate producer on the Milton Berle show . . . Driving through Europe, Lud Gluskin's frau, Frances, observed bold lettering on the side of a water tower atop a factory, "Gee, they're all over," piped up Frances. "Who?" Lud wanted to know "MCA," she answered. Lud looked up. "Silly, that's the Simca (auto) plant." She had seen on the last three letters on the rounded tower.

IN CHICAGO . . .

Harry Smart dubbed a veepee of Blair TV and named chieftain of the reppery's midwest division . . . Henry Cooke's early morning stint on WMAQ being expanded next week to 195 minutes daily, displacing Tom Mercein WBBM-TV mapping a half-hour talent showcase format for columnist Irv Kupcinet for immediate slooting, as soon as

(Continued on page 26)

PIB AIN'T NECESSARILY SO

Hot News Warms Up Sponsors

With the international situation growing grimmer hourly, more advertisers are latching on the news shows. Six clients this week signed for "NBC News—The Huntley-Brinkley Report" over NBC-TV, Monday through Friday in the 6:45 p.m. slot. As previously reported Doug Edwards on CBS-TV is SRO for the new season. Bristol-Myers, for Bufferin, will sponsor "NBC News" on alternate Tuesdays and alternate Thursdays starting Oct. 28. Other sponors for the fourth quarter of the year are the Nestle Co. on alternate Wednesdays and alternate Thursdays, starting immediately; National Carbon Co. on alternate Mondays, alternate Wednesdays and every Friday beginning today (Wed.); Kemper Insurance Co., on various Mondays and Wednesdays beginning this week; Bulova Watch Co. on alternate Mondays starting Nov. 3, and Bell and Howell Co. on various Fridays starting Nov. 7.

FCC Slapped Down on Biloxi Award **But Tidewater Grant Is Affirmed**

Washington, Sept. 23.

Washington, Sept. 23.
Two decisions handed down simultaneously by the U. S. Court of Appeals here graphically point up where the bench feels it can and cannot overrule a broadcasting award by the Federal Communications Commission.

In one case, the court upheld an FCC tv channel decision but in effect threw up its hands and declared that Congress may have given the Commission too much leeway in determining who gets a permit.

leeway in determining who gets a permit.

In the other, the tribunal emphatically reversed the FCC in ruling that the agency had "plainly erred" in making a tv permit award.

The first instance involved FCC's award of Channel 10 in

award.
The first instance involved FCC's award of Channel 10 in Portsmouth, Va., to Tidewater Teleradio, Inc., and denial of a rival application by Beachview Broadcasting Corp.
In affirming FCC's decision, the appeals bench confessed having

In affirming FCC's decision, the appeals bench confessed having "limited" authority to review such cases and opined: "It may be that the Congress has confided too great power in the agency."

Tidewater won FCC's nod on grounds of its civic participation and broadcast record. Beachview complained that the Commission failed to evaluate the findings of the application proceedings properly.

the application proceedings properly.

The court said that in such a case involving comparative qualifications of competing channel applicants its hands were tied unless the FCC decision was "arbitrary, capricious, irrational or unreasonable." There was nothing found in the Tidewater decision to support

(Continued on page 42)

90-Min. Bow For '77 Sunset Strip'

Hollywood, Sept. 23. Premiere of Warner Bros.' Sunset Strip" on ABC-TV Oct. 10 will be a 90-minute show, despite the fact that "Strip" is regularly

an hourlong series. Web will slot the opener from 9:30-11 that night, with subsequent shows anchored to the 9:30-10:30 Friday hour. The 90-minute kickoffer results from Warners' decision to program the "pilot" of the series. Actually, the "pilot" of the series. Actually, the 90-minute show is a theatrical feature which WB decided not to release. Pic, which has the same cast and premise as "77 Sunset Strip." was filmed with a dual purpose, first, to serve as an "audition" show for the series in sponsor screenings, and second, to be released subsequently as a theatrical feature. That way, if the show didn't sell, WB wouldn't lose any coin on a pilot. Studio had no intention of using it on tv, however.

ever.
When Warners made the sale on When Warners made the sale on the tv series, however, it then realized it couldn't release the pic theatrically, since it might compete with the tv series, for one thing, and also might meet exhibitor resistance because of the series. Finally, it decided to slot the theatrical film as a "90-minute special" opener for the series.

KOKE Is Cookin'

Austin, Sept. 23.
KOKE, low man on the rating totem pole in this four station market when Giles Miller and Jack Schatz took over the station Aug. 12 climbed to the top position in four week to

Trendex for the Sept. 8-12 period ave KOKE 40.8 daytime and 34.6

Local Franchise **Practice Angers** Chi Reps, Admen

A group of Chi ty station reps and agencymen are attempting to foment a concerted action by their foment a concerted action by their colleagues to stifle a practice which they feel is endangering their place in the industry. They smell a trend in the making wherein franchise holders in certain industries would increasingly overide the media decisions of national agencies to buy the broadcast time themselves at local rates. Only way to stop it, the reps and admen figure, is to get station heads to refuse acceptance of local business that is known to be slated for national placement.

for national placement.

The issue comes to the fore over the recent Norge splurge in 91 markets, which was depleted by 10 or 12 when certain local dealers begged out of the saturation spot campaign conceived by the Donahue & Coe agency. Instead, they placed their respective shares of the national budget their own way.

(Continued on page 44)

Armour Dial Soan To Buy 'Cheyenne,' But Only If Clint Walker Returns

It Uint Walker Keturns
ABC-TV this week inked some
fresh business but there is a string
attached. Armour Dial Soap has
bought into the Tuesday night
'Cheyenne' series providing Clint
Walker stars in the western skein.
Armour buy is slated for November and the order is for one-third
alternate weeks. The purchase calls
for cross-plugs in the alternating
"Sugarfoot" series. The buy was
set via Foote. Cone & Belding.
The latest word on Walker still
lists him as a holdout with little
progress being made in the Warner
Bros. negotiations.

HARD TO GAUGE GROSS REVENUE

aurougn the years in broadcasting, in television as in radio before it, any accurate reflection of the growth or decline of a network has been determined by PIB (Publishers Information Bureau), whose media section releases monthly the gross revenue figures for commercial time and linage in all media. In the past, it was always possible to take a look at the PIB figures for an individual network and know how it was doing. Varlous networks would crow at different times if they got leadership position in the PIB columns. (For years when Life mag led all media In PIB figures, it took full-page ads in the N.Y. Times and the Herald Tribune, as well as in other key cities, and sometimes the networks would follow suit).

In the past six months, however, there her some a service well as in context. ing, in television as in radio before

would follow suit.

In the past six months, however, there has come a realization in tv that PIB no longer really counts very much in reflecting a true sales picture. Actually, PIB is supposed to report gross time sales. However, it's becoming increasingly difficult these days to figures time sales accurately. For every segment sold in ABC-TV's new "Operation Daytime" one is given free—yet in the PIB figures the free ne is sales accurately. For every segment sold in ABC-TV's new "Operation Daytime" one is given free—yet in the PIB figures the free one is counted as a full time sale, too. On all the networks, in the evening schedule a sponsor can buy the alternate week only for station compensation if another sponsor can't be found. This, too, shows up in the PIB charts as a full time sale at the gross price. In several cases recently programs have been given away free. This, too, would nullify the importance of the time sale.

Long since it's been recognized in radio that it's impossible to keep track of sponsor quarter-hours.

Long since it's been recognized in radio that it's impossible to keep track of sponsor quarter-hours, with the radio webs largely a spot operation made up of various commercial lengths.

In the future, stockholders of ABC, NBC and CBS are not going to be nearly as interested as they once were in total PIB figures. They're going to be less interested in how many half-hours have been sold by a network than in the amount of profits. ABC has added \$15,000,000 to its daytime billings, but the question uppermost in the minds of stockholders is: how much money will be made from the expanded operation? CBS and NBC may lead each other in number of half-hours sold, but of major importance to the stockholders is the all-important question: at what what price were the sales made?

GOLDENSON HAS A 4-STAR GLEAM

Hollywood, Sept. 23.

Hollywood, Sept. 23.

Possibility of Four Star Productions series being produced for ABCTV in the 1959-60 season was discussed here at a conference between Four Star prexy Dick Powell and ABPT prex Leonard H. Goldenson.

Leonard H. Goldenson.

Specifically mentioned in the conversations were Four Star's Jeannie Carson series and its anthology series, which stars David Niven, Charles Boyer, Robert Ryan, Jane Powell and Jack Lemmon.

Four Star's "The Rifleman" is currently on ABC-TV.

Despite U.S. Scandal, TV Quizzes In Britain Are Hot Rating Items

'Kangaroo' Hoppin'

London, Sept. 16.

Bob Keeshan, Marvin Josephson and Bert Barkas have moved on to Brussels and Monaco following a week's stint shooting a "Salute to England" program for the CBS "Captain Kangaroo" children's show in which Keeshan plays Captain Kangaroo. They will film further material on the Continent. The unit hired technicians from

further material on the Continent. The unit aired technicians from both BBC and Associated-Rediffusion and during the week Keshan and Josephson had preliminary discussions with both the BBC and A.R. concerning the possible sale of "Captain Kaagaroo" for British tv.

Walt Disney TV Series as Boon To Mathematics

Hollywood, Sept. 23.

Walt Disney is preparing a television program dealing with mathematics which ABC-TV will air either as a special or a series of specials, probably during the 1959-60 season. Leonard Goldenson, American Broadcasting-Paramount Theatres prexy, said Disney is developing the show as part of ABC-TV's public service effort on the country's educational problem.

First segment is already in the story outline stage and will utilize Donald Duck to trace the history of numbers and mathematics to the present. It's titled "The Romance of Numbers." Subsequent segments will stress the importance of mathematics in the atomic age, with the pitch being recruitment of students and schools to more extensive math studies.

Goldenson said he doubted whether ABC-TV would be able to air the program this season, but said it's definitely on the ABC-TV roster of future programming.

CBS-TV Is \$2,000,000 Richer as McDermott Does a Job on Citrus

CBS-TV racked up an estimated \$2,000,000 in fresh coin this week thanks to Tom McDermott, veepee and radio-tv director of Benton & Claim Rigging Of

thanks to 10m McDermott, Veeper and radio-tv director of Benton & Bowles.

As of last week, the Florida Citrus Commission had earmarked nearly all of its \$3,000,000 ad budget for print. McDermott, making like a salesman from the Television Bureau of Advertsing, talked the Commission into buying 18 weeks of "Perry Mason," eight weeks of "What's My Line" and a once a week sponsorsho of Douglas Edwards and the news. All on CBSTV.

The \$2,000,000 now slated for tv would have gone into magazines. The promotion for oranges by the bankroller will consume 64.9% of the budget.

WIP Sale Okayed

"Sugarfoot" series. The buy was set via Foote. Cone & Belding. The latest word on Walker still lists him as a holdout with little progress being made in the Warner Bros. negotiations.

WBAP-TV's 10th Anni Fort Worth, Sept. 23.

Sept. 29 will mark the 10th anniversary in the television industry for WBAP-TV here.

Founded in 1948 under the guidance of the late Amon G. Carter, with the able assistance of Harold Hough, WBAP director, and George Cranston, WBAP manager, WBAP-TV has long been known for its pioneering spirit and leadership in the tv industry.

WIP Sale Okayed

Washington, Sept. 23.

The Federal Communications Commission has okayed the Pennsylvania Broadcasting Co.'s sale of WIP. Am and Fm. in Philadelphia to newly organized WIP Broadcasting, Inc. The price was \$2,500,000. Pennsylvania Broadcasting is a wholly owned subsidiary of Gimbel Broadcasting is headed by Ben Gimbel Jr., with a 62.5% in-terest. Bob Hope has a 2.4% stake.

During his three month stopover, Pola will be on the prowl for new with Granada's top weekly layout, "Chelsea at 9." He'll also gander with a view to possible transference to Britain.

London, Sept. 23.

Under the shadow of recent events concerning U.S. tv quizzes, the popularity of telequizzes in Britain has been brought into sharp focus. The British version of "Twenty One." aired weekly by Granada-TV, is attracting most attention. One of its contestant now stands to win \$15.624—top prize money ever paid out on the British web—after a marathon run of 10 shows.

Programmers have caused some

10 shows.

Programmers have caused some raised eyebrows by admitting that its quiz star has some pre-knowledge of the question field to be covered in his next show. But the quiz is the thing. At the present time there are eight, plus one kiddy version of "Criss Cross Quiz," adapted from "Tic Tac Dough," running. At the beginning of this year, no fewer than five giveaway shows were listed in the Nielsen Top 10 Network ratings. One of them, "Take Your Pick," regularly appeared in the top spot.

During the months since—

regularly appeared in the top spot. During the months since—through the summer—quizzes were down to a minimum, but now they are back and the bait is big. Previous potential big money games were the "\$64,000 Question." which was pulled out of the schedules several months ago when it began to take a nosedive in the ratings, and "Criss Cross Quiz." The "\$64,000" was thought to be bigtime with a \$9,000 top prize, but "Criss Cross Quiz." came along with no limit, though nobody ever neared the \$9,000 mark.

It was Granada-TV which fo-

the \$9,000 mark.

It was Granada-TV which focussed the public's attention on the possibilities of the no-limit games. "Twenty One" has set the ball rolling for the big stakes and now there are two other shows running where the sky's the limit, "Dotto," and "Keep It in the Family"—both American imports.

Family"—both American imports.
But strange to tell, it's not the big money programs which are the bigsest audience catchers. One of the most popular shows in this field is "Double Your Money," where prize money is \$90 plus a treasure worth an additional \$2,800 which can only be tried for by one contestant at a time. On its first outing in returning to the schedules, the programmers gave away only \$14. Another top show. "Trke Your Pick" also keeps the s.akes down with prizes mainly in kind rather than money.

Granada-TV with "Twenty One" (Continued on page 42)

(Continued on page 42)

Italo Quiz Show

Rome, Sept. 23.

Suspicions that Italy's most popular quiz show, "Lastia o Raddopia" ("Leave or Double It") might have been rigged by RAI-TV, Italy's single telenet, are contained in an article published in the Milan daily, Il Giorno.

Origin of the report, says the paper, is a formal complaint by a losing quiz contestant, Anna Maria Barbato, who appeared on the show for several weeks in the fall of 1956. She lost out on the last question, which would have entiled her to the top money of close to \$8,000—on a question which she avers was not contemplated by her previous arrangement with RAI-TV regarding subject matter to be asked.

According to Il Giorno, in filing her complaint, to which she never received an answer from RAI.

According to II Giorno, in filing-her complaint, to which she never received an answer from RAI, Miss Borbato claimed that the telenet has expressed interest in her participation following the and screenings. She was to answer a series of queries on popular-music from 1945-1935, and before going on the air, "AI asked her to compile a list of material with which was the view was the view was derlining well-known subjects in (Continued on page 42)

Selling Celanese on Mrs. Suburbia

How WRC-TV in Washington Parlayed a Four-Cent Stamp Into a Major Campaign

Washington, Sept. 23.
Those long martini luncheons
don't always win the tv accounts.
Sometimes a four cent stamp will
do the rick

o&o station. WRC-TV.

As a result, last week Celanese Corp.. maker of synthetic fibers, went back on tv for the first time in three years with a weeklong sponsorship of "Inga's Angle." a five-minute local cut-in on the "To-day" show. If Celanese enjoys getting its feet wet again, it may be willing to jump in for a sizable national network swim.

tional network swim.

It all began last February when Neuhoff was skimming through the ads in Women's Wear Daily and came upon Celanese's teaser ad, "Who Is She?" The ad went on to explain that "She" is "You," Mrs. Suburbia, and Celanese can outfit you in the proper clothes for keeping house clean and husband happy.

Neuhoff dashed off a letter to Mrs. Jane Wallace, director of textile advertising at Celanese on Feb. 10. telling her that WRC-TV has a large market of Mrs. Surburbia viewers—potentially more than the combined Washington area circulation of seven magazines (Seventeen, Madamoiselle, Charm, Vogue, Harper's Bazaar, and Glamour, where Celanese spends its advertising dollars. Their gross circulation here was 84,000, Neuhoff pointed out, and considerably fewer read the ads. Neuhoff also went on to show that 1 Class C commercial on WRC has 61.596 viewers. WRC could sell Celanese a live 20-second spot for S66.75 which had the added "believability" assets over magazine ads.

Washington has 2,500.000 people and the market value is S5 billion, in he argued. Therefore, WRC—with the brief do-it-yourself strip; Norm Barry, whose nightly sports—ads.

Washington has 2,500.000 people and the market value is \$5 billion, he argued. Therefore, WRC—with a year's history-making development of live commercial retailing:—could best reach Mrs. Suburbia for Celanese, he said.

Three days later a letter from

Three days later, a letter from clanese stated, "We are intersted. Miss Constance Hastie winer you when she is in Washington lext week." next The

following week, WRC-TV (Continued on page 40)

ABC To Realign TV Sales Force AFTRA Probes Yanking

ABC-TV is going to consolidate its sales and sales presentations dep'ts.. with several key executive jobs realigned as the result. Prin-

jobs realigned as the result. Principally, it puts 'sales presentation and recearch v.p. Don Coyle into the sales department as No. 2 man to veep-in-charge Bill Mullen.

Coyle will retain control of the sales presentation and research departments while becoming general sales manager. Other major change in sales is Slocum (Buzzy) Chapin, who bears the title of vice president in charge of all sales outside

sales manager. Other major change in sales is Slocum (Buzzy) Chapin, who bears the title of vice president in charge of all sales outside New York City.

Coyle has, in part, been something of administrative assistant to Oliver Treyz, the tv web's prexy. With the shift in emphasis of this veepee, Treyz is appointing Michael Minahan administrative officer. In this capacity, Minahan will handle for Treyz many of the general administrative functions formerly handled by Coyle and still retain his present title as the web budget officer.

Formerly a freewheeling sales executive, Chapin's new job gives him the title of v.p. for the western division, which encompasses the west coast, Detrot and Chicago. He'll have reporting to him Chi sales veep James Beach, the Detroit salesman and Harold Day, manager, western division formerly meaning only the Coast territory).

Last move puts Donald Shaw.

Last move puts Donald Shaw. director of tv station clearance, under Coyle. Also, the managerial personnel in sales, now reporting directly to Mullen, will be reporting to Coyle.

META's Theatre Series

META will give a course in the contemporary theatre over WPIX, N. Y., Fridays from 3 to 4 p.m. starting Oct. 10. Series will be Sometimes a four cent stamp will contemporary theatre over WFLX, do the trick.

This is the recent happy experstarting Oct. 10. Series will be lence of William Coyle, director of presented in cooperation with two sales, and Roger Neuhoff, sales Phoenix Theatre, whose co-manplanning coordinator at the NBC's aging director. Norris Houghton, o&o station. WRC-TV.

will give the lectures.

Series has been arranged to run parallel with Phoenix Theatre's festival of Nobel prize winners, opening with discussion of T. S. Eliot's "The Family Reunion." Amram Nowak and Frank Jacoby are producer and director, respectively, for the series. Time on WPIX for this series was given to META by the Board of Regents as part of their N. Y. educational typroject.

Yoder's Late Nite Program Revamp W. Allen. NUMBER S Late INITE Romney Wheeler, NBC executive and newspaperman, was named director of the new service, effective Nov. 3, by USIA Director George V. Allen.

ary 1949 and was reconstructed after a four-year hiatus, during which Utley was recovering from a stroke. Only Miss Connors has been dropped outright. Barry retains his early evening sportscast, and Utley, Yoder indicated, will get a new slotting as early as poscible

sible.

Yoder has made it plain from the first the arrived in Chi only two weeks ago! that he aspired to advance WNBQ to the No. 1 spot in the Windy City. Paar has been the pace setter in his 90 minute period, growing stronger all summer while the Barry-Utley-Connors strip has been tailspinning. Ergo. the inevitable and logical erasure.

Of Gale Robbins From Max Baer's Coast Show

Hollywood, Sept. 23 Hollywood, Sept. 23.

AFTRA has begun investigation of circumstances involved in the abrupt dismissal of Gale Robbins as a regular on the Max Baer show on KHJ-TV. Also handed dismissal notices were Eddie Grady trio.

notices were Eddie Grady trio.

Producer Bob Davis last week
gave femcee-singer, Miss Robbins
and trio two days' verbal notice
they no longer will be with show.
AFTRA is probing the matter because Miss Robbins had a 13-week
pact with the program which provided for a minimum four-weeks
work, with a two-week written
notice to be given. Although she
worked on show three weeks,
she didn't get two weeks notice.

Show a Goodman-Dayis package.

Lanny Ross a Radio Exec

Lanny Ross is also moving from the performing to management end of broadcasting. He's been named assistant to General Manager Sam J. Slate at WCBS Radio.

Ross will look after the station's public service events and make personal appearances at functions of the Red Cross, Cancer Crusade, Fresh Air Fund, etc. He'll assist Slate at sales meetings and programming. gramming.

In addition, he'll be heard in daily time period, 11:30 to 5 a.m. playing recordings and

U. S. Steps Up Its Info Via TV Abroad, With Romney Wheeler at Top

Stepping up its television activities to supplement American commerical output to a growing number of tv stations in Free World countries. the U.S. Information Agency Monday (22) announced creation of a separate tv service within its organization.

In saying that USIA considers to of "increasing importance" for tv of "increasing importance" for reaching foreign audiences with the American story. Allen noted that there are today 560 tv stations overseas, 458 of them outside the Iron Curtain. There are more than 20 million tv sets outside the U.S. and Canada, Allen stated. Before the new reorganization, tv activities were part of USIA's broadcasting service (Voice of America).

The USIA television service will

The USIA television service will supply overseas tv stations with documentary films, special events coverage and features which depict various aspects of American life.

Wheeler has been director of European operations for NBC, managing director of NBC International (Great Britain), Inc., and general European representative, with headquarters in London. He joined NBC in 1950.

WPIX'S \$2,000,000 IN NATIONAL CLIENTS

Latest tally on national advertisers lined up for WPIX, N. Y. fall programming sked numbers 51. representing over \$2,000,000 in gross billings.

gross billings.

Station has added California National Productions' "Flight" to its schedule. CNP skein will be telecast Monday evening which is "Adventure Night," under station's "Blocknight" programming concept. Schedule provides for thematic programming each night, comedy, adventure, family, etc.

WCYB-TV Delayed Pickup On NBC Closed-Circuit

Bristol, Va., Sept. 23.

Because of a tieup in circuits,

WCYB-TV was unable to carry the
recent NBC closed circuit of the
new fall shows and plans to show
a kine of the preview for the local
press on Monday (29).

press on Monday (29).

Copies of the special NBC issue of VARETY will be distributed to the members of the press as well as agency reps, sponsors and broadcasting industry execs.

work, with a two-week written notice to be given. Although she worked on show three weeks, she didn't get two weeks notice.

Show, a Goodman-Davis package, has been having sponsor trouble.

Nielsen's Top 10 In Britain

(Week Ending Sept. 7)

Wagon Train	RANADA (
ABC Playhouse—"Conflict"	ABC-TV 68	0%
Blackpool Tower Circus	ATV 66	%
Val*Parnell's Startime		%
Murder Bag	ĀR (.,0
Jubilee Show	AR 59	10%
Twenty One		50
Play of the Week-"Mary Broome" C	TRANADA 54	
News From ITN (Thurs.)	TN 53	56
Emergency Ward 10 (Tues.)	ATV (
Saturday Spectacular	TV {52	%

From the Production Centres

it's sold . . . NBC-TV axed four network newsmen in the local shop, but most of them continue at WMAQ-WNBQ in freelance assignments. Jim Hurlbut, for one, retains his "Monitor" insertions and has been picked for the newcasting chore on the experimental WNBQ show for the deaf and hard of hearing . . . Jack Brickhouse clocked his 1,500th regular reason ballcast last Sunday (21) . . . Jonathon Winters guesting on Norm Ross' "VIP" next Sunday (5) . . . Jack Rosenberg named sports editor of WGN, Inc. vice the late Frank Korch . . . Walter John Co.'s radio and tv interests made a lifetime honorary card-holder of Milwaukee Musicians Assn., AFM Local 8 . . . WMAQ shifting a flock of Sunday public service shows to weeknight berths and filling the vacated Sunday slots with "Chicago Monitor." but most of them continue at WMAQ-WNBQ in freelance assignments.

IN LONDON . . .

Elkan Allan, editor of Associated-Rediffusion's "Only Yesterday" program which returns to the air Oct. 15, is paging for his new series amateur movie photographers for film of any exciting events in the past, or persons with interesting stories about historic events in which they took part. The new series, which is skedded to run for 10 weeks, will open with a program about the Warsaw rising at the end of the last war . . Comedian Kenneth Horne has been inked by Southern Television to emcee its quiz game, "Snakes And Ladders." . . Jan Peerce headlined the bill of Associated TeleVision's "Sunday Night. At The Palladium" (21). Also on the bill was Shari Lewis . . The Hi-Lo's will head the layout of Granada-Tv's "Chelsea At Nine." on Oct. 7 . . BBC-Tv begins a new series of "This Is Your Life" next Mon. (29).

IN PHILADELPHIA . . .

Gene Milner taking over as host of WIP's "Dawn Patrol" from midnight 6 a.m. Barry Gray dropped from 12-2 a.m. slot without explanation . . . Jimmy Lynn, about to mark 10th anni with WTUX, Wilmington, resigned to become operations chief in the U.S. for Lord Jim Ferguson's World Wide Management . . . John Raleigh, onetime foreign correspondent, in Formosa for the WFIL stations . . . Sig Mickelson, veepee in charge of CBS news, luncheon guest speaker at the Poor Richard Club (23) . . . Hal Simons, radio salesman, chalks up a record 36 years with WFIL . . . WRCV-TV announcer Norman Brooks and family building a \$200,000 motel in Atlantic City . . . Hugh Ferguson, vet WCAU broadcaster, appointed farm director, succeeding Amos Kirby, who retires after 12 years on air . . . George Cyr named WRCV-TV director of programs, succeeding Bob Lemon who transfers to Chicago.

IN WASHINGTON . . .

CBS News' Nancy Hanschman has lined up an impressive array of political VIPs to debate the major 1958 campaign issues on a six-weeks series of her CBS radio "Leading Question," starting Sept. 24 with the chairman of the two political parties, Paul Butler of the Democrats and Meade Alcorn of the Republicans . . . A thoughtless black snake crawled into an outdoor transformer and blew WGMS off the air during its widely publicized stereophonic radio broadcast of the Lawrence Welk Show disteners were supposed to listen to the sound from their radio, watch the picture on their tv set in the radio-tv stunt) . . . Charles Dillon leaves WOL to manage WHBG, 5.000 watter at Harrisonburg. Va., in which he has an investment . . . Washington's American Women in Radio and Television chapter is promoting Esther Van Wagoner Tufty, newshen and former NBC "Home" personality for president of the national group in 1959.

IN BOSTON . . .

Bill Buchanan, Boston Daily Record radio-tv editor, off to Germany via Pan American for vacash returning Oct. 5 . . . Elliot Norton, Boston Record drama critic, debuted "Elliot Norton Reviews," 20-min. program of drama reviews, on WGBH-TV, Channel 2, last night (23) at 6:50 . . . WBZ-TV hosts Hub tv eds at lunch for Priscilla Lane Wednesday (24) at Somerset Hotel. Former screen star's new program debuted Monday (22) at 9:30 a.m. on WBZ-TV . . Norman Knight, prexy Yankee Div. RKO Teleradio Pictures, accepted special Comstock Merchandising Award from Timothy O'Shea, prexy of Crevier-O'Shea, on "Louise Morgan Show" WNAC-TV Monday (22) . . Jerry M. Landay, former news director KDKA, Pittsburgh, appointed dir, of news and special events, WBZ-WBZA by Paul G. O'Friel, gen, mgr. . . . WBZ-TV covered arrival of atomic sub USS Skate on videa tape Monday (22) at Pier One in Charlestown.

IN DETROIT . . .

Soupy Sales, WZYZ-TV comic, goes to N.Y. next week to discuss possible ABC-TV net show Saturday mornings beginning next month ... James H. Quello, WJR program and public affairs manager, is the new president of the Michigan Assn. of Broadcasters ... Austin Grant, CKLW-TV and radio newscaster, received the 1958 Electronics Institute Award for outstanding newscasting in aviation, science, space travel and allied fields of electronics ... "Make Way for Youth" and "Junior Town Meeting," WJR's teenage programs, return to the air this week with the former show again being fed to the CBS web for the 11th year ... CKLW-TV will present the game show "Marko" in the Thursday 9-10 p.m. spot with viewers competing for \$50,000 in prizes.

IN CINCINNATI . . .

Cincinnati Baseball Club signed new three-year contract with Hudepohl Brewing Co. for telecasts of Reds games on WLW-T, Cincy; WLW-D, Dayton, O., and WLEX-TV, Lexington, Ky, by George Bryson and Frank McCormick . . . NBC's closed colorcast preview of new shows brought raves from Cincy crix. Mary Wood of Post and E. B. Radcliffe of Enquirer recommended repeat on regular channels . . . WKRC-TV starts college credit course in drama Sept. 23 by Our Lady of Cincinnati College's Dr. Siegmund Betz. Slotted for Tuesday and Thursday at 7:30 a.m. . . . Buddy Ebsen guested on Crosley's "Midwestern Hayride" for a quickie interview and plug for his "Northwest Passage" series.

IN SAN FRANCISCO . . .

Taylor James, ex-WGAR (Cleveland), ex-WEEU (Reading, Pa.). ex-WNOX (Knoxville), ex-KSL (Salt Lake), ex-KCBS (Frisco), added to Don Lee's KFRC staff for 20 hours weekly of deejaying... Dick Whittington signed to two-year KSFO pact for nightly 8-to-midnight deejay slot ... Edward B. Smith, KGO-TV production manager, named director of operations at KGO-AM... California Medical Association on verge of axing "Doctors' News Conference," local KTVU show which has built a respectable rating—runnor is that CMA's pique at newspapers' science reporters who broke story of "secret" CMA report on hospitals may be behind the axing ... Another addition to KFRC is Lee McEacehrn, ex-Memphis broadcaster ... Jaime Del Valle showed his new "Lineups" via invite of Frisco police chief ... KSFO turned over facilities all day Monday (22) to United Crusade.

JACK BENNY SHOW
With Gary Cooper, Sportsmen
Quartet, Jan Arvan, Saul Gorse,
Dick Crockett, Paul Baxley, Dick
Geary, Virginia Stefan, Virginia

Manc ni Producer: Hilliard Marks Director: Seymour Berns Writers: Sam Perrin, George Bal-zer, Hal Coldman, Al Gordon 30 Mins.; Sunday, 7:30 p.m. AMERICAN TOBACCO CBS-TV, from Hollywood

Part master of the quiet approach, the repartee with guester Gary Cooper was likewise ow-sey but the session pyramided to a strong getoff with a "rehearsal" of a sequel to Cooper's current "Man of the West". "Buck" Benny is pired to the role of Cooper's brother but after he witnessed the mayhen that a predecessor canddate for the same role was experiencing in the rehearsal he decided to play Toulouse Lautree roise instead. It was an effective scene with the fake fisticutes and the breathway lurniture flying all over the screen, and Benny, no slouch at the repressed "take", made the most of the scene. To offset Cooper's previously derogatory carde about his height Benny came on in mustanger regalia to match the western star, plus "Actler elevator" cowboy boots of Effel Tower proportions.

Cooper was in proper "yup" character but handled his comeay lines vell, studiously topped the star with a couple of nifities—"you already got more applause than I did". Benny cracked early in the proceedings—and hoked Dog", with banjo accomb, backed by the Sportsmen Quartet. ("I'm a regular Jeff Chandler", said Cooper's.

Format is in character, consisting the first meaning and though no great shakes as a first, which stimehonered with a clipped English accent. The company of the series which we seem shall be the timehonered with the clipped English accent.

by the Sportsmen Quartet. ("Tm a regular Jeff Chandler", said Cooper.)

Format is in character, consistent with his time-honored pettern. He is shocked that Cooper expects a \$10,000 guest-shot fee, after lavishly thanking him for favoring his show over the others. He observed that "all of you are nine years older since we started for Lucky Strike, but not I" He is concerned with world events in Middle East, Algeria and Formosa—but is hardest hit that answering fan letters will now cost him depostage.

postage.

Don Wilson was saluted on his upcoming legit debut in "Make A Million" and the male quartet capitalized on that with a femme looker subbing for the "Every-

capitalized on that with a femme looker subbing for the "Every-body Loves a Lucky" parody.
Lucky Strikes' new concept in commercials is the masculine appeal, couplng two segments—a doity-ourselfer working on a home lathe, and rugged deep sea divers—both at the opening. Benny, too, seems to have inaugurated a personal departure, with a direct merchandising plug for the sales brand.

merchandising plug for the same brand.

Benny heralded Phil Harris' to debut with him; although he had been identified with his radio shows for 20 years this will be his first video guest-shot, due in a fortnight. W'thal a welcome Sun-day-at-7:30 returner. Benny will do much to bolster the comedy sweepstakes which is a major new accent for 1958-59.

Abel.

JUNIOR TOWN
With Fred Sayles
Director: Don Horan
45 Mins., Mon.-Fri., 4 p.m.
WNTA-TV, Newark
Though some remain, WNTATV, it would appear, is trying to
subdue the riot of gimmicks which
pervade almost all tv formats for
the very young. "Junior Town"
(replacement for "Junior Frolics")
embraces a few educational angles praces a few educational angles ch might be of interest for

which moppets.

On the first show, emceed by the friendly Fred Sayles, one of the live sequences featured a cheetah laping up milk in the studio. While the camera trained on the frolick-the camera trained on the frolickcamera trained on the frolick-beast, Sayles slipped in vari-points of information. The imous points of information. The importance of learning about cheetahs and such may be slight, but it was diverting. Moreover, stanza is the only one at its time aimed at the juves and, if for that reason alone, it should be able to garner something of a following. Since kid film (including reruss) of the delightful "Gumby" stopportion animations and converge

of the delightful "Gumby" stopmotion animations and some second-rate cartoons) were in evidence, WNTA cannot be overly anxious to drop entirely the traditional fare in favor of a plan that reased working some time ago for Frances Horwich.

By who never lets amy stuation disturb him. Edward Byrnes and owl? Whight offer adequate assistance, but the best performance is anxious to drop entirely the traditional fare in favor of a plan Leslie H. Martin's direction is fairly good. American Chicle and Lucens split the tab.

Daku.

Sportsmen With Craig Stevens, Lola Albright, Saul Gorse, Hope Emerson, Herschel Beranardt, Gavin MacLeod, others Creator-Producer-Director: Blake

Executive Producer: Cordon Oliver 30 Mins.; Mon., 9 p.m. BRISTOL-MYERS NBC-TV (film)

(DCS&S)

Peter Gunn is yet another entry Peter Gunn is yet another entry in the private-eye sweepstakes. Gunn is no better than many of his predecessors to me coming around for the second and third time via the syndication route) and fits the proach, the repartee with guestern as hade warmer. The helf-hour slayed in the same pleasing groove all the way.

Part raster of the quiet approach, the repartee with guester Gary Cooper was likewise low-say but the session pyramided to a strong getoff with a "rehearsal" of a sequel to Cooper's current "Man of the West". "Buck" Benny 18- proach, the repartee with guester than the police force, is lyal to his friends, and prelly well typicies the grown upbroach, the repartee with guester than the police force, is lyal to his friends, and prelly well typicies the grown upbroach, the repartee with guester than the police force, is lyal to his friends, and prelly well typicies the grown upbroach, the repartee with guester than the even when the same fole was experiencing in the rehearsal he deided to play Toulouse Laurree roise in the ensuing action allenates the in the private-eye sweepstakes.

with a clipped English accent.

Production values were about average. Main weakness was in the script which was reminiscent of try seven to 10 years aco. Blake Edwards who is both creator and director of the series will have to assume responsibility for the lightweight material and the pace which waivered from fast to slow to boredom. Outlook is dim.

Syd.

SUGARFOOT

SUGARFOOT
With Will Hutchings, John Russell,
Edward Byrnes, Will Wright,
Rudolfo Hoyos, Fintan Meyler,
Kelly Thordsen, Terry Rangno,
others
Exce Producer: William T. Orr
Producer: Harry Tavelman
Director: Leslie R. Martinson
Writer: Raphael Hayes
60 Mins., Tues., 1:30 p.m.

60 Mins., Tues., 7:30 p.m. AMERICAN CHICLE, LUDENS

ABC-TV (film) (Ted Bates, J. M. Mathes)

This is that time of the year when a twist of the dial can mean being trainpled to death in the living room. However, it isn't apt to happen watching "Sugarfoot," if the opener is any criterion. Raphacl Hayes writes this with a pat hand, with so many coincidences it's a contrived yarn with little to offer except laughs in the wrong

ofier except laughs in the wrong places.

Coincidentally, an outlaw gang after robbing a stage holes up in a cabin wherein resides an old man, whose son they killed. Coincidentally, one of them who is wounded keeps crying during a desert trek for the Madonna and her child, and out of nowhere appears a femme and her tot. Coincidentally, as the old man's about to kill an outlaw the baby stops squalling long enough for mom to call it the old man's son who was killed. Thus he relents and does not kill. Strangely, the wounded outlawkiller is remorseful from the first piece of footage to the last, so much so the feeling is they picked him out of a Sunday school choir for this holdup.

In a nutshell, and that's where

In a nutshell, and that's where In a nutsneil, and that's where the story belongs, the desert rat deliberately misleads the outlaws trying to make their escape to Mexico, taking them around and around, in circles. And he and "Sugarfoot" will Hutchins wind up taking the baddies into town.

Hutchins is okay in his stuffy

up taking the baddles into town.
Hutchins is okay in his stuffy
role of the platitude-spouting nice
guy who never lets any situation
d sturb him. Edward Byrnes and
will Wright offer adequate assist-

VARIETY

Lorie Producer: David Susskind (Talent Associates) Director: George Schaefer Writer: Mary Chasé Adaptation: Jacqueline Babbin, Address Gellen

Mins., Mon. (22), 9:30 p.m.

DU PONT CBS-TV, from N. Y.

(BBDO)

If phantom rabbits, especially the six-feet tall kind, are your dish of tea, the Du Pont Show of the Month televersion of Mary Chase's "Harvey," which was one of the smash legit entries of the 40's had lots to commend it. As presented Monday night (22) on CBS-TV in a 90-minute adaptation by Jacqueline Babbin and Audrey Gellen, with Art Carney recreating the Elwood P. Dowd role he did in summer stock, it succeeded to a large degree in capturing the whimsical qualities that distinguished the Broadway presentation.

(As milestones go in ty, it'll be

whimsical qualities that distinguished the Broadway presentation.

(As milestones go in tv, it'll be remembered for incepting the "preview policy" permitting critics to catch the "final dress" via closed-circuit on the premise established by Du Pont and producer David Susskind that audience enthusiasm (or warning) should be aroused before rather than after the show goes on the air. In the case of "Harvey" reviews were generally favorable, but it'll be interesting to observe whether Du Pont, Susskind or any one else will stick with the policy in the event of a pre-airtime critical panning. "Harvey" holds up remarkably well since the days when Frank Fay was romping through Miss Chase's airy vehicle. It's to director George Schaefer's credit that for the better part of the nlay, notably in the second and third acts, this "Harvey" captured the happy world of Elwood P. Dowd as the imbibing pal and protector of the pooka.

Unfortunately the characteriza-

e imposses
pooka.
Unfortunately the characterizapowas too elusive for Carney to Unfortunately the Character to ton was too e'usive for Carney to maintain and it's regrettable that it took him too long to establish contact. Throughout the first act his inability to balance the charm of his make believe world with reality resulted in silliness and confusion. All the supporting players became caricatures and the

ers became caricatures and the humor was broad instead of meaningful.

But half way through the play Carney, with a particularly brillant assist from Marion Lorine as the sister who nearly enters his fantasy world, and Loring Smith as the psychiatrist who wistfully stands on the edge, convert it into the pleasant olay of gentle philosophies that Miss Chase Intended. When Carney reverts to himself, cocky and sure. "Harvey" is just lost. When he quietly muses and talks he carries the viewer along. In fact the casting as a whole was first rate, with Larry Blyden. Flizabeth Montgomery, Charlotte Rae, Ruth White, Fred Gwynne (his cab driver was a gem of a vignette) and Jack Weston each contributing to the whole.

One could have wished for a less cluttered production. There was too much furniture, too many doors and too much moving around by cameras and people. It created awkward positions. Otherwise Susskind got the series off to a promising start.

HARVEY
(DuPont Show of the Month)
With Art Carney, Loring Smith, Elizabeth Montgomery, Larry Blyden, Charlotte Rae, Ruth White, Fred Gwynne, Marion
Lorne
Producer To In Sullivan, Allen Talent Parades

from NBC's Sunday night one-hour trailer showing off the bulk of its shows is that deadpan cowpoke stars should stay away from vaudeo cameras. It takes the pros to cameras. It takes the pros to assert their authority and deliver

assert their authority and deliver the goods.

This was amply demonstrated with the appearances of Groucho Marx and Bob Hope on the Steve Allen Show Sunday (20) which was a sampler of the network's stock-in-trade for the season. Groucho, appearing on an interview from the audience, knocked off a few gems in his saucy manner to perk up the midsection of the show. Hope came on at the end and hit the house like a declaration of war. He plowed through his gags with precision and polish, even making the audience scream at some questionable lines such as the "gay caballero" crack.

These lads, coming as they did on top of a display, sans entertainment, provided an audience ready for anything. Nonetheless, both of them fed the viewers some of their prime fodder.

There were several uncommon

them fed the viewers some of their prime fodder.

There were several uncommon accomplishments on the show. Milton Berle appeared without saying a line. Dinah Shore sang a duet with Allen made up of names on the NBC roster. It was one instance of small applause for the lady. Also a posse of name cowboys came on without stirring up any action. This was keyed to hubby George Montgomery's bow with his new western series for NBC.

There was another here

hubby George Montgomery's bow with his new western series for NBC.

There was another bow on this layout, Allen's return to his former physiognomical format—no mustache.

Unfortunately, this display gave no indication of quality nor degree of excitement inherent in the bulk of the NBC catalog. With so many to be acknowledged in the lineup, it was perhaps impossible to provide a sampling from each show. For example, several of the westerns had to be presented in groups, with only a few lines allotted them. Ralph Edwards had some words to say, and Robert Cummings' introduction for the season was handled rather well.

Perhaps, in a different slotting. George Gobel would have come off better. In the midst of a lot of gabby sequences, the comic came on discoursing in a manner timed not much differently than mist of his predecessors. It added to the even and unexciting tenor of the show until then.

Also lacking were some solid singing sequences, which could have provided a change of pace at various times.

There were other tries at comedy. The sequence in which various toppers of the mystery shows were shown, had some good writing which served to provide one note of interest.

From the Allen crew his regulars got off a pair of sketches up to the usual par and the opening and closing production numbers were lively.

FRANK PARKER SHOW With Francis X. Bushm

FRANK PARKER SHOW
With Francis X. Bushman, Ben
Blue, Jon Hall, Connie Haines,
Duncan Sisters, others.
Exce Producer: Bill Bradley.
Director: Bill States.
30 Mins, Thurs., 7 p.m.
KTLA, L. A.
It takes more than a little vode-o-doh to come up with a lotta
video dough (sponsor's money). So,
although KTLA's new "Frank
Parker Show" shapes up as warm,
family-type entertainment, it
seems too rigidly geared for an
audience of old-timers to attract
enough other elements of the local
population necessary to hurdle the

with Bert Parks, Ken Williams, Bill Gale Orch, Eileen Barton, Promuser: Perry Cross Director: Joe Durand Writers: Bob Carmen, Mike Marmer, Lorry Miller MRTLA, L. A. It takes more than a little voice-o-do to come up with a lottal vision of the Secretary of the S

It's very possible that if the tv networks were to put as much time and effort into their programming proper as in their on-the-air pro-motion of these shows, this would be a wing-ding of a season. Over the past few weeks the American public has been literally bombard-ed (at station break time, through the multiple sustainers and in the otherwise reserved periods otherwise reserved for commercial announcements) with capsule trailers and pronuncia-mentos designed to bang home what they can expect this season. If ever saturation was achieved even before a season started, this

even before a season started, this was it!

To cap this unprecedented promotion, CBS-TV, taking its cue from a pattern incepted last year by NBC-TV on the Steve Allen, show, turned to Ed Sullivan and the selfsame Sunday night 8 to 9 hour in offering up, as the season's kickoff, a whopping "this is my best" display of its own. Everybody—or nearly everybody—was on it with their own special brand of "teasers." just as, in direct competition, Allen was showing off the highlights of NBC's "58-59 season.

From a strictly inter-network rivalry standpoint, how the Sullivan all-star show fared as enter-tainment is perhaps less important than the implications behind such

than the implications behind such than the implications behind such allow the romotions. For one thing, the NBC vs. CBS rivalry was never more intense. With lots of open time available on both networks, it's imperative for each of the webs to "make it" on the Nielsen and Trendex charts. Reduced to its commonest denominator, the network with the best ratings invites k with the best ratings invites most sponsors and the tallest the mos billings.

work with the best ratings invites the most sponsors and the tallest billings.

Thus what was important to last Sunday night's competitive roundelavs was: who got the best rating? For out of that could come an indication, even at the teeoff mark, as to which way the audience winds might tend to blow.

As for the hour show itself, it blaved in okay style as "house benefits" and, considering the array of talent, at not too frantic a pace. It suggested an upcoming season of peaks and plateaus, yet managed on the whole to accent more potent personalities. As such there were, in order of their appearance, Wayne & Shuster, Sullivans' own guestars, in a bit of musical whimsy about ty gofs: a reprise of a Jackie Gleason-Art Carncy-Audrey Meadows ("Honev-mooners") filmed segment to herald the return of Gleason in his new half-hour live entry; a funny Danny Thomas (& tv family) bit; Johnny Desmond and Dorothy Colins dueting "Everybody Loves A Lover" (they'll star on the Friday ":30-slotted "Hit Parade"): Garry Moore gagging up his new Tuesdav night 10 to 11 variety layout; Phil Silvers Bilko Co. bit; a Robert Young "Father Knows Best" vignette (show is moving over to CBS from NBC): a hilarious Red Skelton panto bit; Ed Murrow talking about his new "Sma'l World" format and Arthur Godfrey dittoing on his replacement entry for "Talent Scouts." Gale Storm decorated the scenery with "Heat Wave."

And now on with the season.

M SQUAD
With Lee Marvin, Paul Newlan, With John Forsythe, Noreen CorRuta Lee, Voorhies J. Ardoin,
Dorothea Lord, Paul Maxwell,
Thea Ruchert, John Mitchum
Producer: John Larkin
Director: Don Medford
Writer: Sidney Marshall
30 Mins, Friday, 9 pm.
AMERICAN TOBACCO, BULOVA
NBC-TV (film)
Sulliyan, Stansfer: McCannMonaster

BACHELOR FATHER
With John Forsythe, Noreen Corcoran, Sammee Tong, Shirley
Mitchell, Jimmy Boyd, Jack Culbertson, Jean Carson, FloridaFreibus, Keva Zajek, Bartlett
Freibus, Wilson Orch,
Stanley Wilson Orch.
John Newland
Writers: Arthur Alsberg, Nate
Monaster

(Sullivan, Staufer; McCann-Erickson)

"M Squad" ought to hold up pretty well in its second scaron. While it's all but a road company of "Dragnet"—using Chicago en-virons instead of Los Angeles—the comparison is in no way damaging, save where originality is a virtue.

The quasi-documentary technique advanced by Jack Webb's daddy-of-'em-all has already prov-

ending.

The cop dates the girl when she's convinced the case is closed, and on a park bench he lays her guilt or, the line. She shoots him at close range, but he had prepared for that. Earlier, as he explains, he had found her gun and loaded it with blanks. In short, an old style mystery meller in the guise of an adult detective yarn. It comes off successfully.

Cast is adequate to excellent

Successfully.

Cast is adequate to excellent.

Miss Lee making points principally with her gift for hysteria. Marvin's boss, Paul Newlan, also screes well, although his part was minor in this script. Production values were good, the Chi backgrounds interesting, and the Pail Mall commercials relatively in key.

Les.

John Payne should st shootin' irons. He took peter the season's opening for in show, writing the It proved to be a slow me in the serious provided to the allow mercials relatively in key.

In the acting sphere, helped either by the king the state of paying Mall the serious principally with her gift for hysteria. Marvin's four her season's opening should st shootin' irons. He took peter the season's opening four irons. He took peter the season's opening fo

FATHER KNEWS BEST
With Robert Young, Jane Wyatt,
Ellnor Donahue, Billy Gray, Lauren Chavin, Robert Chapman,
June de Roche
Producer: Eugene B. Rodney
Director: Peter Tewksbury
Writer: Roswell Rogers
30 Mins. Mon., 8:30 p.m.
LEVER BROS.; SCOTT PAPER
CBS-TV, from Hollywood

(I. Walter, Thompson).

(J. Walter Thompson)

The only thing different about "Father Knows Best" is the change of network from NBC to CBS. Both Robert Young and Jane Wyatt are once again stepping into the roles of Mr. and Mrs. ping into the roles of Mr. and Mrs. Jim Anderson, typical pyrents of several typical children who encounter supposedly typical problems and frustrations in what is depicted as a typical middleclass family.

In the preem show 224 the

lems and russessed depicted as a typical middle class family.

In the preem show (22) the Screen Gem situation comedy presented the pining love problems of Betty, the older Anderson cirl, portrayed by Elinor Donehue, and Ralph, the neighbor's measuruck boy, played by Robert Chaman.

Then there was the typical kid brother and kid short early to be inevitable, scene when following the inevitable, scene when following and sweet required in the same sweet required in the second with the same in the second side of the company of the property of the non-controversial product and side as are discovered to the same second.

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Rowe Processed Sirroy pre-cisely condition to be and to be no true to said to be a Text book of incident. The Canada and Said Colors and said to be a said to be said to be a said to be said to be a said to be said to be a said to be

Monaster 30 Mins., Sun., 7:30 p.m. AMERICAN TOBACCO CO. CBS-TV (film)

(L. C. Gumbiner)

"Bachelor Father" remains pleasant little situation comedy series. Starting its third season on CBS, as the alternate week relief for Jack Benny, this strip has the virtue of having some bright writing and pleasing performances with a cast headed by John For-

irtiue of having some bright writing dady-of-em-all has already proven itself durable and devilishity is effective in coating a postboler with credibility. Too, the sparse harration cuts corners of time and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along. Past the subject matter and helps to move the actioner swiftly along the subject matter and helps to move the actioner swiftly along the subject matter and tempt to a post the swiftly along the subject matter and helps to move the actioner swiftly along the subject matter and tempt to a post the swiftly like the subject matter and tempt to a post the swiftly like the subject matter and tempt to apply the swiftly like the subject matter and tempt to apply the swiftly like the subject matter and tempt to apply the swiftly like theld, he standard the swiftly like the swiftly like the swiftly like the sw

THE RESTLESS GUN
(Jebediah Bonner)
With John Payne, James Best, Denris Holmes, Carlyle Mitchell, Edith Evanson, Read Morgan, Don Harvey, Jean Allison, others. Producer: David Dortort
Director: Edward Ludwig
Writer: John Payne
30 Mins, Mon.; 8 p.m.
PROCTER & GAMBLE, STERLING DRUG
NEC-TV (film)
(Leo Burnett, Dancer-Fitzgerald-

(Leo Burnett, Dancer-Fitzgerald-Sample

John Payne should stick to his shootin' irons. He took pen in hand for the season's opening "Restless show, writing the teleplay. It proved to be a slow moving, over sentimentalized outing, hardly par

In the acting sphere, he wasn't helped either by the kid performance of Dennis Holmes. The

PERRY MASON
With Raymond Burr, Barbara Hale,
William Hopper, William Talman, Ray Collins, others
Exec Producer: Gail Patrick Jackson (Paisano Prods.)
Producer: Ben Brady
Director: Arthur Marks
Writer: Don Brinkley (based on
Erle Stanley Gardner stories)
60 Mins, Sat, 7:30 p.m.
PARTICIPATING
CBS-TV (film)
"Perry Mason," launching its

"Perry Mason," launching its second season, can be expected to second season, can be expected to give another good account of itself versus that other Perry—Como—et al. The sleuth-mouthpiece segments inspired by Erle Stanley Gardner's yarns usually rate full-hour attention due largely to a good admixture of comedy stuff and straight investigative ingredients—slickly achieved in plot and production.

S64.000 QUESTION With Hal March, Barbara Britton;

guests

Evecutive producer: Steve Carlin
Producer: Mert Koplin
30 Mins., Sun., 10 p.m.
REVLON; KENT
CBS-TV, from N.Y.
(Warwick & Legler; Lennen
& Newell)

The dowager dame of the quizzers returned to the video lanes
on the Sabbath night in a new
slot after a summer layoff. It is
in the spot formerly occupied by
'The \$64,000 Challenge'' now off
the air.

It is still replete with showman-

"The 30%,000 the air.

It is still replete with showmanship and its cnoice of contestants is excellent and they are presented in as skillful a fashion as Cartier of the skillful a fashion as Carti

In the acting sphere, he wasn't already and the piede with anowhand helped either by the kid performance of Dennis Holmes. The youngster may prove his oats when he grows up, but at this stage conviction appears lacking from his lines.

Note that the sual formulae by presentation is skillful a fashion as Cartier Sunder the sual formulae by presentating the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by presenting the more colorful contestants, one of whom had previously by Will Cook, based on a character such that the sual formulae by present such that the sual formulae by presenting the more colorful contestants, one of whom had the more of the creation. It was a fine character portation of the sual previous such that the sual formulae by the such that the sual formulae by the such as the contest of the sual previous such that the sual formulae by the sual formulae by the sual previous such that the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual formulae by the sual fo

TV Network Premieres

(Sept. 24-Oct. 3)

Wednesday, Sept. 24

Price Is Right (color), Audience Participation, NBC, 8:30 to 9 p.m. Lever via J. Walter Thompson and Speidel via Norman, Craig & Kummel.

Donna Reed (film). Situation Comedy, ABC, 9 to 9:30 p.m. nulton via Wesley Associates and Campbell via BBDO.
Millionaire (film), Drama, CBS, 9 to 9:30 p.m. Colgate via Ted

Patti Page, Music, ABC, 9:30 to 10 p.m. Oldsmobile via D. P.

This Is Your Life, Human interest interviews, NBC, 10 to 10:30 p.m. Procter & Gamble via Compton.

Thursday, Sept. 25
Ed Wynn (film), Situation Comedy. NBC, 8 to 8:30 p.m. Liggett
Myers and Bulova, both via McCann-Erickson.
Twenty-One, Quiz. NBC, 8:30 to 9 p.m. Pharmaceuticals via

Parkson.

Playhouse 90, Drama, CBS, 9:30 to 11 p.m. American Gas via
Lennen & Newell, Kimberly-Clark via Foote, Cone & Belding, AllState Insurance via Leo Burnett.

You Bet Your Life, Quiz-Comedy, NBC, 10 to 10:30 p.m. Lever
via J. Walter Thompson and Toni via Taitham-Laird.

Friday, Sept. 26

Jefferson Drum, 'film'), Western, NBC, 7:30 to 8 p.m. Sustaining.
Further Adv. of Ellery Queen (color), Mystery, NBC, 8 to 9 p.m.
RCA via Kenyon & Eckhardt.

RCA via Kenyon & Eckhardt.

Phil Silvers, (film), Situation Comedy. CBS, 9 to 9:30 p.m. Schick
via Benton & Bowles and R. J. Reynolds via William Esty.

Lineup, (film), Adventure, CBS, 10 to 10:30 p.m. Procter & Gamble via Benton & Bowles and Brown & Williamson via Ted Bates.
Person to Person, Interviews, CBS, 10:30 to 11 p.m. P. Lorillard
via Lennen & Newell and Maxwell House via Benton & Bowles
(lost account after buying show.

Sunday, Sept. 28

Professional Football, Sports, CBS, 1:45 p.m. to conclusion. Sponsored Regionally.

sored Regionally.

Monday, Sept. 29 The Texan, (film), Western, CBS, 8 to 8:30 p.m. Brown & Wil-

liamson via Ted Bates.

Alcoa-Goodyear Playhouse, 'film'. Drama, NBC. 9:30 to 10 p.m.
Alcoa via Fuller & Smith & Ross and Goodyear via Young & Ru-

Arthur Murray Party, (color). Variety, NBC, 10 to 10:30 p.m. P. Lorillard via Lennen & Newell.

Tuesday, Sept. 30 Stars In Action, (film), Drama, CBS, 7:30 to 8 p.m. (not seen in N.S

N.Y. Eddie Fisher Show, (color), Music-Variety, NBC, 8 to 9 p.m. Liggett & Myers via McCann-Erickson.

The Rifleman, (film), Western, ABC, 9 to 9:30 p.m. Miles via Geoffrey Wade, Ralston via Gardner and Procter & Gamble via Benton & Bowles.

Geoffrey Watte, Raison via Construction Benton & Bowles.

Naked City, (film), Drama, ABC, 9:30 to 10 p.m. Brown & Williamson via Ted Bates and Quaker via J. Walter Thompson.

Red Skelton Show, Comedy, CBS, 9:30 to 10 p.m. Pet Milk via Gardner, Johnson's Wax via Foote, Cone & Belding.

Garry Moore Show, Comedy-variety, CBS, 10 to 11 p.m. Pittsburgh Plate via BBDO, Kellogg via Leo Burnett and Revlon via Warwick & Legler.

Warwick & Legier.

Wednesday, Oct. 1

Wagon Train, (film), Western, NBC, 7:30 to 8:30 p.m. Ford via
J. Walter Thompson and Nabisco via McCann-Erickson.
Ozzie & Harriet, (film), Situation Comedy, ABC, 8:30 to 9 p.m.
Eastman Kodak and Quaker, both via J. Walter Thompson.
Armstrong Circle Theatre, Drama, CBS, 10 to 11 p.m. Armstrong Circle Theatre, Drama, CBS, 10 to 11 p.m. Armstrong via RDO

strong via BBDO.

Thursday, Oct. 2
Leave It to Beaver, (film), Situation Comedy, ABC, 7:30 to 8
m. Miles via Geoffrey Wade and Ralston via Gardner.
I Love Lucy, (film), (Reruns), Situation Comedy, CBS, 7:30 to 8
m. Pillsbury via Campbell-Mithun and Clairol via Foote, Cone
Belding.
Becember Bride, (film), Situation C December Bride, (film), Situation Comedy, CBS, 8 to 8:30 p.m.

The Open Mind

Again "The Open Mind" (21) with Richard D. Heffner as moderator vigorously demonstrated that it isn't scared to tackle anything from homosexuality to the effect of tv on the American mind. This time the WRCA-TV Sunday 1 p.m. show launched a series of deep-rooted diggings into the specific topic of "TV: Its Impact on American Life" with the first program as a sounding board for comments by Stockton Helffrich, NBC's chief of continuity acceptance; Richard S. Salant, veep of CBS Inc., and Reuel Denney, professor of social science at the Univ. of Chicago and co-author with David Reisman of "The Lonely Crowd" and author of a recent study of mass media titled "The Astonished Muse."

Heffner started off by noting that someone is always squawking about tv, perhaps because it is the What's My Line?

Astonished Muse."

Heffner started off by noting that someone is always squawking about tv, perhaps because it is the "masses to fall mass media." It seems fashionable to criticize tv, Heffner observed, and probably fewer demands are made upon General Electric or General Motors and maybe even General Eisenhower than is upon General Sarnoff. However, he noted, there is some justification for criticism of tv, probably because it goes so deep into the fabric of American society and because it does so deep into the fabric of American society and because it has greater responsibilities than other media. Helffrich was certain that tv impacted American life. Denny pointed out that newspapers produced Mark Twain and the stage gave us Will Rogers and radio had Fred Allen but tv hasn't produced that kind of a figure yet. Helffrich hought tv had produced a Gobel a Groucho Marx. Helffrich said that people who criticize the most often do not dial eclectically, and that they are not that interested when one gets right down to it. Salant said tv's big job was to worry less about the category of program and to try bringing "our middle up to our best" and "our best make better." Salant also noted that if a program isn't done with integrity it becomes a program that doesn't deserve an airning "and I think the public is beginning to acquire that kind of taste."

Denney thought the broadcasting Industry wasn't fighting hard enough to take over control of its own industry. He said he wasn't, in this instance, referring to the FCC. He believed that much of tv's policy was determined by other large industries and cited the auto, soap, beer and cigaret industries as influencing what happens in tv and that "those people who are running tv ought to fight to free what they are doing from those industries." Salant felt the pressures for spreading control come not from the industries but from Washington. Industry pressures, he thought, were exagerated.

It was spirited conversation and subsequent programs should prove equally stimulating,

Colgate Theatre
From Orson Welles, you're not going to get anything pedestrian. Not if he's the boss of the whole works. There was no one around to tell him what or what not to do, as writer-producer-director of "Fountain of Youth" he had himself a high old time. After all, it was only a pilot and what if it didn't sell? Sell it didn't and the guy with all the credits can take the rap.

didn't sell? Sell it didn't and the guy with all the credits can take the rap.

What Welles called "a wacky comedy" actually wasn't but it did turn up (on last week's "Colgate Theatre") two surprising aspects (for a Welles production): the title meant what it read and bore no cryptic message, and Joi Lansing was actually allowed to act whereas in other endeavors she was permitted only the luxury of throwing curves (hers) right across the eyeballs.

Were it not that Welles likes to

curves thers) right across the eyeballs.

Were it not that Welles likes to hear himself talk and just won't desert his beloved radio ("an, those were the days!") his thesis on the unending search for eternal youth might have been more than a mess of plottage. He talked under, over and for his characters in long stretches synced to slides. Finally when the players actually were given their tongue the story began its weary journey. Ben Tobin, a chemist, phonied-up a potion that perpetuates youth for 200 years. His girl friend, Miss Lansing, dumps for a tennist, Rick Jason, and as a wedding gift Tobin gives them the only vial left to keep young for a couple of centuries.

what's My Line? This is the ninth semester for "What's My Line?" and it is patent why a minor-key panel show of this calibre will outlast the frene-tic quiz shows with Fort Knox jackpots. It breaks down into two basic values—it's fun and it's literate. There are no gargantuan giveaways; the at-home audience interest is built-in by the knowledge of all the mystic values so that it has added appreciation of the panelists' ingenuity and skill of deduction; it has glamor tooth in the permanent and guest panelists, plus the mystery guests and, above all, it has good taste.

Moderator John Charles Daly is affable and just; be mes he manifests asture diplomacy in the perforce unexpected jousts of judgment in adjudicating panelists' and guests' Qs & A. An intangible but undoubtedly appealing whyfore of this restind Surday night seems parameunt and when, perforce, there is some backsilding, because of unwitting double-entendre, it is forgiveable for obvious reasons of innocense rather than rehearsed ad libs.

Extreme politesse was evident this past Sunday night wen Paul

than rehearsed ad libs.

Extreme politesse was evident this past Sunday night when Paul Butler and Meade Alcorn, the respective chairmen of the GOP and Democratic national committees, seemed to be given a little too much time for their fundraising pitch. Another quasi-cuffo commercial might be interpreted as applying also to Robert Young and Jane Wyatt and the trailer for their fifth annual return with "Father Knows Best." Nonetheless they were as legitimate mystery guests as the trailers for the upcoming stars showcased by Steve Allen and Ed Sullivan on their vaudeos earlier the same evening.

The panel team remain stalwarts

Dorothy Kilgallen, Arlene Francis and Bennett Cerf. David Niven, the personality in the swing-panelist's No. 2 slot, also trailer-ized Miss Francis' upcoming legit comedy, "Once More With Feel-ing."

MUSIC FROM MANHATTAN
With Sammy Kaye Orch, Johnny
Amorosa, Lynn Roberts, Ray
Michaels, Susan Silo, Larry Ellis,
Hank Kanui, Kaydets
Producer: Lawrence White
Director: Cort Steen
Writer: George T. Simon
30 Mins; Sat., 10 pm.
MANHATTAN SHIRT CO.
ABC-TV, from N.Y.
Directly following Lawrence

MANHATIAN SHIRT CO.

ABC-TY, from N.Y.

Directly following L a wrence Welk, this show figures to hold the audience via more music. Although Sammy Kaye's style is somewhat more swinging than Welk's, his format is not too dissimilar. It's another straightforward stanza featuring instrumental and a flock of vocalists. Production ideas are at a minimum with the accent solely on the music. Like Welk, Kaye serves as emcee with an engagingly modest manner. Kiekoff stanza maintained a good pace throughout. Opening with 'Yes Sir, That's My Baby," with the Kaydets, Kaye dished up a full menu of oldies, including "Who's Sorry Now," sung by Lynn Roberts; "Love Letters in the Sand," done by Larry Ellis, and "Hawaiian War Chant," rocked in standout style by Hank Kanul. Also in the songalog was a medley from "My Fair Lady": a brace of oldtime ukelele and Dixieland tunes, and some neat vocals by Ray Michaels and Suzy Silo, a pair of promising young performers. formers.

seep young for a couple of centries.

Commences the triple double oss. Miss Lansing, zealously

Tele Follow-Up Comment

The Open Mind

The Open Min

MAVERICK
(The Day They Hanged Bret
Maverick)
With James Garner, Whitney Blake,
Ray Teal, Jay Novello, Robert E.
Griffin, John Cliff, Burt Must.n,
Hal Hopper, Roy Erwin
Exec producer: William T. Orr
Producer: Roy Huggins
Director-Writer: Douglas Heyes
60 Mins., Sun., 7:30 p.m.
KAISER, DRACKETT Co.
ABC-TV (film)
(Young & Rubicam)
The rating lode that ABC-TV uncovered via Warner Bros. in "Maverick" still has plenty of nuggets.
With its fall season bow last Sunday (21) "Maverick" looked in
fine shape for another round in his
shooting war against Ed Sullivan
(CBS-TV) and Steve Allen (NBC-TV).
All the points that made

shooting war against Ed Sullivan (CBS-TV) and Steve Allen (NBC TV).

All the points that made "Maverick" one of the toprated westerns last year were brought to the fore in the first episode. "The Day They Hanged Bret Maverick." directed and scripted by Douglas Heyes. Good story line, credible characterization, especially by James Garner in the title role, slick photography and touch of himmor build a sagebrush saga that's hard to be didn't commit. Through the didn't commit. Through the efforts of a money-greedy sheriff and coroner, the execution is faked and Maverick uses his free time to nab the real culprit for a shoot-out that brings justice to the west, once again. Femme appeal is nicely supplied by Whitney Blake, in the part of the villain's wife, who has to be brought to some justice, too, but only after Maverick throws in some loot to get her a good attorney.

It's a pattern that's familiar to the oater genre but in the hands of "Maverick" producer Roy Huggins, photographer, Ralph Woolsey and film editor Carl Pingitore, it takes on an exciting and hour-holding flavor.

MUSIC IS MY BEAT
With Larry Finley, emcee; Rex
Koury orch, Kay Cee Jones,
Eddie Robertson; L. Wolfe
Gilbert, guest.
Producers: Finley, Steve Binder
Director: Binder
30 Mins., Sun., 10 p.m.
KABC-TV, Hwood
A musical "This Is Your Life,"
Larry Finley's new KABC-TV
show is reminiscent of other television shows done in the past, but
nonetheless the opener was an interesting, well-produced half-hour.
Like any show of this nature,
"Beat" depends almost wholly on
its guestar for its degree of success, and the selection of vet L.
(Continued on page 44) (Continued on page 44)

> More Television Reviews On Page 35

Furness with GE's array of merchandise.

ADVENTURES OF RIN TIN TIN With Lee Aaker, Jim L. Brown, Morris Ankrum, Melinda Byron others

Producer: Herbert B. Leonard
Director: Robert C. Walker
Writer: Arthur W. Rowe
39 Mins., Fri., 7:39 p.m.

NABISCO
ABC-TV (film)

(Kenyon & Eckhardt)

Four years ago, Bert Leonard and Screen Gems came up with Rin Tin Tin and a watertight format for kid-slanted telepix. Concentrate on action, was essentially the Leonard credo. and tell with everything else. The formula has worked to the point where "Adventures of Rin Tin Tin" is still going strong with an unswerving kiddie audience and no shortage of escapist-minded adults either.

For the start of the fifth season, scripter Arthur W. Rowe comes up with an unswerving kiddie and his fility young daughter come to visit the post, and the aide, in an effort to prove himself to the daughter, goes after a band of renegade Indians singlehanded. Naturally, Rinny, Rusty and Lt. Rip Masters go to the r-scue. save the tenderfoot, capture the Indians to boot and give the daughter atrue appreciation of the aide.

It's all stock stuff, but excellent-ly executed, with few lags in Robert walker's direction. Lee Aaker as Rusty is still an open-faced appealing youngster: Jim L. Brown, as Lt. Masters, is the kind of gent whose face and physique lend themselves to hero-worship by the youngsters and who handles his role competently, and the dog itself goes through his paces in thorough fashion. Morris Ankrum as the general and Melinda Byron as the daughter are good support.

THE LIFE AND LEGEND OF

THE LIFE AND LEGEND OF WYATT EARP
With Hugh O'Brian, Ralph Sanford, Morgan Woodward, Myron Healey, Mason Alan Dinehart, others
Producer: Robert F. Sisk
Director: Frank McDonald
Writer: Frederick Hazlitt Brennan
30 Mins., Tues., 8:30 p.m.
PROCTER & GAMBLE, GENERAL
MILLS
ABC-TV (film)
(Compton, Dancer - Fetzgerald - Sample)
In the western genre, "Wyatt

In the western genre, "Wyatt Earp" still can hold its own. Open-ing its fourth season, series ap-pears to continue to deliver the basic ingredients of the better oat-

ers.
Preem show "The Hole Up" had Preem show "The Hole Up" had the stage coach robbery motif: Opening shots had a heavy kill the driver and threaten the women passengers with death if they tell of his identity. Rest of the 30 minutes was spent by Hugh O'Brian (Earp) tracking down the killer in a no-man's land taken over by bandits. bandite

Rapp. Charles Lee, Norman Sullivan 90 Mins, Fri. (19), 8 p.m. BUICK 100 Mins, Fri. (19), 8 p.m. But the by current -standards creaky 100 Mins, Fri. (19), 10 mins,
about all one can ask from them.

Some of the responsibility for the awkwardness of the performance probably falls on the dual-director setup, with Ed Greenberg as stage director and Dick McDonough as tv director. Missed cues, bad camera shots and awkward grouping were apparent, and the occasion has been rare indeed when the dual director setup has worked well.

As a color show "Roberta" were

worked well.

As a color show, "Roberta" was a delight, thanks to the art direction of Jay Krouse, the costumes by Kate Drain Lawson and some sumptuous Paris fashions imported for the show. Stransely enough, the Buick commercials, unveiling the '59 models, were in block and white, even those that could have been done live. Chan.

ith Hugh O'Brian, Ralph Sanford, Morgan Woodward, Myron Healey, Mason Alan Dinehart, others oducer: Robert F. Sisk rector: Frank McDonald file: Frederick Hazlitt Brennan Mins., Tues., 8:30 p.m. NEAL COTER & GAMBLE, GENERAL MILLS GETY (film)

MILLS G.TV (film)

Compton, Dancer - Ftzgerald Sample)

In the western genre, "Wyatt rp" still can hold its own. Opening its fourth season, series apars to continue to deliver the sic ingredients of the better oatic ingredients of the better oatic ingredients of the better oatic engage coach robbery motific ening shots had a heavy kill the ver and threaten the women passes with death if they tell of identity. Rest of the 30 mins was spent by Hugh O'Brian in swas spent by Hugh O'B

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. Pulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The Variety chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-neckly heading, the (†) stands for local programming and the (*) for network shows.

BALTIMORE:

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: August 1-8, 1958.

			<u> </u>				
TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME STA.			TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME STA. DISTRIB.				AV. RTG.
Gunsmoke (Sat. 10:00-10:30) . WMAR G. E. Theatre (Sun 9:00-9:30) . WMAR I Love Lucy (Mon. 9:00-9:30) . WMAR I've Got a Secret (Wed. 9:30-10:00) . WMAR Lawrence Welk (Sat. 9:00-10:00) . WMZ Have Gun Will Travel (Sat. 9:30-10:00) . WMAR Perry Mason (Sat. 7:30-8:30) . WMAR Frontier Justice (Mon. 9:30-10:00) . WMAR	35.3 32.3 31.8 29.8 29.5 29.3 28.5 28.3	2. 3. 4. 5. 6. 7.	Casey Jones (Mon. 7:30) WJZ Screen Gems Highway Patrol (Sat. 7:30) WMAR Ziv Popeye (M-F 4:45) WJZ AAP Man Behind the Badge (Fri. 6:30) WMAR MCA Boots & Saddles (Tues. 10:00) WJZ CNP Popeye (Sat., Sun. 5:30) WJZ AAP Amps 'n' Andy (M-F 6:00) WMAR CBS	21.3 20.3 18.3 17.2 14.8 13.8 13.3 13.2	52 54 43 30 43 43	Farly Show WJZ News WJZ Fdge of Night WMAR Early Show WJZ Californians WBAL Comment WBAL Early Show WJZ	17.8 17.8 14.3 13.0 12.5 9.0 14.0 19.3 11.3 12.3
TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME STA.	AV. RTG.	9.	Death Valley Days (Mon. 7:00)WBAL U.S. Borax Honeymooners (Sun. 10:00)WJZCBS	12.3 12.3	31 23	\ Early Show	15.5 15.0 25.3
*Mickey Mouse Club (M-F 5:30-6:09) WJZ *Buddy Drane (M-F 3:00-4:45) WJZ *Guiding Light (M-F 12:45-1:00) WMAF *Search Tomorrow (M-F 12:30-12:45) WMAF *Love of Life (M-F 12:00-12:30) WMAF *10:30 News (M-F 10:30-10:45 a.m.) WJZ *CBS News (M-F 15:7-30 a.m.) WMAF	15.1 14.8 14.7 14.2 14.1	9. 9. 14. 10. 11. 12. 13.	Studio 57 (Wed. 10:00) WJZ MICA	12.3 12.3 11.8 11.8 11.5 11.3 10.8 10.8	25° 29° 28° 42° 37° 36° 21°	Playhouse 90	18.3 25.3 16.8 16.0 15.5 12.3 13.3 14.8 27.3 13.8
	PROGRAM—DAY—TIME STA. Alfred Hitchcock (Sun. 9:30-10) WMAR Gunsmoke (Sat. 10:00-10:30) WMAR G. E. Theatre (Sun 9:00-9:30) WMAR I Love Lucy (Mon. 9:00-9:30) WMAR I Love Lucy (Mon. 9:00-9:30) WMAR I Love Lucy (Mon. 9:00-9:30) WMAR Lawvence Welk (Sat. 9:00-10:00) WMAR Lawvence Welk (Sat. 9:00-10:00) WMAR Perry Mason (Sat. 7:30-8:30) WMAR Frontier Justice (Mon. 9:30-10:00) WMAR Frontier Justice (Mon. 9:30-10:00) WMAR Tales Wells Fargo (Mon. 8:30-9:00) WMAR **TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME STA. **Popeye (M-F 4:45-5:00) WJZ **Buddy D-ane (M-F 3:00-4:45) WJZ **Buddy D-ane (M-F 3:00-4:45) WJZ **Buddy D-ane (M-F 3:00-12:30) WMAR **Love of Life (M-F 12:00-12:30) WMAR *Love of Life (M-F 12:00-12:30) WMAR *Love of Life (M-F 12:00-12:30) WMAR **CBS News (M-F 13:30-10:45 a.m.) WJZ **CBS News (M-F 7:15-7:30 a.m.) WMAR	PROGRAM—DAY—TIME	PROGRAM—DAY—TIME	RANGE	PROGRAM—DAY—TIME	PROGRAM—DAY—TIME	PROGRAM

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: August 1-8, 1958.

	TOP TEN NETWORK SHOWS	2	Highway Patrol (Sat. 10:30)	29.2 17.9	65 All Star Wrestling WCPO 43 Circle Theatre WKRC	7.9 16.2
	Gunsmoke (Sat. 10:00-10:30) WKRC	36.5	Mike Hammer (Wed. 9:00) WKRC MCA	$17.5 \\ 17.2$	32 Kraft Mystery Theatre. WLW-T 38 What's My Line WKRC	22.9 24.5
	Restless Gun (Mon. 8:00-8:30) WLW-T	30.5	Harber Command (Sun. 10:30) WLW-T Ziv Whirlybirds (Fri. 7:30) WKRC CBS	16.5	38 Rin Tin TinWCPO	15.5
	Tales Wells Fargo (Mon. 8:30-9:00) . WLW-T	29.5	Sea Hunt (Thurs. 7:30)	16.2	36 Circus Boy	15.2
	Sugarfoot Tues. 7:30-3:20 WCPO	29.0	Dr. Hudson (Tues. 10:30)WCPO MCA	15.5	4? All Star Theatre WLW-T	11.5
	Wyatt Earp (Tues. 8:30-9:00)WCPO	27.9	Dr. Christian (Mon. 7:00) WKRC Ziv	14.9	40 Tugboat AnnieWLW-T	13.9
			. Death-Valley Days (Fri. 7:00) WKRC U.S. Borax	14.5	42 Outdoor GuideWLW-T	10.5
		26.5		14.2	38 26 Men WLW-T	13.2 14.9
	Real McCoys (Thurs. 8:30-9:00) WCPO	26.5 11		13.9 13.4	37 Dr. ChristianWKRC 42 Stage 7WKRC	9.5
	Alfred Hitchcock (Sun. 9:30-10:00) .WKRC	20.2		13.2	35 Sheriff of Cochise WKRC	14.2
	G. E. Theatre (Sun. 9-00-9:30) WKRC	25.2	. A'I Star Theatre (Tues. 10:30) WLW-T Screen Gems	11.5	32 Dr. HudsonWCPO	15.5
	Frontier Justice (Mon. 9:30-10:00) WKRC	24.9 13		11.2	37 News-GrantWLW-T	10 3
_					NBC News	10.7
	TOP TEN MULTI-WEEKLY SHOWS	16		10.9	37 Gold Cup Theatre WLW-T	10.5
	(50-70 Cub (M-F 12:00-12:30) WLW-T	17 0 17	Ellery Queen (Sat. 7:00) WKRC TPA S. Donovan, West. Mar. (Tues. 6:30) WKRC CNP	10.5 10.5	35 Midwest HayrideWLW-T 37 News-Grant	11.2 9.0
	†News-Grant (M-F 11:09-11:15) . WLW-T	15.4	. G. Donovan, West, Mar. Tues. 6.007 WILIG CIVI	10.5	NBC NewsWLW-T	9.3
	*Front Page News (M-F 11:00-11:15 WKRC	13.9 18	. Charlie Chan (Fri. 6:30) WKRC TPA	10.4	32 News-GrantWLW-T	12.3
		12.3			NBC NewsWLW-T	12.0
	*Hickey Mouse Club (M-F 5:30-6:00) WCPO		. Boots & Saddles (Tues. 10:30) WKRC CNP	9.5	26 Dr. Hudson	15.5
	*Price Is Right (M-F 11-11:30 a.m.) . WLW-T	12.0 1		9.5	33 This Is MusicWCPO	10.2
	*NBC News (M-F 6:45-7:00)	10 4 . 19		9.5	33 Gold Cup Theatre WLW-T	12.9 9.2
	*News—Grant (M-F 6:30-6:45)	103 19		9.5 9.5	35 Gold Cup TheatreWLW-T	10.2
	*Truth-Conse. (M-F 11:30-12 noon) .WLW-T	97:19	Jungle Jim (Mon. 6:00)	9.5	41 (Ladies Home Theatre. WKRC	- 7.0
	†This Is Music (M-F 6:30-7:30) WCPO	9.1	· valigie vim vicon vicon vivivivivi or or berean demo		Headline News WKRC	7.3
	*Treasure Hunt (M-F 10:30-11; a.m.) WLW-T	9.4 19	. Stage Seven (Wed. 7:00) WKRC TPA	9.5	29 Decoy WLW-T	13.4

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: August 1-8, 1958.

	TOP TEN NETWORK SHOWS .	1	1.	Sea Hunt (Tues. 9:30)	28.9		Frontier DoctorWWL	17.2
-			2.	Frontier (Fri. 6:30)WDSU CNP	28.2	66	All Star TheatreWWL	12.5
1.	Wagon Train (Wed. 6:30-7:30) WDSU	38.3	3.	Honeymooners (Wed. 9:30) WDSU CBS	26.9	54	Circle TheatreWWL	18. 5
2.	Tales Wells Fargo (Mon. 7:30-8:00) (WDSU Father Knows Best (Wed. 7:30-8:00) WDSU	37.5 35.2	4.	Highway Patrol (Fri. 10:00) WDSU Ziv	26.2	56	African PatrolWWL	16.5
	Restless Gun Mon. 7:00-7:301WDSU	34.9	5.	Whirlybirds (Mon. 10:00)WDSU CBS	25.5	59	Waterfront	13.5
5.	Twenty One (Mon. 8:00-8:30)WDSU	34.5	6.	Silent Service (Thurs. 9:30)WDSU CNP	23.9	41	Playhouse 90	28.2
6.	Gunsmoke (Sat. 9:00-9:30) WWL	33.5	7.	China Smith (Sun. 9:30)	21.5		What's My LineWWL	26.9
7.	Best of Groucho (Thurs. 7:00-7:30). WD&U	32.9	8.	Target (Wed. 10:00)WDSU Ziv	21.2		Captain David Grief WWL	15.9
8.	Californians (Tues. 9:00-9:30)WDSU Boxing (Fri. 8:00-8:50)WDSU	32.5 32.1	9.	26 Men (Fri. 10:30)	20.9		News, Weather, SportsWWL	13.0
10.	Bob Crosby (Sat. 7:00-8:00)WDSU	30.9	10.		20.5		TrackdownWWL	15.2
	Day Crossy San Has side, Hilliam Habo	00.5	11	Harbor Command (Mon. 10:30) WDSU Ziv	20.2		News, Weather, SportsWWL	10.5
	TOP TEN MULTI-WEEKLY SHOWS		12.		19.9			
	TOP TEN MULTI-WEEKLI SHOWS		13.				Captain KangarooWWL	8.5
1	*NBC News (M-F 6:15-6:30) WDSU	27.5		Comment	19.5		Gray Ghost	14.9
2.	*Esso Reporter, Sports (M-F 6:-6:15) WDSU	27.3	13.		19.5	41	Joseph Cotten WDSU	2 3. 5
3.	*Price Is Right (M-F 10-10:30 a.m.)WDSU	17.8		Celebrity Playhouse (Thurs, 10:30)WDSU Screen Gems	18.9		News, Weather, SportsWWL	9.7
4.	*Treasure Hunt (M-F 9:30-10 a.m.)WDSU	15.9		Play of the Week (Sun. 10.00)WWLNTA	18.9	47	World Nws., Spts., Wea WDSU	18.3
4.	*Queen for Day (M-F 3:00-3:45)WDSU	15.9					Sunday SpectacularWDSU	18.7
5.	†Amos 'n' Andy (M-F 5:15-5:45) WDSU	15.7		Boots & Saddles'(Fri. 7:00)WWL CNP	18.2	34	Jefferson DrumWDSU	30.5
6.	*Esso Reporter (M-F 11:00-11:15) WDSU	15.5	16.	Pride of Family (Sat. 11:00 am.)WDSU MCA	17.5	72	Town & Country Journal WWL	6.9
8.	*Wea., Esso Reporter (M-F 5:45-6). WDSU *Truth or Conse. (M-F 10:30-11 a m.) WDSU	14.8 14.3	17.	Frontier Doctor (Tues. 9:30)WWL HTS	17.2		Sea HuntWDSU	28.9
9.	*Modern Romances (M-F 3:45-4:00) .WDSU	13.0			16.7		News, Weather, SportsWWL	8.4

COLUMBUS, OHIO

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: August 1-8, 19584

	TOP TEN NETWORK SHOWS		1.	Death Valley Days (Sun. 9:30)WBNSU.S. Borax Boots & Saddles (Sat. 10:30)WBNSCNP	27.2 20.2	49	Chevy ShowWLW-C	21.2
1.	Gunsmoke (Sat. 10:00-10:30)WBNS	40.2	ž.	Highway Patrol (Tues. 10:30)WBNSZiv	20.2	56	Joseph CottenWLW-C Studio 57WLW-C	11.5 11.5
2.	Wyatt Earp (Tues. 8:30-9:00) WTVN	32.5	3.	Sea Hunt (Thurs. 8:00)	19.5	34	Best of GrouchoWLW-C	19.2
3.	Have Gun Will Travel (Sat. 9:30-10) WBNS	32.2	3.	Tracer (Fr. 8:30) WTVN Minot	19.5	36	DestinyWBNS	19.0
4.	Sugarfoot (Tues. 7:30-8:30) WTVN	31.8	4.	Gray Ghost (Fri. 7:30)	17.5	42	Rin Tin TinWTVN	15.9
5.	I Love Lucy (Mon. 9:00-9:30) WBNS	29.5	5.	Mike Hammer (Fri. 9:30)WTVNMCA	17.3	33	Playhouse of Stars WRNS	20.2
5.	I've Got A Secret (Wed. 9:30-10:00) WBNS	29.5	6.	Honeymooners (Sat. 7:00)WBNS CBS	16.9	41	Midwest Havride WI.W.C	14.7
5.	Tales Wells Fargo (Mon. (8:30-9:00)WLW-C	29.5	7.	26 Men (Wed. 10:30)	16.2	37 I	Circle Theatre WRNS	20.2
6.	Maverick Sun. 7:30-8:30 WTVN	28.3	8.	Annie Oakley (Sat. 6:30) WBNSCBS	14.9	40	Midwest Hayride WLW-C	13.2
7.	G. E. Theatre (Sun. 9:00-9:30) WBNS	28.2		Badge 714 (Thurs. 7:30) WBNS CNP	14.3	32	Tic Tac Dough WI.W-C	15. 2
8.	Restless Gun (Mon. 8:00-8:30)WLW-C	27.5	10.	Whirlybirds (Thurs. 7:00) WTVN CBS	13.9	34	Looking-Long	20.3
	TOP TEN MULTI-WEEKLY SHOWS		11	Amos 'n' Andy (Mon Tri C.00 C.00) Tyrnard	40.0	40	CBS NewsWBNS	20.0
	TOT TEN MULTI-WEEKET SHOWS		12.	Amos 'n' Andy (MonFri. 6:00-6:30) WBNS CBS Brave Eagle (Thurs. 6:00) WTVN CBS	13.6	40	FrontierWTVN	12.5
1	÷Looking-Long (M-F 7:00-7:15)WBNS	18.2	12	O. Henry Playhouse (Fri. 7:00)	13.5	43	ExplorerWBNS	10.5
2	*CBS News M-F 7:15-7:30) WBNS	18.1	13.	o. Henry Trayhouse (111. 7.00) WIVN Gross Krasne	13.2	41	Looking-LongWBNS	13.7 13.7
3.	News-Pepper (M-F 11:00-11:15) WBNS	16.7		Star Performance (Sun. 6:00) WBNSOfficial	13.2	42	CBS NewsWBNS Strawhat TheatreWTVN	10.7
4.	Casper Capers (M-F 4:00-5:00) WTVN	15.1	14.	Frontier (Tues. 6:30)	12.5	36	Amos 'n' AndyWBNS	15. 5
5.	†Amos 'n' Andy (M-F 6:30-7:00) WBNS	13.6	15.	Crusader (Mon. 7:00)	12.2	31	Looking-LongWBNS	19.3
6.	*Mickey Mouse Club 'M-F 5:30-61 WTVN	13.3	1		12		CBS NewsWBNS	19.7
7.	†Armchair Theatre (M-F 11:15-S.O.) WBNS	11.9	16.	Harbor Command (Fri. 10:30)WTVN Ziv	11.9	30	Personal Appearance WBNS	15.5
7.	Flippo—Clown (M-F 5:00-6:00) WBNS	11.9	17.	Studio 57 (Tues. 10:30)	11.5	32	Highway PatrolWBNS	20. 2
8.	Explorer (M-F 6:00-6:30) WBNS	11.3	17.	Uncommon Valor (Fri. 10:00) WTVN RKO	11.5	24	UndercurrentWBNS	20.5
9.	*Price Is Right (M-F 11-11:30 a.m.) WLW-C	11.1	i	. "		1		

VARIETY. TELEPULSE CITY-BY-CITY PROGRAM CHART. VARIETY'S weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homess 1,815,600. Survey Dates: August 1-8, 1958.

	TOP TEN NETWORK SHOWS	AV.	1	TOP TWENTY SYNDICATED SHOWS	AV.	AV.	TOP COMPETITION	AV.
RK.	PROGRAM—DAY—TIME STA.	RTG.	RK.	PROGRAM—DAY—TIME STA. DISTRIB.	RTG.	SH.	PROGRAM STA.	RTG.
1.	Gunsmoke (Sat. 9:00-9:30) WBBM	35.0	1.	State Trooper (Wed. 9:30)WNBQMCA	18.2	34	Circle TheatreWBBM	14.9
2.	Have Gun Will Travel (Sat. 8:30-9) WBBM	24.9	2.	Silent Service (Tues. 9:30)	16.5		African Patrol WBBM	
3.	I've Got a Secret (Wed. 8:30-9:00) WBBM	23.2	3.	African Patrol (Tues. 9:30)WBBMGross-Krasne	14.9	31	Silent ServiceWNBQ	16.5
3.	What's My Line (Sun. 9:30-10:00) WBBM	23.2	4.	Sea Hunt (Wed. 8:30)WGN Ziv	14.5	25	I've Got A SecretWBBM	23.2
4.	Alfred Hitchcock (Sun. 8:30-9:00) WBBM	22.9	5.	Highway Patrol (Fri. 8:00)	13.5	28	Phil SilversWBBM	17.9
5.	Bob Crosby (Sat. 7:00-8:00)WNBQ	22.7	6.	Gray Ghost (Tues. 9:00)WGNCBS	12.9		CaliforniansWNBQ	
6.	Wyatt Earp (Tues. 7:30-8:00) WBKB	22.5	7.	San Francisco Beat (Wed. 9:00) WGN CBS	12.2		It Could Be YouWNBQ	16.5
7.	Tales of Wells Fargo (Mon. 7:30-8) . WNBQ	21.9	8.	Honeymooners (Thurs. 9:30)WGN CBS	11.9		Playhouse 90WBBM	17.2
8.	Ed Sullivan (Sun. 7:00-8:00) WBBM	21.5	9.	Annie Oakley (Fri. 6:00)WGN CBS	11.5	34	News-Bentley	10.7
8.	I Love Lucy (Mon. 8:00-8:30)WBBM	21.5	١.				CBS- News WBBM	
			9.	Brave Eagle (Tues. 6:00)	11.5	33	News-Bentley	
	TOP TEN MULTI-WEEKLY SHOWS	A 37	10	Death Well - Death (March 0.20)		!	CBS- News	
	·	AV.	10.	Death Valley Days (Tues. 9:30) WGN U.S. Borax	11.2		Silent Se viceWNBQ	
RK.	PROGRAM—DAY—TIME STA.	RTG.	11.	Secret File, USA (Sat. 5:30) WBBM Balsam	10.5		Charter Boat	
		 _	12.	Bugs Bunny (MonFri. 6:30)WGN AAP	9.9	22	Wagon Train	19.5
1.	tNews Roundup (M-F 10:00-10:15) . WBBM	16.5	12.	Frontier (Sat, 6:00)	9.9		CBS News Special WBBM	
2.	†In Town Tonight (M-F) 10:15-10:30). WBBM	14.0		Racket Squad (Tues. 8:30)WGNABC	9.9		Bob CummingsWNBQ	
3.	*Mickel House Club (M-F 5:30-6:00) . WBKB	11.6		Target (Wed. 9:30)	9.9		State TrooperWNBQ	
4.	†Susan's Show (M-F 4:00-4:30)WBBM	11.5	13.	Whirlybirds (Thurs. 9:00)	9.5		9:30 TheatreWBBM	
5.	*CBS News (M-F 6:15-6:30) WBBM	11.4		Crusader (Fri. 9:30)	9.5	18	Playhouse 90WBBM	
6.	†News Bentley (M-F 6:00-6:15) WBBM	11.3	11.	Clusadd (III. 3.30/ WGN MCA	9.2	18		
7.	†Feature Film (T. Th, F. 10-S.O.) WGN	10.9	15	Cisco Kid (Mon. 6:00)		0.5	Post Fight Beat WNBQ	
8.	†Movietime USA (M-F 10-10:30) WBKB	10.3	13.	CISCO KIG (MOII, 0,00)WGN ZIV	8.5	25	News-BentleyWBBM	
9.	*Price Is Right (M-F 10-10:30 a.m.)WNBQ		15	S. Donovan West. Mar. (Wed. 6:00). WGN CNP	8.5	27	CBS- News WBBM News-Bentley WBBM	
LO,	†Bugs Bunny (M-F 6:30-7:00) WGN	9.9	10.	D. Donovan West, Mar. (West, 5.00) WGN CMP	0.0	21	CBS- News WBBM	
							(CDS- News WBDM	10.7

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS	1.	Whirlybirds (Sun. 9:30)	25.2	44 What's My Line WXIX	22.2
1. Wagon Train (Wed. 6:30-7:30) WTMJ 29.5	2.		20.0	44 WaterfrontWXIX	12.9
2. Father Knows Best (Wed. 7:30-8:00) WTMJ 27.0	3,		19.5	34 Andy Williams WISN	15.5
3. Bob Cummngs (Tues. 8:30-9:00) WTMJ 24.5		Douglas Fairbanks (Wed. 9:30)WTMJ ABC	16.5	31 Circle Theatre	15.5
 Restless Gun (Mon. 7:00-7:30) WTMJ 24.5 Tales Wells Fargo (Mon. 7:30-8:00) WTMJ 24.5 		Harbor Command (Thurs. 9:30)WTMJ Ziv	16.5	31 Playhouse 90WXIX	16.2
3. Tales Wells Fargo (Mon. 7:30-8:00)WTMJ 24.5 3. Wyatt Earp (Tues. 7:30-8:00)WISN 24.5	5.	Death Valley Days (Mon. 9:30) WISN U.S. Borax	.15.5	26 Suspicion	20.5
4. Gunsmoke (Sat. 9:00-9:30)	6.	Highway Patrol (Sun. 10:00) WISN Ziv	14.2	30 (Weather, News WTMJ	17.7
5. Decision (Sun. 9:00-9:30)				Mike Walden WTMJ	12.3
6. Maverick (Sun. 6:30-7:30)		Crusader (Sat. 9:30)WXIXMCA	13.9	26 Sat. Night Theatre WTMJ	21.9
7. Bob Crosby (Sat. 7:00-8:00) WTMJ 22.3		Silent Service (Fri. 9:30)WTMJ CNP	13.5	28 Boxing WTMJ	19.8
7. Chevvy Show (Sun. 8:00-9:00) WTMJ 22.3	9.		12.9	28 State Trooper WTMJ	20.0
TOP TEN MULTI-WEEKLY SHOWS	10.		11.5	30 Lone Ranger WISN	9.5
TOF TEN MULTI-WEEKLI SHOWS	111.	Sheriff of Cochise (Fri. 9:00)WISNNTA	11.2	22 Boxing WTMJ	20.7
1. †Wea., News (M-F 10:00-10:15) WTMJ 14.1	12.		10.7	29 Big Movie WISN	11.5
2. *NBC News (M-F 6:15-6:30) WTMJ 13.6	13.		10.2	27 People's ChoiceWTMJ	11.2
3. †News, Wea. (M-F 6:00-6:15) WTMJ 13.4	1		9.5		13.9
4. *Mickey Mouse Club (M-F 5:30-6:00) WISN 11.9				28 Lassie	
 *Price Is Right (M-F 10-10:30 a.m.) WTMJ 11.6 *Gretchen Colnik (T., Th. 4:00-4:15) WISN 10.8 			9.2	24 Big MovieWISN	10.7
6. †Gretchen Colnik (T., Th. 4:00-4:15) WISN 10.8 7. †Deadline 12 (M-F 10:00-10:15) WISN 10.5	1 -0.		8.9	21 Big GameWTMJ	12.7
8. †News, Wea. & Spts (M-F 10-10:15) WXIX 10.0	10.		8.9	16 Price Is Right WTMJ	19.5
8. *Truth or Conse. (M-F 10:30-11 a.m.)WTMJ 10.0		City Detective (Thurs. 8:00) WITI MCA	8.5	15 Boots & SaddlesWTMJ	19.5
	17.	Star Performance (Sat. 2:30) WXIX Official	8.5	35 Popcorn Playhouse WISN	8.0

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homest 223,300. Survey Dates: August 1-8, 1958.

TOP TEN NETWORK SHOWS	1.	Big Story (Sat. 10:30)WAGA Official	26.5	62	Joseph CottenWSB	10.5
1. Gunsmoke (Sat. 10:00-10:30) WAGA 38.5	2.	Highway Patrol (Fri. 7:30)WAGA Ziv	25.2	44	Rin Tin Tin	12.9
2. G. E. Theatre (Sun. 9:00-9:30) WAGA 36.9	3.	If You Had Million (Mon. 7:00)WSBMCA	20.5	51	Casey Jones	14.2
3. Have Gun Will Travel (Sat. 9:30-10), WAGA 36.2	3.	Whirlybirds (Wed. 7:00)WSBCBS	20.5	48	Gray GhostWAGA	13.5
4. Phil Silvers (Frf. 9:00-9:30) WAGA 30.9	4.	Sheriff of Cochise (Tues. 7:00)WSBNTA	19.2	41	Badge 714	16.5
5. Alfred Hitchcock (Sun. 9:30-10:00) . WAGA 30.5	5.	Honeymooners (Fri. 7:00)WSBCBS	17.5	43	State TrooperWAGA	15. 2
6. Wagon Train (Wed. 7:30-8:30)WSB 30.2 7. Ed Sullivan (Sun. 8:00-9:00)WAGA 28.0	6.	Badge 714 (Tues. 7:00)	16.5	35	Sheriff of Cochise WSB	19.2
8. Oh Susanna (Sat. 9:00-9:30) WAGA 27.9	7.	Amos 'n' Andy (Mon-Fri. 6:00)WSBCBS	16.4		TopperWAGA	11.5
9. Pve Got a Secret (Wed. 9:30-10:00) WAGA 27.5	8.	Boots & Saddles (Thurs. 7:00)WAGACNP	15.5		Lone RangerWSB	20.9
10. Restless Gun (Mon. 8:00-8:30) WSB 27.2	9.	Sea Hunt (Wed. 10:30)WSBZiv	15.2		Circle TheatreWAGA	20.9
10. Trackdown (Fri. 8:00-8:30)	9.	Silent Service (Sat. 7:00)WAGACNP	15.2		Gold Cup Theatre WLW-A	10.5
MOD MANY MANY BY WHOMAN IN GWOME	9.	State Trooper (Fri. 7:00)WAGAMCA	15.2		HoneymoonersWSB	17.5
TOP TEN MULTI-WEEKLY SHOWS	10.	Casey Jones (Mon. 7:00)WAGAScreen Gems	14.2		If You Had A MillionWSB	20.5
1. †Amos 'n' Andy (M-F 6:00-6:30) WSB 16.4	11.		13.9		Studio 57WAGA	13.2
2. *Guiding Light (M-F 12:45-1:00)WAGA 16.3	12.		13.5		WhirleybirdsWSB	20.5
3. †News, Wea. (M-F 6:30-6:45) WSB 16.1	13.	5	13.2		Charlie ChanWSB	13 9
4. *NBC News (M-F 6:45-7:00) WSB 16.0 4. *Search Tomorrow (M-F 12:30-12:45) WAGA 16.0	14.		12.5		BaseballWAGA	15.4
5. *Price Is Right (M-F 11-11:30 a.m.) . WSB 15.3		Death Valley Days (Thurs. 6:30) WLW-A U.S. Borax	11.9		News, Weather WSB	15.0
6. *Love of Life (M-F 12:00-12:30) WAGA 14.8	13.	Death vanes Days (India, 0.50)WEW-A U.S. Bular	11.0	31	NBC NewsWSB	14.7
7. *Amer. Bandstand (M-F 3-3:30, 4-5). WLW-A 14.2	16.	Code Three (Sun. 7:00)WAGAABC	11.5	32	Lassie WLW-A	16.5
8e *Edge of Night (M-F 4:30-5:00) WAGA 13.9 9. *Who Do You Trust (M-F 3:30-4:00) WLW-A 13.7	16.		11.5		Amos 'n' AndyWSB	16.4

WATERLOO, IOWA

Stations: KCRG, KWWL, WMT. TV Homes: 32,100. Survey Dates: August 1-28, 1958.

	TOP TEN NETWORK SHOWS	1	Target (Sat. 9:30)	27.8	52	Joseph CottenKWWL	15.3
	C	39.3 2.	Sheriff of Cochise (Tues. 9:30)WMTNTA	25.8		Star Performance KWWL	15.3
Į.	Gunsmoke (Sat. 9:00-9:30)WMT	39.3 2.	Dr. Christian (Thurs. 8:00)KWWLZiv	21.3		Verdict Is YoursWMT	21.8
z.	Pve Got a Secret (Wed. 8:30-9:00) WMT	27.8 4.	Highway Patrol (Fri. 7:00)WMTZiv	20.3		Jefferson DrumKWWL	16.8
3.	I Love Lucy (Mon. 8:00-8:30) WMT		O. Henry Playhouse (Fri. 6:30)WMT Gross Krasne	17.8		Rin Tin TinKCRG	12.8
4.	Lawrence Welk (Sat. 8:00-9:00) KCRG		Grav Ghost (Fri. 9:30)	16.8		Thin Man KWWL	188
5.	Have Gun Will Travel (Sat. 8:30-9) . WMT	26.3 6.	Star Performance (T, Sun 9:30) KWWL Official	15.5		Sheriff of Cochise WMT	25 8
6.	Millionaire (Wed. 8:00-8:30)WMT	25.8 7.	Harbor Command (Mon. 10:00) WMT Ziv	15.3		News KWWL	19.5
6.	Price Is Right (Thurs. 9:00-9:30) KWWL		Marbor Command (Mon. 10.00)WWII Ziv	13.3	***	Weather, Sports KWWL	19.0
6.	What's My Line (Sun. 9:30-10:00) WMT	25.8	C TT (TT3 10.00)	15.3	4=	News	15.0
7.	People's Choice (Tues. 8:30-9:00) WMT		Sea Hunt (Wed. 10:00)WMTZiv	13.3	40	Weather, Sports KWWL	14.8
8.	Californians (Tues. 9:00-9:30)KWWL	34.8	** *** (M 0.80) *** CDC	140	00	Studio OneWMT	19 8
8.	Phil Silvers (Fri. 8:00-8:30)	24.8 9.	Honeymooners (Mon. 9:30)KCRGCBS	14.3			18.0
8.	Playhouse of Stars (Fri. 8:30-9:00) WMT		Decoy (Tues. 10:00)	13.8	40	News KWWL	18.5
8.	Tales Wells Fargo (Mon. 7:30-8:00) . KWWL	24.8	T D. (T.) 40.000 TITLE TO D.	***	0.	Weather, Sports KWWL	
8.	Trackdown (Sat. 6:00-6:30) WMT	24.8 11.	Death Valley Days (Fri. 10:00)WMTU.S. Borax	13.3	35	NewsKWWL	18.0
-		 -		10.0	40	Weather, Sports KWWL	$\frac{17.5}{12.3}$
	TOP TEN MULTI-WEEKLY SHOWS	11.		13.3		Whirlybirds	
		12.	Whirlybirds (Sun. 6.00)	12.3		Union PacificWMT	13.3
1.	†News (M-F 10:00-10:15)	18.2 13.	Kingdom of the Sea (Mon. 7:00) KCRG Guild	10.8		Restless GunKWWL	23.3
2.	†Wea., Sports (M-F 10:15-10:30) KWWL		Kit Carson (MonThurs. 6:00) KCRG MCA	10.5	28	Dateline, Sports WMT	16.0
3.	*CBS News (M-F 6:15-6:30) WMT	15.4				CBS NewsWMT	16.3
4.	*Mickey Mouse Club (M-F 5:30-6). KCRG	15.1 15.	Dateline Europe (Sat. 6:00)KWWL Official	9.8		Trackdown	24.8
5.	†Dateline, Sports (M-F 6:00-6:15) WMT	14.9 16.	Boots & Saddles (Thurs. 9:30)KCRGCNP	9.3		Playhouse 90WMT	20.3
6.	*NBC News (M-F 6:15-6:30)KWWL	14.0 17.	Annie Oakley (Tues. 6:00)KCRGCBS	8.3	22	Dateline, SportsWMT	13.5
7.	†Newsroom (M-Th 5:45-6:15)KWWL	13.3				CBS News	14.0
8.	†Fun (M-F 8:30-9:00 'a.m.)	13.1 18.	S. Donovan, West. Mar. (Fri. 6:00) . KCRG CNP	5.3	15		18.0
9.	*Jack Paar Show (M-F 10:30-S.O.) . KWWL	11.2			1	CBS News	19.5
9.	+Marshall "J" Show (M-F 4-4:45) WMT	11.2			,		
	1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2						



"Be Sociable.."



"Be sociable, have a Pepsi." That theme earmarks one of the important advertising campaigns of broadcast history: Pepsi-Cola's current 14-week drive on all four radio networks at once. Pepsi tapped network radio for this promotion to reach and register with a total population. (Campaign magnitude: an estimated half-billion impressions.) As the company said, "... no other medium offers the speed, penetration, saturation and continuity; nor can any other medium reach so many people at a comparable cost per thousand impressions." So whether you need all four networks or one (we know one)—have network radio, and be sociable. Mix with people....

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RIETY-PU

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Pactors which would assit distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, driginal production company and the present distributor anchused wherever possible along with the little. Attention which we put to such factors as the time and day, the high and low ratings for most most most most most market have been included wherever possible along with the little. Attention which be put to such factors as the time and day, the high and low ratings for most most most most most most most market have been included wherever possible along with the little.

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

		•						
•	CHICAGO	•	Stations: WE	BM, WE	KB, WG	N, WNBQ.	TV Homes: 1,815,600. Survey Dates: August 1-8,	1958.
			PULSE AVERAGE			AVERAGE	AV.	AV.
TO	P 10 FEATURE FILMS	TIME SLOT	RATING	HIGH	LOW	SHARE	TOP COMPETITION STATION RATINGS	SH.
1.	"BOY'S TOWN"— Spencer Tracy, Mickey Rooney, Gene Reynolds; MGM; 1938; MGM-TV	Best of CBS Sat. Aug. 2 10-11:55 p.m. WBBM	20.6	22.3	17.3	50	Shock Theatre— "Frankenstein Meets The Wolf Man" WBKB 10.3 Royal Playhouse WBKB 8.2	24 23
_	•		00.7	21.0	90.6	44		43
z.	"RETURN TO PARADISE"— Gary Cooper, John Hudson; United Artists; 1953; UA-TV	Movie 5 Sun. Aug. 3 9:30-11 p.m. WNBQ	20.5	21.0	20.0	41	What's My Line WBBM 23.2 News, Sports, Wea WBBM 18.2 Prestige Performance— "The Purple Heart" WBBM 10.9	35 25
3.	"ANDY HARDY'S DOUBLE LIFE"— Mickey Rooney, Lewis Stone, Fay Holden; MGM; 1942; MGM-TV	Early Show Sat. Aug. 2 4-5:30 p.m. WBBM	13.8	14.7	13.0	36	Baseball	45 35 28 24 25
3.	"THE BIGAMIST"— Joan Fontaine, Edmond O'Brien, Ida Lupino, Film-Makers; 1953; M & A Alexander	Mövietime U.S.A. Tues. Aug. 5 10-10:40 p.m. WBKB	13.8	15.0	11.3	32	News Roundup WBBM 16.3 In Town Todight WBBM 14.0 Feature Film— "Gay Sisters" WGN 10.5	33 30 26
4.	"SAN ANTONE"— Rod Cameron, Forrest Tucker, Katy Jurado;	Movietime U.S.A. Fri. Aug. 1 10 p.mS.O.	13.6	14.7	12.7	38	News Roundup WBBM 12.3 In Town Tonight WBBM 10.7 Feature Film- "The Oklahoma Kid". WGN 9.0	30 26 23
	Republic; 1953; HTS	WBKB					Jack Paar Show	23 27
5.	"THE BIG SLEEP"— Humphrey Bogart, Lauren Bacall, Dorothy Malone; Warner Bros.; 1946; AAP	Feature Film Thurs. Aug. 7 10 p.mS.O. WGN	13.3	14.3	11.7	34	News Roundup WBBM 16.0 In Town Tonight WBBM 14.7 Jack Paar Show WNBQ 9.5 Marty's Morgue WBKB 7.9	33 31 25 25
6.	"THE PURPLE HEART"— Dana Andrews, Richard Conte, Farley Granger; 20th Century Fox; 1944; NTA	Prestige Performance Sun. Aug. 3 10:30 p.mS.O. WBBM	11.0	11.7	10.3	32	Movie 5— "Return To Paradise" WNBQ 20.5 11th Hour Theatre WNBQ 10.2	48 34
7.	"IN THIS OUR LIFE"— Bette Davis, Olivia de Havilland, George Brent; Warner Bros.; 1942; AAP	Courtesy Theatre Mon. Aug. 4 10 p.mS.O. WGN	10.8	13.3	7.7	29	News Roundup WBBM 17.3 In Town Town 15.7 Jack Paar Show WNBQ 9.3	35 34 27
8.	"OIL FOR THE LAMPS OF CHINA"— Pat O'Brien, Josephine Hutchinson, Lyle Talbot; Warner Bros.; 1935; AAP	Mages Playhouse Wed. Aug. 6 10-11:45 p.m. WGN	10.7	11.7	9.3	32	News Roundup WBBM 19.7 In Town Tonight WBBM 15.0 Jack Paar Show WNBQ 10.1	39 32
9.	"FRANKENSTEIN MEETS THE WOLF MAN"— Lon Chaney Jr., Bela Lugosi; Universal; 1943; Screen Gems	Shock Theatre Sat. Aug. 2 10-11:35 p.m. WBKB	10.3	11.3	9.3	24	Best of CBS— "Boy's Town"	49
В	ALTIMORE		Stati	ions: WB	AL, WJ	Z, WMAR.	TV Homes: 431,500. Survey Dates: August 1-8,	1958.
1.	"HIGH BARBAREE"— Van Johnson, June Allyson, Thomas Mitchell; MGM; 1947; MGM-TV	Late Show Fri. Aug. 1 11:40 p.mS.O. WJZ	19.0	19.0	19.0	58	Channel 2 Theatre— "Sunday Dinner For A Soldier"	24
2.	"KING'S ROW"— Ann Sheridan, Ronald Reagan, Robert Cummings;	Big Movie of the Week 10:30 p.mS.O. Sat. Aug. 2	1 6.2	17.5	15.0	45	Joseph Cotten	31 36

В	ALTIMORE		S	tations: WI	BAL, WJZ,	WMAR.	TV Homes: 431,500. Survey Dates: August 1-8, 1958.
1.	"HIGH BARBAREE"— Van Johnson, June Allyson, Thomas Mitchell; MGM; 1947; MGM-TV	Late Show Fri. Aug. 1 11:40 p.mS.O. WJZ	19.0	19.0	19.0	58	Channel 2 Theatre— "Sunday Dinner For A Soldier"
2.	"KING'S ROW"— Ann Sheridan, Ronald Reagan, Robert Cummings; Warner Bros.; 1941; AAP	Big Movie of the Week 10:30 p.mS.O. Sat. Aug. 2 WMAR	16. 2	17.5	15.0	45	Joseph Cotten WBAL 12.8 31 Late Show— "Return To Paradise" WJZ 12.1 36
3.	"THE LONG WAIT"— Anthony Quinn, Gene Evans; United Artists; 1954; UA-TV	Late Show Tues. Aug. 5 10:40 p.mS.O. WJZ	15.5	16.5	14.5	52	Wrestling WMAR 14.0 34 11:00 News WMAR 8.0 26 Channel 2 Theatre— "Deep Water" WMAR 6.8 26
4.	"DEVIL'S CANYON"— Virginia Mayo, Dale Robertson; RKO; 1953; C&C	Early Show Sun. Aug. 3 6-7:20 p.m. WJZ	14.7	16.0	13.5	44	Meet The Press WBAL 7.8 27 Air Power WMAR 7.8 26 Lassie WMAR 12.0 34
5.	"THE RACKET"— Robert Mitchum, Lizabeth Scott; RKO; 1951; C&C	Early Show Mon. Aug. 4 6-7:20 p.m. WJZ	14.5	15.5	13.0	43	Amos 'n' Andy WMAR 13.8 41 Badge 714 WMAR 10.3 33 Death Valley Days WBAL 12.0 31
6.	"BATTLE TAXP"— Sterling Hayden, Arthur Franz; United Artists; 1955; UA-TV	Early Show Fri Aug. 1 6-7:20 p.m. WJZ	13.6	14.5	12.5	39	Amos 'n' Andy WMAR 16.8 50 Man Behind The Badge WMAR 14.8 43 7 O'Clock Final WMAR 16.0 44
7.	"DAVY CROCKETT, INDIAN SCOUT"——George Montgomery, Ellen Drew; United Artists; 1950; UA-TV	Early Show Wed. Aug. 6 6-7:20 p.m. WJZ	13.5	15.0	12.0	45	Amos 'n' Andy WMAR 9.8 36 Crusader WMAR 11.3 36 7 O'Clock Final WMAR 12.0 36
8.	"KHYBER PATROL"— Richard Egan, Dawn Addams; United Artists; 1954; UA-TV	Early Show Tues. Aug. 5 6-7:20 p.m. WJZ	13.1	14.0	12.0	42	Amos 'n' Andy WMAR 13.8 45 Follow That Man. WMAR 13.3 42 7 O'Clock Final. WMAR 14.5 43
9.	"THE PURPLE PLAIN"— Gregory Peck, Win Min Than; United Artists; 1955; UA-TV	Late Show Sun. Aug. 3 10:40 p.mS.O. WJZ	13.0	14.0	12.0	40	What's My Line WMAR 27.0 54 Sunday News WMAR 16.0 47 Follow That Man WMAR 12.0 42 Pastor's Study WMAR 8.5 37
10.	"THE POSTMAN ALWAYS RINGS TWICE"— Lana Turner, John Garfield, Cecil Kellaway; MGM; 1946; MGM-TV	Late Show Thurs. Aug. 7 10:40 p.mS.O. WJZ	12.9	14.0	11.5	44	Playhouse 90 WMAR 25.0 52 11:00 News WMAR 7.5 26 Jack Paar Show WBAL 5.5 23

Foreign Television Reviews

MAKE ME LAUGH
With Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie
Gray, Chesney Allen,
Director: Bill Hitchcock,
Production: Jack Hylton TV Productions Ltd.
30 mins., Mon., 9:30 p.m.
Associated-Rediffusion, from London.

aductions Ltd.
30 mins, Mon., 9:30 p.m.
Associated-Rediffusion, from London.
Veteran British comedy team, the Crazy Gang, has to battle for yocks against contestants set on winning prize money by keeping straight faces. The first airing of the program (modelled on the Pat Weaver - created American show) demonstrated that it was no easy task for the comics.
Prize money offered is 70 cents per yockless second, with doubled stakes for a straightfaced three minutes. The program is prefilmed and badly edited and the funny men resort to broad and old gags in efforts to raise laughs. Emcee Chesney Allen, the retired half of the old Flanagan and Allen team, fills his chore without much subtlety. Only one contestant out of the five taking part in the show caught managed to stay the distance. One spot was filled by a British tv critic who wound up covered with flour and water.
From the viewers' angle the title proved to be quite a challenge.

Bary.

THE INVISIBLE MAN

THE INVISIBLE MAN
With Lisa Dainely, Deborah Watling, Lloyd Lamble, Bruce Seton, Ernest Clark, Michael
Goodliffe
Producer: Ralph Smart
Director: Pennington Richards
Writers: Michael Connor, Michael
Cramoy

Cramoy

Mins.: Sun., 9:35 p.m.
ssociated TeleVision production
from London.

from London.
The beginning of "The Invisible Man" series, the first 13 of which have been sold to U.S. (CBS-TV) and which are based on H. G. Wells' famous yarn, was mainly a setting of the gimmick. Dr. Brady, parent.

.....

ing the personality before a single dot is filled can thus win a tax free \$700.

Fairly simple questions shot over a range of history, geography, films, places, animals, words, nursery rhymes, and Sir Winston Churchill, Popeye the Sailor and Frank Sinatra were the personality faces. Three contestants were knocked out without earning a dime, but one is still batting with \$350 to his credit.

The game was emceed with breezy good humor and competence by Robert Gladwell, but it needs to be speeded up and on first viewing the background paraphenalia was too fussy. Gladwell might, with advantage, cut out the unnecessary interviews with competitors, which are bitty and irrelevant. Viewers at home were invited to send in their guesses at the identity of an unfinished portait. It's a good viewer-participation gag, but spoiled by the pawkiness of the prize for the winning contestant. Three gramanhone disks. Big deal. disks. Big deal.

AS I DIE
With David Oxley, Ellen Pollock,
Wendy Williams, John Westbrook, Eric Lander, John Sharplin, Frank Shelley, David Garth,
Charmian Eyre, Heather Chasen,
Ralph Michael, Marcia Ashton,
Keith Pyott, Jack Hedley, Dorothy Brevster, Angela Owen,
Michael Corcoran, others.
Director: Robert Tronson.
88 Mins., Tues. 8:30 p.m.
Associated-Rediffusion from London.

THE GREEN PASTURES

working on experiments regarding the refraction of light, is involved in an accident at the laboratory of the production of the production and the production and the production and to introduce the production and to introduce the production and to introduce the production and to introduce the production and to introduce the production and to introduce the production and to introduce the production and make must be attrabuted to a fine performance by William Marshall as The Lordship value of the supporting cast could be charmly production, and make must be attrabuted to a fine performance by William Marshall as The Lordship value and the production of dramatic theme.

"Pillars of Midnight" concerned the relationship of two married doctors and their wives, a situation set against a plague of smallpox in a small British town. One of the doctors was married to a flighty, goodtime girl who had been the mistress of the other medico. He in turn was bored by the apparent perfection of his own wife. The sock climax came when the goodtime girl developed small pox while having a night in a hotel with a man and committed suicide by burning down the hotel to avoid passing on the plague any further.

A melodramatic and perhaps incredible climax but it grew logically out of the plot, and the play, without ever attaining great heights, was absorbing through the interest created by the four main canaracters who were intelligently drawn and given sound dialog.

Most interesting of the four was Noel Willman's bewildered doctor who led a life of logic and was puzzled as to how he had failed Naomi Chance, his fun-lowing young wife longing for the affection which he felt but could not demonstrate. Willman, an actor of subtlety, played with commendable restraint and was at his best in his scenes with George Baker. Baker, though rather stiff and guilty of a couple of fluffs, excellently portrayed a man who was lived by the efficiency and perfection of his ex-nurse of a wife. This part was played by Susan Stephen with sympathy and understanding. She alone of the quartet was conscious of the contribution that she had to pay to sort out the matrimonial tangle.

Among the many lesser roles were those of George Howe as a kindly priest (he, too, marred his performance by a very bad fluff, Leslie Sands, as a health official, and Alexander Field as the first victim of the dreaded plague. George More O'Ferrall's direction was firm and resisted unnecessary dramatics. The hospital sequences and the atmosphere of doom when the plague struck were smooth.

SOUTHERN RHAPSODY
With Alan Melville, Gracie Fields,
Line Renaud, Clive Lythgoe,
Gary Miller, Diana Dors, Bournmouth Girls' Choir, Lionel and
Joyce Blair and Dancers, Eric
Winstone orch, others
Producer: Albert Locke
Writer: Alan Melville
60 Mins., Sat., 8 p.m.
Southern Television, from Southampton

68 Mins., Tues. 8:30 p.m.

Associated-Rediffusion from London,
Based on Thornton Wilder's novel about Julius Caesar. "Ides of March," described by the programers as an experiment both in writing and production. "As I Die" was a confusing piece of television which exploited camera tricks, sound effects, unusual lighting, weird music and an overdose of flashbacks. It was a brave attempt to get away from conventional to drama, but if unconventional methods mean confusion, as in this inctance they did, they are better left alone.

The play, which was telerecorded, set out to describe Caesar's left alone.

The play, which was telerecorded, set out to describe Caesar's dying thoughts as he lay in the Senate House after being knifed. Scenes preceding his assasination flashed across his mind as dreamlike sequences at an unrealistic speed—so fast, in fact, that the viewer was left way behind. There were seductions and orgies by the firstful, but there were also moments of clarity when the competence of the cast, headed by David Oxley as Caesar, was clearly apparent.

Bary.

Wintsone or un, conce.

Producer: Albert Locke
Wither: Alan Melville
60 Mins., Sat., 8 p.m.
Southern Television, the newest and seventh commercial tv outlet to make its bow and add another couple of million to the British indie tv viewing nation, did so with an bourlong spectacular. The offering was Screened over the entire was foreing was Screened over the entire was foreing was Screened over the entire was friend. Show ambled along in fits and starts, and never got into distance the fault was the effort to blend live and filmed material, light enter-tainment, outside broadcasts and at the same time infuse a keynote was left way behind. There were seductions and orgies by the vised and emceed the program, is well known for his wit, both causuite and bland. In doing this show it and bland. In doing this show and the along in fits and starts, and never got into district the show ambled along in fits and starts, and never got into district the show amb

Diana Dors and worked overtime to eke out yocks with a tired cross talk routine. In the main he had too much to do during the show and was before the cameras too often.

Idea behind the format was good. There were live spots from both the studio and from the Cunard liner, Caronia; there were also filmed extracts from the acts of some of the artists appearing in Associated TeleVision.

often:
...Idea behind the format was good.
There were live spots from both
the studio and from the Cunard
liner, Caronia; there were also
filmed extracts from the acts of
some of the artists appearing in
summer shows at south coast resorts, and more film of local interest spots and industries. In two
hours the idea might have worked
out, but inside 60 minutes it was
too much of a tight squeeze.
Notable moments were supplied

too much of a tight squeeze.

Notable moments were supplied by Gracie Fields, who with all the showmanship in the world captimes and Line Renaud, the French songstress who looked good and sang well. In the midst of all the activity, the programmers took time out to include a new work by Richard Addinsell, "Southern Rhapsody," which was played by concert pianist Clive Lythgoe. Because of bad balance it was virtually impossible to comment on the piece.

For its opening show, Southern

the piece.

For its opening show, Southern tv could have done better, but for the new audience it must have been a great novelty.

Bary.

been a great novelty. Bary.

SHADOW SQUAD
With Peter Williams, George,
Moon, others.
Writer: Peter Yeldham,
Director: David Main.
30 mins., Monday and Thursday,
7:30 p.m.
Granada-TV from Manchester.
Back in the schedules again after a summer layoff, this twice-weekly thriller series has already got its teeth into a crime which will no doubt baffle Scotland Yard, but keep viewers looking in to see how the private eyes, Don Carter and his aide Ginger Smart, solve the case. They're a couple of tec's in the best British tradition—Carter an ex-police ace, and Smart a reformed lag. The methods of detection are unorthodox and their standard of living high, but they are drawn as two likeable characters by Peter Williams and George Moon. Production is maintained at a good level and ideas are abundant.

The first of the new series convended as a liver on require feet.

a good level and dant.

The first of the new series opened on a liner en route for England from Canada where the sleuths had been vacationing. Within hours of getting under way a murder was committed and a valuable race horse had died in suspicious circumstances. Carter and Smart were in business.

Bary.

CLOSE-UP
With McDonald Hobley, others
Writer: Dick Richards
Producer: Ray Dicks
Director: Jim Pople
20 mins., Wed., 7 p.m. Director: Jun ropic 30 mins., Wed., 7 p.m. Associated-Rediffusion, from Lon-

don

Commercial tv's film industry program "Close-Up" opened a-new series with a profile on Danny Kaye. It's a show which depends in the main on film clips, which are generally linked competently by McDonald Hobley. The program is rather static and as limitations, but nevertheless is an adequate entry for film fans.

The Keye profile included clips

entry for film fans.

The Kaye profile included clips from "The Court Jester," "Knock On Wood," "Merry Andrew," and also an extract from his United Nations International Childrens Emergency Fund picture showing the star with kids in distant parts. Guest artist in the program was Mai Zetterling, who had filmed with Kaye and spoke about him as a friend.

SPOT THE TUNE
With Jackie Ray, Marion Ryan,
Peter Knight's orch, others
Director: Francis Coleman
Producer: Eddie Pola
30 mins., Wed., 8 p.m.
Granada-TV, from London
Considian sentertainer Jackie

Canadian entertainer Jackie Ray, who worked extensively for Granada-TV during the summer, has now landed the emceeship of

"Sunday Night at the London Palladium" is back after a summer recess, with a new emcee but pre-cisely the old format. The first show (14) was amiable entertainment but hardly rated as a sock opener for the new season, despite useful names.

opener for the new season, despite useful names.

Bruce Forsyth, the new emcee discovered in a summer show, is a pleasant young comedian, seemingly nervous at his first bigtime stint. He linked the acts adequately with a few mild jests and was neither better nor worse than his predecessors in trying to make bearable the inane "Beat the Clock" giveaway spot. There was time only for one pair of contestant and to win the Jackpot, which started at \$280 and will be upped by the same sum each week till it is won, the wife had to skim cardboard plates towards a nearby table while her husband trapped three of them with a drumstick. They failed and the affair made singularly depressing entertainment.

There was no obvious topper to the layout prestige with the starts.

affair made singularly depressing entertainment.

There was no obvious topper to the layout prestige-wise, but Jewel and Warriss closed the bill with some neat patter. But it was not a strong enough act to wind the show. Standout act was goon Peter Sellers, ably supported by two good stooges, Harold Berens and Mario Fabrizi. Sellers guyed another commercial tv program, "Palais Party", emcee.

Anne Shelton—though badly made up or lit, refreshingly sang the already much-battered "Volare" and a cute new ditty, "Do You Love Me Like You Kiss Me." David Whitfield was a conventional but acceptable entry. Singing "Open Wide Your Windows", "Stout-hearted Men" and "That's When Your Heartaches Beğin". The fifth act was a neat hoofing-singing job by Bobby Van. Therewere, remarkably, no acrobats, jugglers or trampolinists in the bill, and this was director Brian Tesler's sole concession to novelty. Tiller girls danced immaculately, as usual, and Reg Cole and the Palladium Orchestra gave first class backing. But the series will have to find new and big names.

STARS IN YOUR EYES With Geraldo, Rai Purdy, Geraldo orch. Director: Gordon Fleming

Producer: Rai Purdy
30 Mins., Mon., 9:30 p.m.
Scottish Television, from Glasgow
This is a new talent show, backed

by the Geraldo orch in tasteful well-lit setting, and beamed from new Studio C of the Scot indie to setup. Rai Purdy, who also produces, shares the emceeing with Geraldo, leading British musical conductor, and five acts are showcased at each program, judges giv-ing verdict before show is off the

ing verdict before show is off the jar.

At opening show (15), obvious winner was a spirited singer Joan Summers, with good set of pipes and winning personality, who scored in classical bit. Robert Johnston also achieved fairly high standard with his strong vocalizing, Dudley Moore, pianist, moved from a Jerry Lewis travesty to "Dream of Olwen," and registered with a certain sophistication if not sincerity. Juliet Baishaw offered an appealing version of "Sky Boat Song" on the harp. Poorest of the quintet was Rita Wilson who, too obviously, aped other chirpers in a near-mechanical rendition of "After You've Gone."

Both Purdy and Geraldo brought longtime experience to their emembers in the processing sitts the former sophing

Both Purdy and Geraldo brought longtime experience to their emcreing stints, the former gabbing in a brisk Canadian accent that adds vim to such a talent program. Idea is not new hereabouts or elsewhere, but merits praise at time when vaude and light entertainment reservoir of fodder has fallen to a new low in Auld Lang Syneterrain. Gordon Fleming directed adequately. Program should have good ratings once it settles into run and assuming talent maintains Granaua-1v
has now landed the emceeship of
this musical quiz game. Songstress Marion Ryan and the Peter
Knight orch have been retained
from earlier series, and the game
remains unchanged.

On his first stint Ray opened
uneasily, but can win a maximum
of \$118 plus a \$280 jackpot by answering a series of questions on
pop music.

Bary.

I where, but merits praise at time
when vaude and light entertain
ment reservoir of fodder has fallen
to a new low in Auld Lang Syne
terrain. Gordon Fleming directed
adequately. Program should have
und adssuming talent maintains
reasonably worth-seeing-andhearing level.

Gord.

Syndication Reviews

PAROLE
With Clinton Duffy, Everett Porter,
James Taute, Henry Lister, Dr.
David Schmidt, others
Producer-Director: Fred Becker
Distributor: Telestar Films
Participations,
30 Mins., Taute, 135 p.m.
WNTA-TV, Covast (Ilm)
"Parole" opens the prison gates
to the public and tv viewers are
able to gain some insight into the

able to gain some insight into the lives of the prisoners and the way parole boards function.

parole boards function.
But how does this entry, distributed by Telestar Films, shape up as tv fare? It's enlightening. It has moments of high interest. But judging from the initialer the stiffness and formality of the proceedings work against it. The opener also had some lines spoken by the prisoners which were unintelligible

could have gotten more mobility with his cameras. offbeat documentary, in which KTTV, Los Angeles, is partnered, expands the

Angeles, is partnered, expands the type of fare offered in syndication. It granty coating enough interest to the syndication of the point property of the coating and out of the point property of the coating and out of the point property of the coating and out of the point property of the coating and out of the point property of the coating and out of the point property of the coating and out of the prisoner is included and the property of the prisoner and the property of the prisoner, a man in his 50's, had murdered his wife. Another prisoner, a man in his 50's, had murdered his wife. Another prisoner, a man in his 50's, had murdered his wife. Another prisoner, much younger, had been sentenced for forgery. The face of the prisoner was photographed, with the cameras angled against the prisoner's back.

Coming in full view of the audi-wind and out of the prisoner's back.

Coming in full view of the audi-wind and out of the prisoner's back.

The formed with the reality of his situation with the reality of his situation. The second out of whith the reality of his situation, with the reality of his situation. The second out of whith the reality of his situation with the reality of his situation. The second out of whith the reality of his situation with the reality of his situation. The second out of with the reality of his situation with the reality of his situation with the reality of his situation. The second out of whith the reality of his situation with the reality of his situation. The second out of whith the reality of his situation with the reality of his situation. The second out of whith the reality of his situation. The second out of whith the reality of his situation. The second out of whith the reality of his situation with the reality of the motion less and out of touch with the reality of the whith the camend out of the whith the reality of the whith the

den of San Quentin; Everett Porter, James Tante, Henry Lister and the prison psychiatrist Dr. David Schmidt. At each hearing, one member of the panel acts as the interrogator. The first prisoner, the one committed for second derne one committed for second agree murder, broke down and cried as he told of what happened to him. The second prisoner seemed emotionless and out of touch with the reality of his situa-

"High Road to Danger," but there is a qualitative difference. It's With John D. Craig, host and narlike sampling penny and two-penny apples when the pride of the orchard is also available at a nickel, but "Business" is a shade more effective than "Road" Vet "Road" Productions

Productions

Productions apples when the pride of the orchard is also available at a nickel, but "Business" is a shade more effective than "Road." Yet "Road." but "Business" is a shade more effective than "Road." Yet "Road" has the distinction of coming first, it having started last season on the air in Los Angeles. Shows were back-to-back on WNTA.

air in Los Angeles. Shows were back-to-back on WNTA.

Hurtling along with a careening auto is dangerous, however briefly that sense of danger is transmitted to viewers, but there's something ersatz about passing off a shark hunt from the bow of a high-powered launch—even though done with a bow and arrow—as a scary pursuit. It seemed, when seen Thursday (19), "Business" was about as adventurous as drinking coffee with a fully dressed member of the Folies Bergere.

Then, too, it seemed to pay in having a relative non-pro do the narration for "Business," after witnessing the forced elation, bordering sometimes on the hysterical of actor Steve Brodie trying to convince people a hare is a mink.

WNTA-TV, Newark

Even though it appears to be a low-budget documentary, "Danger Is My Business" (seen Thursday at 7 p.m. on WNTA-TV, Newark) still has a far piece to go before it achieves a reputable measure of the interest or excitement it purports to have.

ports to have.

First edition of this program, narrated by a weather-beaten Col. John D. Craig, concerned a 1,900-mile Mexican road race. Some of the photography was dizzying but the footage, made from within an auto racing over 90 miles an hour down twisting and treacherous roadways, was repetitious. The initial impact of the daring involved wore off quickly. In his pre-race interview, Craig was stitled but he proved a better hand at off-screen narration.

Background music was disorder-

narration.

Background music was disorderly and, more often than not, was a ludicrous footnote to a telefilm program that might, with some judicious editing, make a reasonable quarter-hour filler for the syndication mart.

Art.

UNITED NATIONS REVIEW
With John MacVane, others
Producer-Director: Arnold Rabin
26 quarter-hours
Distributor: Educatonal TV & Radio Center

Annually, the United Nations Radio & Visual Services Division issues this weekly film report on activities at home base. Because there are so many member nations to keep happy this quarter-hour feature news review tended, on the first program of the season (seen on both WCBS-TV and WPIX, N.Y.) to over-generalize its approach.

proach.

Questioning by host John MacVane of the new General Assembly
President Charles Malik of Lebanon did not elicit any burning answers. Nor did the film clips of
Secretary of State Dulles discussing the Middle East, outer space
and the volatile Formosan questions
reveal any new or interesting slants
on any of those subjects. Ditto the
clips of Russia's Gromyko on the
same topics. Stanza seemed satisfied to repeat week-old news, not
to enlarge upon it, perhaps for fear
that enlargement would destroy
objectivity.

There are to be 26 quarter-hours

There are to be 26 quarter-hours for distribution to tv stations.

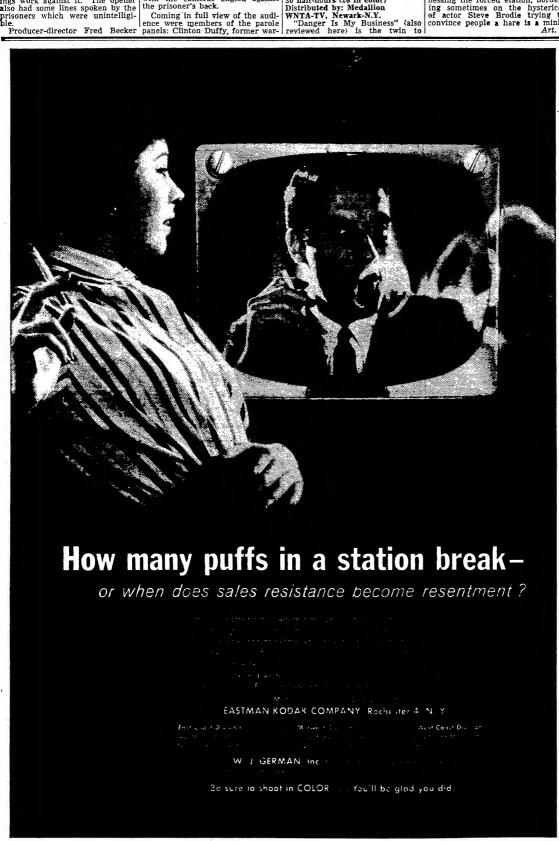
Art.

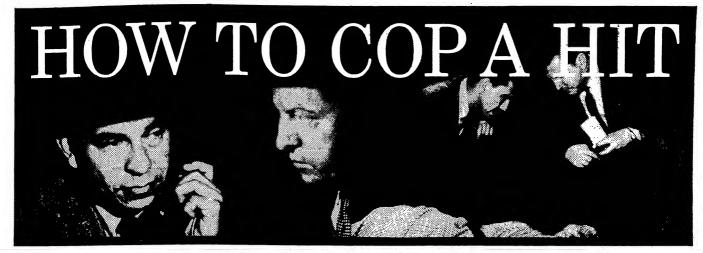
Vidpix Chatter

Leslie Harris, CBS Film Sales topper, to the Coast . . Roy Lampe appointed sales manager of the industrial sales department of Q.E.D. Productions. Lampe had been associated with public relations firm of Harold Schor Associates as an account exec . . . Flamingo Telefilm Sales has acquired three new features for tv distribustarring Dennis O'Keefe, "The Surgeon's Knife," starring Donald Houston, and "At the Stroke of Houston, and "At the Stroke of Nine," starring Patricta Dainton ... Flamingo Telefilm Sales is opening new offices in Atlanta headed by Jeff Davis. George Gilbert, previously an account exec with Official Films, joins Flamingo to cover the Ohio Valley and Michigan areas ... Screen Gems' international sales hoss William Fineshriber departed last week for three-month sales-survey tour of Europe and Far East ... Henry S. Newman to sell for Inter World TV Films, the Guild overseas subsid ... Nicholas D. Newton to Bill Sturm Studios as salesman.

Fernando C. Alvarez has been

Sturm Studios as salesman.
Fernando C. Alvarez has been appointed Mexican representative for ABC Films. He will report to Raul C. Conangla, coordinator of Latin American sales. Alvarez replaces Alex Duncan, resigned... James Lawrence Fly Jr., has been named account exec in the sales department of National Telefilm Associates' broadcasting properties... Anita Bryant, a Miss Oklahoma beauty contest winner, signed for a stint in a "N. Y. Confidential" episode... Kurt Blumberg, sales v.p. at Television Programs of America, finds himself in the "silent service." He reported for submarine duty Sunday (14) for a two-week stint as a lieutenant in the Naval Reserve.





CLUE #1 Compare ratings and costs. In the latest U.S. Telepulse, BADGE 714 outrates all syndicated drama shows...17 out of 18 comedies...12 out of 13 mysteries. Average cost/1000 viewers/commercial minute in the top 60 markets: \$1.19!

CLUE #2 Scout the Northeast. In Boston, for example, BADGE 714 comes up with an 18.2 rating, a 44% share-of-audience, and a cost-per-thousand of only 764!



CLUE #3 Scour the South. BADGE 714 rings up a resounding 17.7 rating in Atlanta, with a 36% share-of-audience, and a cost-per-thousand of just 88¢!

CLUE #4 Travel the Midwest. Indianapolis, for instance, where BADGE 714 shows a 22.9 rating, a 43% share-of-audience, and a cost-per-thousand of 76¢!



CLUE #5 Go West. Denver gives BADGE 714 a 25.2 rating, a 49% share-of-audience, and a cost-per-thousand of \$1.16!

Now, check these other arresting BADGE 714 clues:

MARKET	LATEST TELEPULSE RATING	SHARE OF AUDIENCE	COST M VIEWERS PER COMM MIN
Columbus; O.	17.9	35%	\$1.24
Dayton	31.3	64%	.85
Minneapolis-St. Paul	14.2	44%	.75
Washington	13.5	32%	.49
Wichita-Hutchinson	15.0	37%	.60
Houston-Galveston	12.5	31%	1.24
Kansas City	13.9	37%	1.47
Portland, Ore.	15.5	25%	.94
Wheeling Steubenville	25.3	42%	.56
Norfolk	17.9	41%	1.05

CLUE #6 Comb the Northwest. It's an 18.2 rating for BADGE 714 in the Seattle-Tacoma market, with a 40% share-of-audience, and a cost-per-thousand of \$1.27!

The solution is clear. Turn your old clues into cash. Lock up BADGE 714 at oncel

NBC TELEVISION FILMS-A DIVISION OF



CALIFORNIA NATIONAL PRODUCTIONS, INC.

Daytime B'casters, After FCC Setback, Now Look To Congress

RADIO-TELEVISION

Daytime-only AM broadcasters are banking their hopes now on Congressional action to extend their operating time after losing their cause before the Federal Communications Commission.

Susskind's 'Open End'

Without Closing "Open End" is the tentative for David Susskind's upcoming the communications of the communication of

Communications Commission.

The Daytime Broadcasters Assn.,
Inc., had asked FCC in December,
1955, for a new rule allowing their
members to be on the air from 5
a.ni. or local sunrise, whichever is
earlier, to 7 p.m., or local sunset,
whichever is later.

whichever is later.

FCC in its order last Fr.day (19)
rejected the petition, declaring it
"would not serve the public interest." The Commission argued that
the population which would gain
service from the extended broadcast is "vastly exceeded" by the
population which would lose out
because of the added interference.

population which would lose our population which would lose our personal population. For one thing, FCC said, on virtually all clear channels "all secondary service would be destroyed" while daytime stations were in night operation.

It also cited "severe interference" to foreign stations which would be "inconsistent with international understanding." In a concurring statement, Commissioner John Cross said the went along with the opinion "with regret" because he saw the desirability of letting daytime stations give longer hours of service to their communities. But, like his fellow Commissioners, Cross said this was outweighed by the "vast new interference areas" which would result from the proposed rule change. posed rule change.

The daytime broadcasters, among other arguments, had contended that more than 7,500,00 people live in the 913 communities which have no local radio outlet other than daytime-only stations. One of the needs not being fulfilled, they said, is for farm market and weather interesting in the argument of the state formation in the evening and early morning, when farmers are able to make the most use of it.

Without Closing Time

"Open End" is the tentative title for David Susskind's upcoming in-terview stanza on WNTA-TV. When the show premieres on Tues day, Oct. 7, station plans to keep the closing time period flexible.

the closing time period flexible.

As both the station and the performer stated it, the show (which is skedded to start at 11 p.m.) will not have a definite closing time, with the director or Susskind being able to determine the show's week-to-week length by what they judge to be the level of interest during each performance. Station said latenighter could run for 20 minutes or two hours. (A similar plan was devised by rival WABC (now WNEW-TV) when Ted Cott, who now bosses WNTA, was head of the DuMont station).

BUTLER, GOODNOW HELM WISN (AM-TV)

Milwaukee, Sept. 23. James T. Butler and William C. Goodnow have been appointed managers of WISN radio and WISN-TV, respectively, following the resignation a week ago of John B. Soell, general manager of the ABC affiliates here. Appointments were made by D. L. Provost, g.m. of Hearst Corp's radio and tv division.

and tv division.

Butler had previously been asst. manager of the Hearst radio and tv outlets in Milwaukee, having joined the company in March of this year from WIRL, Peoria, Ill. Goodnow was wooed over from WXIX, the CBS o&o here, where he had been sales manager.

Denny Goes A-Touring With 'Town Meeting'

George V. Denny Jr., moderator of the defunct "America's Town Meeting of the Air" and until recently vice-chairman of the Peopleto-People Foundation, has formed a touring "town meeting." First project is a junket to eight South American cities with 20 to 30 U.S. ec'ucational, cultural and business groups participating in meetings with their Latin opposite numbers. No broadcasts are planned for

No broadcasts are planned for the initial tour, but Denny is aiming at air sponsorships for subsequent tours.

Push-Button B'casts As a New Automated AM Program Service

Programatic Broadcasting Service, Inc., a newly-formed subsid of Muzak, has unveiled a new automated radio program service to be made available to U. S. radio stations early next year. Jack Wrather chairman of Muzak's board of directors, also will be of Muzak's board chairman of Programatic Broadcasting.

New "push-button broadcast service" will be demonstrated to the industry at the National Assn. of Broadcasters regional gatherings in Oklahoma City, San Francisco, and other cities starting Monday

Program service is based on the idea that American adults prefer to listen to pleasant music rather than endless repetition of "top 40" tunes. Programatic has pacted with Muzak to select program, and record the tunes on tape. Music will be for entertainment, rather than background variety. Radio stations will be able to broadcast up to eight hours of the music while inserting locally-recorded spot announcements and special programs. All of this can be done completely automatically with an unattended machine. Program service is based on the

MARSHALL FIELD'S KIDSHOW FOR TV

Chicago, Sept. 23.

A Chicago department store is giving television a fresh chance—this time to help it sell children's books. Marshall Fie'd & Co., which has shunned the medium a long time, is mounting a 15-minute color strip on WGN-TV by which it will try to promote interest in the store's juvenile book department.

It's the first purchase on a Chi. station by a department store since the Fair Store dropped its shortlived sponsorship of latenight features on WGN-TV about a year ago.

tures on WGN-IV about a yearago.

Titled "The Storyteller" new early-evening kidshow will focus on classics and contemporary books for youngsters, using original il-ustrations as foreground for the dramatic readings of Val Bettin. Bettin is a grad of London's Royal Academy, and he had worked several years in English repertory theatre. theatre.

Cross-the-border displaces "Blue Fairy" at 7:15 p.m., WGN-TV's am-bitious puppet show which RCA had sponsored for 26 weeks.

FM's Big Noise in Chi

Vindy City's FM band, which has been making formidable noise the past couple months, gets further enlivened Oct. 1 when two new channels sign on with call letters of WDHF and WFMQ.

Former is owned by Jim De Haan, a southside hi-fi dealer; latter by Les Vihon, a former hi-fidelity retailer and sometimes music promoter. Vihon's station, it's understood, will program features extensively, as well as music.

Atlanta—Harold F. Walker, former vice president in charge of sales for WDIA, Memphis, has been named vice president and national sales manager of the Rounsaville chain of radio stations, which includes WQXI, Atlanta indie, located in Buckhead, swank suburban area. Atlanta is HQ of web. Walker is scheduled to take over duties Nov. 1.

British ATV Buys Australia Outfit

Associated TeleVision, the ty company which operates the commercial outlet in the Midlands on weeksdays and in London over the weekend, has bought, with the ap-

proval of the Australian Government, Broadcasting Associates of Sydney, which controls extensive tele and radio interests.

tele and radio interests.

The company, formerly owned by the Daily Mirror and Sunday Pictorial newspaper group in London, has a substantial holding in a Sydney tv station and is a major stockholder in radio stations in Svdney, Melbourne, Adelaide, Canberra, Wollongon and Young, John Patience, a Sydney lawyer, has agreed to remain an chairman of the company, a position has has he'd for several years.

With its radio interests, Broad-

he'd for several years.

With its radio interests, Broadcasting Associates is also a partser in the Macquarie Network the
leading commercial radio web in
Australia, with affiliated stations
in all capital cites and in the main
country centers. The Macquarie
Network provides nationwide programming in Australia and its
resum capital is taken by 21 stations gramming in Australia and its news service is taken by 21 stations in New South Wales.

In New South wates.

The Macquarie Network, together with the Artransa Radio Transcription service (a subsidiary of Broadcasting Associates) form the largest Australian producers of commercial radio programs for use on stations within Australia as well as overseas. as overseas.

as overseas.

In the commercial tv field, Broadcasting Associates interest is in the Station ATN (Channel 7) Sydney and also owns Artransa PTY, which operates film studios for the production of programs and commercials. During the seven years in which the Mirror-Pictorial. group owned Broadcasting Asso-ciates, they spent around \$2,000,000 on modernization and in improving equipment and studios.

MODERN STUDIOS IN EUROPE THE MOST

September 1958 - vast reconstruction work now completed. Shepperton available to the producers of the world.



Westrex magnetic photographio sound recording and dubbing facilities. single track, stereophonic.

Also R.C.A. recording.

Eleven stages.

Large and modern special effects department staffed by experts.

Thirty-six cutting rooms,

Four theatres.

Extensive lot, approximately 60 acres including lawns, rivers, woodlands and formal gardens.

Situated thirty minutes drive from London in the centre of the picturesque Thames Valley countryside.

And recently formed T.V. unit specializing in television series:

SHEPPERTON TELEVISION FILMS LTD

CABLES: SHEPFILMS, SHEPPERTON, ENGLAND. TELEPHONE CHERTSEY 2611

The special of

MGM's

52 hilarious subjects never before shown on TV...tie-up your market before the sellout!

WRCV · WRCV-TV NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

1619 Walnut Street, Philadelphia 3, Pa.

LOCUST 4-3700

September 5, 1958

Mr. Richard A. Harper General Sales Manager 1540 Broadway New York, New York

Dear Dick:

Just thought you'd like to know that the OUR GANG Series is pro-ducing tremendous results here; Our ratings, according to ARB, 10:00 A.M. time slot. give us clear command over the 9:00 A.M. to

The month prior to the programming of the OUR CLANGS, the rating that the OUR CLANGS have been on, our ratings for the short time station market.

In the short time station market.

OUR GANG at WRCV-TV really wishes that your GANG had more OUR GANGS

John P. Wiley Manager, TV Advertising

ARB PHILADELPHIA

CHARLOTTE

WICHITA



TAKE A TIP FROM LEO... AND CALL MGM-TV TODAY!

Write...wire or phone... Richard A. Harper, General Sales Mgr. 1540 Broadway, New York 36, New York JUdson 2-2000

A Service Of Loew's Incorporated



Radio Reviews

MARY MARGARET MCBRIDE Producer: Janice Divine Director: Bob Warner 60 Mins.; Mon.-thru-Fri., 1 p.m. PARTICIPATION WNTA Radio, Newark

40

Mary Margaret McBride has re-sumed her chatter show on WNTA after a summer layoff and the vet femme broadcaster's listeners should put out the welcome mat.

after a summer layoff and the vet, femme broadcaster's listeners should put out the welcome mat.

She has a wide, colorful, rich background and draws from it copiously. She also has a spontaneity associated with youth. In fact, she puts many of her young immitators to shame. She ranges freely over a wide variety of interesting topics, in an intelligent manner, and in a personalized way.

Judging from her opening one-hour stint last week she has the added virtue of actually reading the books of her author guests. Bentz Plagerman, who wrote "The Steel Cocoon." was on the guest seat Monday (15). Miss McBride had a lot of fresh impressions of not only the "Cocoon" book but other tomes scripted by the author. It was an interesting gabfest with the topics ranging from war, to the use of profanity in books, to the luxury of dishwashers. Unlike other gabbers Miss McBride can be light and breezy without being pointedly cute and innocuous.

The program was constantly interrupted by late bulletins on the Newark bridge train disaster. It was jarring to the listener and it would have been better had Miss McBride and her guest been apprised of the interruptions. Continuity of the show would have been better that way. (Incidentally, station's news department appeared right on top of the disaster developments, with on-the-spot reports, list of casualties, etc.)

One grievous error committed by Miss McBride was her continuous plea to listeners that they buy the products advertized. She should be confident that hers is an interesting program and the commercial message will come through without plaintive appeals to buy. Horo.

CITY IN SOUND With Jack Angell, others Producer-Director: Don Anderson 25 Mins., Sun., 8:35 p.m. WMAQ, Chicago

"City In Sound" is a continua-tion of the Illinois Institute of Technology series that had run several years on WBBM under the tag "Ear On Chicago." In switch-ing stations, it was necessary to trade in commentator Hugh Hill for Jack Angell, and the change so

NEW YORK

CHICAGO

HOLLYWOOD

630 9th Ave., N.Y.C., JU 6-6466

W. Hubbard, Chicago, MO 4-6646

810 N. Highland, Hollywood, HO 7-9262

far reflects no dishonor on the format. It is still one of the better pubaffairs entries on local radio with still a bottomless well of sub-ject matter.

ject matter.

Important difference at this juncture is that Angell is essentially a newscaster, while his predecessor, at the mike is the news reporting ace of the local CBS shop. This necessarily changes the tenor of the show. Angell treats the installments as feature stories, while Hill gave them the urgency of hard news.

Outing caught had to describe

news.

Outing caught had to do with foreign language papers published here, the three surveyed on the show being the Polish Daily Zgoda, the German' Abendpost, and the Japanese Shimpo. Interviewing the editors of the three against the vivid backdrop of presses, linotype and other machine sounds, Angell seemed to have only a single thematic question to ask, "Why a foreign language newspaper in this country?" The rest of the time he probed statistics of an individual nature, as circulation figures, etc.

Nothing important was un

nature, as circulation rigures, etc.

Nothing important was unearthed on the show, and the theme question brought the obvious answer—that the papers are published to bring news more clearly and quickly to the great number of foreign-borns who are not able to read English well, if at all—but as a feature story it was generally interesting. Les.

Celanese

Continued from page 26

made a 30-page presentation and the deal was made. Celanese was willing to try tv advertising again. They had once sponsored "The Celanese Theater" in 1951-52 on network. Then, in 1955, they intro-duced "Arnel," a new synthetic fiber for 13 weeks in sectional was duced "Arnel," a new synthetic fiber for 13-weeks in scattered mar-

Celanese picked "Inga's Angle" for its 1958 trial tv run because of WRC's highly developed live commercial technique, but also because of the talents of the young Swedish personality, well-known to Washington housewives. Inga looks like Mrs. Suburbia wants to look. Models will be parading all week on Inga's show to illustrate how Celanese garments have been adapted to the needs and desires of the suburban housewife. One show will be done in color. What WRC could offer Celanese represents more than a year's hard

efforts at developing a way to make economy-rate live commercials for both soft and hard goods for local as well as national sponsors. Peoples Drug Stores were the WRC-TV's first live commercial customers; then Sears, Woodward & Lothrop, Ford, and Safeway Stores.

Today, everything from power lawnmowers to flimsy nightgowns are being sold by live commercials here. With the WRC staff providing the know-how and the trans-portation of materials to be adver-tised, plus assuring safety of prod-ucts at WRC studies where lockers are available to store goods, the local sponsors have expanded 13-week contracts to 21 and 52 weeks

week contracts to 21 and 52 weeks.
George Titus, Woody's advertising director, is sold on the success of the video venture for his Washington department store.
"We started out advertising on tv." explains Titus, "because we thought a store as important as Woody's should be part of any media as important as television."
Titus points out that tv commercials offer three dimensional advertising and simultaneous action

cials offer three dimensional advertising and simultaneous action which newspapers don't.

"Another advantage to the advertiser." according to WRC's Coyle, "is that it provides the local retailer a chance to compete with the national advertiser in the quality of the commercial.

UA Syndication

Continued from page 23 = zation probably will come at the

end of the year.
UATV plans to come into the

market in January, when network axings are expected, with from five to six properties. Under its policy of going ahead with production of 39 in a series, each skein will be well in production at the time. Properties have been and are being selected with the view that if they don't make it nationally, they have appeal to regional and other advertisers in syndication. It will be in the December-January period when the shakedown on properties occur and UATV's syndication arm will be ready to be unveiled.

Three properties already have to six properties. Under its policy

will be ready to be unveiled.

Three properties already have been set for shooting. They are "The Dennis O'Keefe Show," "The Vikings," and the Keenan Wynn starrer "Troubleshooters." UATV is close to signing for another property shortly. Additionally, it has "The Young in Heart" pilot, the only one on its schedule not set at adapted to the needs and desires of the suburban housewife. One show will be done in color.

What WRC could offer Celanese represents more than a year's hard

Inside Stuff—Radio-TV

When Garry Moore learned that Marilyn Maxwell was booked for his second show on Oct: 7 on CBS-TV, he recalled that the singer worked with him nearly 20 years ago in Chicago radio. Moore was doing a show at the time slugged "Beat the Band" and among the bands aired was one batoned by Ted Weems with a girl singer named Marilyn Maxwell and a male vocalist merely identified as Perry Como. Moore isn't quite certain whatever became of Como but he does recall that the whole package amounted to \$1,200 a week—a lot of dough he insists way back in 1939.

An old friendship between Pat Hoy, president of the Hotels Sherman and Ambassador, Chicago, and Frank W. Kridel, executive veepee and managing director of both the Hotels Astor and Manhattan is the whyfore of the Don McNeill "Breakfast Club" originating its 25th anniversary show the week of Oct. 6 from the Manhattan's Olympia Room. Entire troupe will stay at the N.Y. hostelry.

Ed Sullivan is the opening guester and Johnny Desmond, costar of "Say Darling," who started on "Breakfast Club," is slated for the Wednesday "breakfast" guest; Garry Moore, Thursday; Patti Page, Friday. The Tuesday guest is being set.

A three-minute narration by Edward R. Murrow concerning the role and meaning of the Liberty Bell highlighted the Philly ceremonies marking the official transfer of WCAU-TV to CBS, its new owner and operator. Proceedings were telecast live from Independence Hall (21).

Murrow's narration, presented to the National Park Service and the City of Philadelphia, gives the bell a voice with which to tell sight-seers its story—how the bell cracked while tolling during the funeral procession of Chief Justice Marshall, in 1835. Visitors can hear story by pressing a button to activate it

by pressing a button to activate it.

The official welcome was conveyed during Independence Hall program, "The Liberty Bell Speaks," by Mayor Richardson Dilworth and accepted by Donald W. Thornburgh, managing director WCAU statistics."

To promote its "Operation Daybreak" programming, ABC-TV is flying 60 Texans to New York for a five-day junket. Trip begins on Oct.

ing 60 Texans to New York for a nve-usy junion. The promotion begun by WFAA-TV, The Texans, participating in the promotion begun by WFAA-TV, ABC's Dallas affiliate, will visit the various new shows kicking off on ABC's enlarged pre-dark sked. Studio trips, a Stork Club cocktail party and theatre going are on the itinerary.

The web arranged with Braniff to fly the junketeers east.

Newly-organized Windy City chapter of Academy of Television Arts and Sciences got an impressive sendoff last Tuesday (16) by 1,030 tradesters who truned out for the first official banquet; by Ed Sullivan, who planed in for the evening to host the Academy's special video program; and by the ARB rating of 28 (representing a 58 audience share) which the half-hour Academy localer racked up. Show was a cooperative effort of the four Chicago commercial stations, into which were shoehorned around 20 of the city's top video personalities, in addition to taped segs by Jack Benny and Dave Garroway. Frank Atlass produced it, WBBM-TV beamed it, and WGM-TV crews handled the remotes. Wrigley Chewing Gum Co. picked up the \$6,000 tab for the show, taking credit only on the closing crawler. Chi ATAS membership is up now to 350, with 500 seen as certain by the year's end. by the year's end.

The Big Daytime

Continued from page 21

scribes from all parts of the coun-

scribes from all parts of the country to generate coast-to-coast excitement for the web's daytime fare. It's the first time on record that NBC and CBS, in effect, have been obliged to take their cue from the ABC razzmatazz.

The Y & R story has some intriguing overtones. Practically the whole publicity dept. at the agency has been alerted to the ABC daytime buildup and is out "pounding the beat." The stakes are high for the agency. It was virtually Y & R's idea in the first place. It went out on # limb in convincing General Foods to pour so much coin into the venture. If it can eventually boast to GF that "we told you so." it could elicit a whole new coin into the venture. If it can eventually boast to GF that "we told you so." it could elicit a whole new form the young & Rubicam vs. Benton & Bowles longstanding rivalry for GF billings is hardly a trade secret. A lot may depend—including night-time budgets as well—on how lucky Y & R hits it on the ABC sked.

A good part of the \$15,000,000

lucky Y & R hits it on the ABC sked.

A good part of the \$15,000,000 ABC allocations comes out of coin prevoiusly earmarked for mags. Which has doubly compounded the embarrassments for Y & R, which happens to have Henry R. Luce's Life in the house. Life, understandably, doesn't like it a bit and from all accounts, has told off Y & R in no uncertain terms. Big question mark, of course, is: will ABC make it on the schedule that's been lined up, This includes such entries as the L. A-originating "Day In Court" live recreations; Liberace, Peter Lind Hayes, "Mother's Day" audience participationer; "Time for Romance" and Goodson-Todman's "Beat the Clock." They're up against some formidable NBC-CBS competition and for ABC it means building an audience virtually from scratch.

By Dec. 1 it'll know—as will Y & R—just about where it stands.

Dallas—WFAA-TV is conducting a search for an on camera fulltime weatherman to replace Warren Culberson who is leaving for Chi-cago. Local newspapers are carry-ing ads.



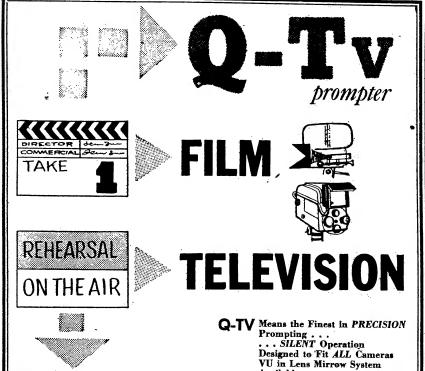


WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

in your Chicago sales with







Available

Q-TV Should Definitely Be Considered in YOUR Budget



Our Television studios in Manchester and Birmingham are being fully used' ABOVE 'The Sunday Break – the only programme of its kind in the world, in production at ABC's Birmingham Studios BIGHT AA Armchair Theatre production at ABC's Manchester Studio

The Success of Britain's **ABC** Television Network



Chairman of the Associated British Picture Corporation, of which ABC Television is a subsidiary company had this to say about the progress of ABC Television in his Annual Report to shareholders in July:

'ABC Television Limited is responsible to the Independent Television Authority for the provision of all weekend programmes in the Midlands, Lancashire and Yorkshire. During the year, the Corporation acquired the 4% outside interest in ABC Television Limited, which is now a wholly owned Subsidiary.

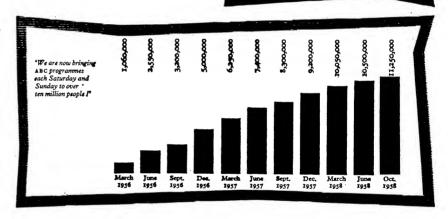
In February 1956, when transmission commenced in the Midlands, our programmes were received by about one million people. We are now bringing ABC programmes each Saturday and Sunday to over ten million people in the Midlands and the North and we expect the figure to be even greater by March 1959.

Equally, the hours of transmission are increasing and we are now putting out twenty hours of programmes each week-end, including three hours of religious and informational programmes on Sundays. It is important to note that out of this twenty hours only two and a half are taken up by imported film, all the rest being of British origin. A feature of the ABC activities has been the extensive use of outside broadcasts and already in our areas programmes have been produced in 80 towns involving the Outside Broadcast Vans in 150,000 miles of travelling.

The success of ABC Television Limited in the future is bound up with its ability to maintain and expand its audiences by constantly striving to improve its programmes which, in itself, will require additional Studio space and other facilities. Our Television studios in Manchester and Birmingham are already being fully used, and to provide further facilities for additional production of Live Television programmes and to house our ever increasing staff, the Corporation is acquiring additional studios and offices in the London area for the use of ABC Television Limited. The Advertisement Department will be housed in a new office building in Hanover Square.

Each year brings many new advertisers and products to television. It is particularly interesting to record a marked increase in the number of advertisers using television during the Summer period, which has hitherto been considered a slack season.

The planning and operating of our television stations are extremely complicated, both from a technical and an administrative point of view. The smooth running of the whole operation is dependent to some extent upon constant liaison with the Independent Television Authority. I would not like to miss this opportunity of recording the fact that we receive the utmost co-operation and assistance from them.3

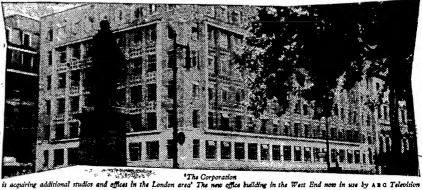


BRITAIN'S ABC TELEVISION NETWORK

*Extensive use of Outside Broadcasts... programmes have been produced in 80 towns'



Weekend Programme Company in the Midlands and North A Member of the Associated British Picture Corporation 1 Hanover Souare, London W1



Femme Greeleys & Brisbanes

Cronkite is reportedly set to do this category. "We met our obliga-narration of the CB3 film. tions," he said. narration of the CBS film.

Observers thought the stunt one of the best conducted in recent years with the winners getting top level attention round the clock. The female Greeleys and Brisbanes were given jampacked portfolios at the outset consisting of dictionwere given jampacked portfolios at the outset consisting of dictionaries, thesuaruses, steno pads, pens and pencils, tourist guides, rain hats, bios of performers and you name it. Their bedrooms were equipped with typewriters, oodles of copy paper, flowers, fruit. A woman representative of CBS Press was assigned to the aspiring Nellie Blys to provide guidance and material of a personal nature. When they weren't visiting CBS studios, gandering programs and talking with talent, they were squired around town to the best restaurants and viewing such legit productions as "My Fair Lady." All their expenses were paid and in addition each gal received \$125 for a Gotham shopping expedition. The gals were addressed by Hubbell Robinson, exec veepee in charge of network programs; Oscar Katz, veep in charge of daytime programs; Louis G. Cowan, prexy of CBS-TV, and other executive staffers.

Cowan addressed them at a Waldorf luncheon on Friday (19) the day before their departure and with considerable finesse told them of the many tempting programming dishes available on the CBS schedule, notably in the daytime division. He pointed out that there will always be complaints when favorite programs are yanked off the air to make way for important public service features, but one can't please people all the time, he lamented. Cowan addressed them at a Wal-

Cowan said he was proud of CBS' news coverage during the re-cent international crisis and he also included ABC and NBC in





AGAIN!

FABULOUS

FIRST RATINGS!

YOUR HOST ADOLPHE MENJOU

this category. "We met our obligations," he said.

He was certain the 49 amateur correspondents would be in an admirable position to dine out free for at least a year as a result of their experiences during the CBS Daytime Televisit Week. "We care about you and we are proud to have you here," he said.

The gals responded by presenting tokens of appreciation, in the form of cartoons and their signatures, to CBS staff workers who had hosted them in such Lucullean fashion.

fashion.

The delegate from Alaska appeared to steal the thunder from the other winning contestants. She was Mrs. Colleen Roguska of Anwas Mrs. Colleen Roguska of Anchorage. A goodlooking strawberry blonde with a rapid flow of Klondike gab, she came to N. Y. with many Northwest Territory items including a parka, mukluks (fur boots) and a yo-yo of Eskimo origin, consisting of two fur balls on a leather thong which, she couldn't manipulate but which Oscar Katz soon took out of her hands and danced up and down with the skill of a Dangerous Dan McGrew.

During their stay some of the girls—housewives in the main—decided to go to Reuben's for dinner.

cided to go to Reuben's for dinner.

The restaurateur was entranced with their savvy approach to realities and when the meal ended, he refused to take their money. There

refused to take their money. There was amazement in the watery eyes of surrounding waiters.
"It's the first time he done that in 17 years!" one of the grizzled, flat-footed waiters growled.

FCC Slapped Down

such a claim, the judges concluded.

In the second case—heard by a different trio of circuit judges—the court sent back to the FCC for further findings its grant of Channel 13 in Biloxi, Miss., to Radio Associates, Inc. WLOX Broadcasting Co., the rival applicant, had appealed the decision.

The court opinion was to the ef-

cant, had appealed the decision.

The court opinion was to the effect that the FCC had not gone into the matter of the financial qualifications of Radio Associates sufficiently to justify its finding that it could construct and operate ty station.

a tv station.

From what was on the record, the court said, the opposite was true. Radio Associates was counting on a \$300,000 loan from Edward Ball, one of its minor stockholders, to build the station and operate it the first year. In view of this situation, the judges said a finding of financial ableness "strains credulity, to say the least."

WTCN Hoops It Up

St. Paul, Sept, 23.
The hoop rage is receiving important Twin Cities' radio recognition

WTCN announcers give hoop in-WTCN announcers give hoop in-struction every hour—a different set each time, or 15 in all, and then starting all over. This is preliminary to a hoop contest which the station will stage Oct. 11 or 12.

WOOD-TV

SCORES BULL'S-EYES

IN FIRST SHOWING!

GRAND RAPIDS

Reats: Phil Silvers: GE Theater, Steve Allen wenty One, Groucho Marx, Dragnet, This Your Life, Ed Sullivan, Jack Benny and

Wed. 9:00 P.M.

ARB May '58

JEFF JORDAN IN SHIFT TO KDKA-TV

Pittsburgh, Sept 23.

Pittsburgh, Sept. 23.

Jeff Jordan, deejay-chatterbox of WEEP, has left that station to make his tv debut locally as head of new "Morning Show" format that KDKA-TV has just set up. He replaces Jon Arthur, who has been doing the daily 7 to 8 a.m. program on Ch. 2 for the last year.

Jarome B. (Tad) Beeves g.m. of

Jerome R. (Tad) Reeves, g.m. of Jerome R. (17a) Reeves, g.m. of the station, has devised a magazine concept for the cross-the-boarder, devising it into quarter-hour seg-ments with Jordan tying it to-gether. Plan is to-use number of staffers, including recording plagener. Fian is to use number of staffers, including recording pianist Johnny Costa, with the idea of showcasing them for possible future stints of their own, and there will also be interviews with name people in town via video tape.

me bbc and independent Television Authority charters.

Pressure was applied via a resolution moved by George Elvin, general secretary of the Association of Cinemetograph and Television Technicians, which deplored the amount of Yank material on twhere. The resolution was unanimously carried, Elvin pointed out that in one week recently 18 people were killed, 23 wounded with blunt instruments and 11 kicked in the stomach—all between 5 and 6 pm. on children's tv. A recent survey, he said, had shown that 92% of children's programs, particularly imported material, reflect more correctly the British way of life and become a little less harmful to children.

Elvin urged immediate representations technically and the contractions to the contract of t

Elvin urged immediate representations to the proper bodies, including the BBC, ITA and govern-

ROSSELLINI'S INDIA DOCUMENTARIES TO TV

Rome, Sept. 21.

The first 10 documentaries made by Roberto Rossellini in India will be shown soon over RAI-TV, the

be shown soon over RAI-TV, the Italian television network.

Announcement has been made here by the telenet itself, noting that the Italian director was recently in Rome to record the comentary and ready the series for their initial airing over Italy's video network Indian material will deo network. Indian material will run under the title: "India, as seen by . . . Roberto Rossellini."

IBEW

Continued from page 20

the network and the international office. However, Fervoss as a local officer, was singed by the findings too.

findings too.

A summary of the commission report found that the union was inadequately prepared for the 11-day strike against the web and that "in about nine days of work for the local union during the strike there was no plan-in-depth visible." In the findings, the report led off with a quote from CBS Bill Fitts on the "steady deterioration of relations" between 1212 and CBS.

"A spat check of 55 union rep-

"A spot check of 55 union rep-resentatives holding contracts with CBS," the report stated, "revealed that their opinion of CBS ranged from 'least troublesome contractor we have in our local' to 'best con-tractor the local ever had'."

Brit. Trade Union

Congress Fears

Yank-Slanted TV

London, Sept. 23.

The General Council of the Trades Union Congress has been urged to take "all possible steps" to reduce the amount of American material screened on British ty because of the effect it had on British life and thought and the education of the form of representations, was oressed for before the renewal of the BBC and Independent Television Authority charters.

Pressure was applied via a resolution moved by George Final Parks of the Strike and in our local' to 'best contractor the local ever had'.'

Pointing up the differences between D.C. and 1212, the report quoted International president Freeman on several damaging statements. Freeman, it declared, said that another trade union "had there N. Y. unions only supported the strike against CBS after I.O.'s "assurance and guarantee." International radio-tv rep Al Hardy there are vivery unreliable."

Summary laid the blame for an unsuccessful strike at the 1212 initially controlled, of failing clarify the reasons for calling a demand for money. This was ever clearly expressed."

Italo Ouiz Show

Continued from page 25 =

"dangerous" material blue

Following this scheme of things. Miss Barbato was asked the "easy" questions for several weeks until, after being told the public was no longer interested in her, she was given a very difficult query, which she failed to answer. She wound up with the consolation prize—a car.

A RAI-TV spokesman has since denied the report to the press, suggesting that Miss Barbato has misinterpreted the case. One local source also points out the contestant's publicized expose of her dealings with "Lascia o Raddoppia" might, under Italo law, be chargeable with slander if proven incorrect. incorrect.

Entire question, however, entire question, novever, is gaining momentum and looks headed for considerable contro-versy as the local telenet (which is run under Italian government grant by RAI-TV) takes the defen-

Brit. Quizzes Hot

Continued from page 25

proving to be an alltime bigtime quiz show on its hands called in American aid in the person of Shirley Bernstein to advise. The fact that she was specially imported for this purpose was not passed unnoticed by the Daily Sketch, which while not naming her, pointed out that she was one of the Americans questioned by the New York District Attorney in the tv quiz business. The writer commented: "Surely Granada vice from people mixed up in the U.S. inquiry."

Later in the piece, the writer

U.S. inquiry."

Later in the piece, the writer advises the web to stop "leaning on the Yanks. You get the ideas and the shows from them. Do you really need them to teach them your own job?" He also points out that two Americans involved in the probe are collecting \$420 apiece each week while "Twenty One" is running here, and states: "So while the British boys are in fact as innocent as newly-born babes, it seems to me that they are almost inviting the odd quizzical glance."

Atlanta—Ben Ackerman, manager of WGST, Atlanta; owned by Georgia Institute of Technology and operated by State Board of Regents, has purchased WCRE, Cheraw, S.C., 1,000-watt daytime outlet. Purchase price was reported \$23,000.

'Culprit Com'ls' Get a Showcase

The Fall Conferences of the National Association of Broadcasters is featuring a 16-minute film showing typical violations of the NAB Television Code.

In the form of a simulated dramatic program, the film points dramatic program, the sum up such culprit commercial practices as multiple spotting, pitch free plugs, baitcommercials, free plugs, bait-switch copy and disparaging statements about rival products. Illicit sex, suicide, undue violence, obscenity and other program vio-lations are also demonstrated.

lations are also demonstrated.

The NAB's first Fall Conference—to be followed by seven others across the nation—opened Thursday (18) in Biloxi, Miss. The theme for this year's confab is "Dollars and Sense," and topics include current trends in music include current trends in music programming and licensing, staff programming and licensing, staff organization and integration, technological changes in tv, and personnel and labor problems.

NAB President Harold E. Fel-lows, in a speech prepared for the southern broadcasters in Biloxi, declared that the industry will have to face up to "intense legisla-tive problems" in the coming years.

years.

Fellows said broadcasting is "peculiarly vulnerable" to Government control, and lawmakers and government officials take a keen "and sometimes obstrusive" interest. He said this interest stems partially from the industry's attempts to "observe government in action, report its performance, and criticize if need be."

What the country peads the

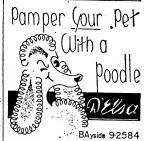
What the country needs, the NAB chief added, is a "strong vigorous system of broadcasting"—not one "perforated by meaning-less legislation and regulation."

WANTED

STORY BOARDS FOR ANIMATED CARTOON SERIES

Or Good STORY BOARD MAN

Write BOX V 1120, VARIETY 154 W. 46th St., New York, N. Y.



DUE-BILLS

BOUGHT * SOLD * EXCHANGED

Aîrline — Resort — Hotel Merchandise

THE CATALOGUE DESK 6013 Sunset Bivd., Hollyw'd, Calif. HOllywood 4-0131







Merchanism A State 1971 an artist of the state of the station has been acted of the task of the station of the station has been acted of the task of the task of the state are the state of the stat

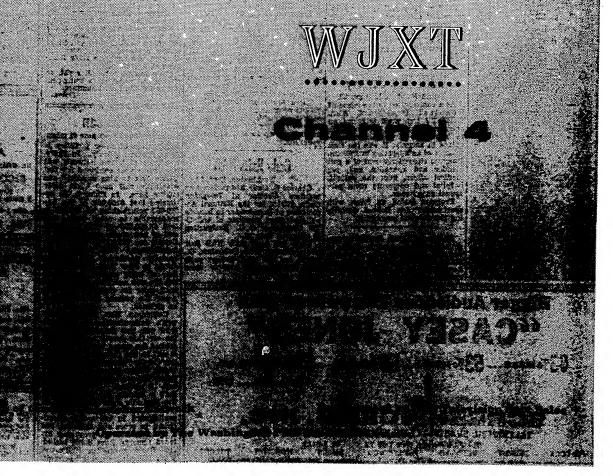
Announcement

WMBR-TV, Channel 4,

Jacksonville, Florida,

has changed its

call letters to



Chi Reps, Admen

The dozen or so who petitioned out of the campaign said they could buy the time at local rates, which in some cases were as much as 50% lower than national rates.

Norge is only a single—and the latest—instance where an agency's national ad campaign for a product has been disrupted by the unwillingness of scattered franchise holders. Other cases cited by the reps are those of Kroger, Household Finance, Top Value Stamps and Schlitz Beer, the latter only in Los Angeles. A number of large agencies no longer will accept clients whose distribs have a large sayso in advertising policy. Campbell-Ewald, it's understood, resigned its half of the Kroger business for this very reason.

The reps and agencymen here who are up in arms feel that the

signed its nair of the kroger business for this very reason.

The reps and agencymen here who are up in arms feel that the prerogative of the local franchise holder to work through his own agency may upset the whole contemporary system of selling. "Actually," says one Windy City rep. "no one gains from the practice. The national agency loses billings, the product doesn't get a proper campaign, stations and reps come out on the short end of the money, and the local distributor himself is likely to become disenchanted with television because he has made an ill-advised buy. The only one who might gain," he said, "is the minor league local agency, which probably has to make kick-backs anyway."

WTEN, Albany, is noted as one that ion that her backs a firm the that ion that here taken a firm that ion that here taken a firm that ion that here taken a firm the taken a firm that ion that here taken a firm the man taken and the property and the man taken and the property and the

packs anyway."

WTEN, Albany, is noted as one station that has taken a firm stand in the matter. Station nixed a local deal in the Norge buy with the statement, by Bill Lewis, "We'll willingly lose the business rather than give in to the local franchise."

Converting the national budget a local buy is considered a ach of standard advertising tices by the reps here. To quote again the anonymous spokesman, who prefers namelessness for obvi-ous reasons: "This thing becomes



IMPORTED Heineken's HOLLAND BEER

n, U.S. Importers: VAN MIINCHING & CO., INC. Naw York, Chicago, Beverly Hills, Miami

Practically Every TV Director Worth His Salt Is Now in Legit

Hollywood, Sept. 23.

Hollywood, Sept. 23.

Drift of "live" television directors to the Broadway, legit boards is now in full swing, according to CBS helmer Buzz Kulik, who plans to direct his first Broadway outing this spring. Kulik, who had to nix three such legit offers plus a theatrical pic last year because of his rigid pact with the web, has since worked out a 12-week freelancing clause in his CBS contract, which has four years to run.

Kulik thus will join Ceorge Boy

tract, which has four years to run.
Kulik thus will join George Roy
Hill ("Look Homeward, Angel"),
Vincent Donahue ("Sunrise at
Campobello"), and Arthur Penn
("Two for the Seesaw"), who
have successfully made the switch
from "live" tv to the stage. Other
"live" helmers who have upcoming Gotham play assignments in-clude John Frankenheimer, Ralph Nelson, Robert Mulligan and Sid-ney Lumet and Alex Segal. (Lat-ter directed the "Compulsion" le-giter last season).

giter last season).

Before shifting over to legit, Kulik will be one of the principal helmers on CBS_TV's new hour-long "Pursuit" series, which shortly moves into a Wednesday time slot. All stanzas of the series will be videotaped on Sundays for playback Wednesdays, first dramatic web show to be beamed exclusively via tape.

Kulik's "Dusmit" and "Disc.

sively via tape.

Kulik's "Pursuit" and "Playhouse 90" chores this season will be preceded by his current stint on final "Studio One" offering, "Image of Fear," which winds up the show's long run Monday on CBS.

WSBT-TV's Surgery

South Bend, Ind., Sept. 23. As a contribution to the cause of As a contribution to the cause of Ho spital Development Assn. WSBT-TV last week televised on open circuit a surgical operation to dramatize the teamwork involved in surgery. It was the first telecast of an operation in Indiana. Program showed removal of a gall bladder and appendix, and, per medical ethics, kept the patient, hospital and operating room per-

sonnel anonymous.

Program lasted an hour, with sportscaster Joe Boland describing the surgical procedure.

Hollywood—Dick Jolliffe is new general sales manager in charge of national and local sales of station KTLA. For past year he had been headquartered in N. Y. as KTLA's eastern sales manager.

Whopping Nighttime Biz for Mpls. Radio; WCCO Bags a Bank

Minneapolis, Sept. 23.
Business may be booming again in this area for after-dark audio. At any rate, WCCO Radio, the CBS affillate here, reports the biggest sale of nighttime programming in more than five years.

ming in more than five years.

Indicative of the fact that television apparently hasn't pushed evening raido into a near oblivion by a long ways is the fact that Twin City Federal Saving & Loan association has been inked for sponsorship, effective this week, of WCCO Radio's "Jergen Nash Presents," a -Nash hosted half-hour program of recorded music "pickage for relaxing night programming" for relaxing night programming" Sunday through Friday at 9:30 p.m., for 52 weeks.

Contract was placed by the Vance Pidgeon & Associates' Min-neapolis agency.

neapolis agency.

Phil Lewis, WCCO general sales manager, feels "this deal is especially significant because it is with a client which has been a long-time Twin Cities' advertising pacer." In this opinion, "it reflects dramatically advertisers' increasing interest again in night-time radio."

time radio."

Twin City Federal is, perhaps, the heavist local tv and radio advertiser. Its WCCO Radio schedule alone also includes two broadcasts per week of Cedric Adams' "Noontime News"; a series of 12 hourlong award-winning WCCO produced "Minnesota Milestones" commemorating this state's 1958 Centennial celebration, and "Football Preview" and "Football Preview" and "Football Centennial Celebration season.

British Com'l TV Third Anni Hoopla

London, Sept. 23.
British commercial tv celebrated Its third anniversary yesterday (Mon.). The two founder outlets, Associated-Rediffusion and Associated TeleVision, which are both now operating at healthy profits, are celebrating with a spending spree. A-R is tomorrow (Wed.) airing one of its costliest and ambitious presentations to date—a two-hour drama production entitled "Women in Love," reportedly budgeted at \$84,000. ATV, on the other hand, took full page spreads in every national daily to announce its birthday.

And both outfits have plenty to

announce its birthday.

And both outfits have plenty to celebrate. ATV recently announced that it had chalked up a profit of \$11.348,000, while A-R, although it has not yet revealed its figures, is expected to report a profit in excess of \$8.400,000.

There are now seven indie twoutlets operating and by this time next year, with the addition of at least another two, coverage will be stepped up to 90% of the UK poulation.

Cady Exits NAB

Charles S. Cady has resigned as assistant director of Television Code Affairs for the National Association of Broadcaster to become national sales manager of WCSC-TV, Charleston, S. C. Resignation is effective Oct. 15.

Cady has been with NAB four years, coming from Columbus, O., where he had held various posts with WBNS radio and tv since 1941.

Source, ARB . . . 1958

Webs Ask Share

Continued from page 21 money back if the series isn't sold.'

money back if the series isn't sold,"
Livingston said.
To Livingston, the practice is analagous to the procedure involved
in financing a pilot, under which
the network puts up financing in
return for a percentage of the ownership or profits or both. In the
case of a longtern commitment,
says Livingston, a profit participation is even more justified, in that
the web is in effect financing an entire series of 13 or 26 or more.
Only difference is that the network puts up the money upon delivery of the film, instead of prior
to production as in the case of a
pilot.
Profit participation enables the

Profit participation enables the Harweb to get off the hook to some the extent in the long run, even if a sion series doesn't sell at first. That's

series doesn't sell at first. That's through reruns on a series on a network basis, and eventually, syndication. And if the web does find a sponsor right off the bat, so much the better.

List of specific shows in which the webs have profit participations isn't available, but it's pretty clear that situation obtains whenever the network commits for a series in advance of any sponsorship deal. "World of Giants" and "The Invisible Man," for example, would constitute such cases on CBS-TV.

Tele Reviews

Continued from page 29 Wolfie Gilbert as the first guest

Wolfie Gilbert as the first guest was a wise one.

While emcee-interviewer Finley told of Gilbert's many hits, he didn't confine this to what could have been a dull gab session. Rex Koury and his orch played-seme of Gilbert's tunes, there was vocalizing of some by Kay Cee Jones and Eddie Robertson, but the hit of the show was Gilbert. An amusing story-teller, he provided a fine subject for Finley as he spun many an interesting tale of his life—and songs. Gilbert's backlog of top tunes include the 46-year-old 'Waitin' for the Robert E. Lee," "Ramona," "I Miss My Swiss." Jeannine, I Dream of Lilac Time," "Peanut Vendor." "Way Down Yonder in New Orleans,' the latter sung by Champ Butler. Finley was smart enough to know what he had in the colorful, Gilbert, and confined his interviewing to the right cues, plus intros of Gilbert-cleffed tunes. It was a relief from what's become the too-common breed of interviewing to the right cues, plus intros of Gilbert-cleffed tunes. It was a relief from what's become the too-common breed of interviewer who injects himself into an interview so much you don't really learn anything about the subject. Koury's orch was competent, and the warbling by Miss Jones and Robertson good. Finley and Steve Binder produced, and Binder was director. He kept the show 'humming at a brisk pace.

Show has no bankroller yet, so station had some cuffo trade-deal blurbs for the LA. Examiner.

Goldenson

Continued from page 21
construction of color facilities is going forward quickly. In Hollywood, he said, the network will have two stages equipped for tint within "six to nine months," and eventually will have eight color studios here. In Chicago, he estimated that \$750,000 of the \$1,500,000 refurbishing of WBKB is accountable to color costs, and that \$2,000,000 of the \$4,500,000 cost of new studio construction in Detroit for WXYZ-TV is in color installations. Web will use its recently purchased St. Nicholas Arena in New York for construction of color studios, he added. But the web won't start tintcasting until color set circulation is well above the present 250,000 figure, he stressed.

Goldenson also indicated the web's determination to have at least one live dramatic show on the air this season as a training ground for young stars. Initially, it will be the Canadian Broadcasting Corp.'s "Encounter" series, in which, Goldenson said, new young talent discovered by the network will be spotted. If "Encounter" isn't a success, he said, another live dramatic show will replace it. The AB-PT prexy was to have participated in the web's closed-circuit to press and affiliates, but a cable breakdown prevented his taped remarks from being included. He spoke to the Hollywood press following the closed-circuit, Continued from page 21

FTC's Reshuffle Portends Greater Vigilance Vs. TV

Washington, Sept. 23.
The Federal Trade Commission's tv and radio monitoring unit is undergoing a reshuffle which could signify a sharper crackdown on phony advertising over the air-

Charles Sweeny, a 23-year veteran of FTC deceptive practice probes, has taken over direction of the watchdog unit in place of T. Harold Scott, who has switched to the agency's Small Business Division.

Although officially Sweeny is at the helm on temporary basis, he is an odds-on choice to get the perma-nent appointment, which may be announced this week.

announced this week.
What the switch portends for missing leading commercials can be drawn from Sweeny's reputation. He is variously described as a "fireball," "workhorse," "tops," "dynamic" and "just about our best"

best."

Scott, who has headed the unit since its inception two years ago, is credited with doing yeoman's work in getting the monitoring work organized and underway. But his forte is FTC anti-trust matters, while Sweeny's long experience has been entirely in deceptive practices work.

A House Government Operation.

A House Government Operations Subcommittee probing misleading advertising during the last session criticized the FTC for not bringing more cases to court.

Buddy Parker Series

Pittsburgh, Sept. 23.
Buddy Parker, coach of the Pittsburgh Steelers, has been signed by WTAE, New Ch 4 here which has just gone on the air. to a weekly series at 7 o'clock Friday evenings for half an hour. Programs will be sponsored by Ed Feigenbaum, General Tires distributor locally.

COSMETICS . DRUGS VITAMINS PARFUMS

Union Cards and PROFESSIONALS RECOGNIZED

CITY DRUGS

845 7th Ave. (54 St.) New York "BIGGEST LITTLE DRUG STORE" WE DELIVER-C! 4.5331

> MODERN Class A **FURNISHED APARTMENTS**

Nr. George Washington Bridge, Man DECORATOR FURNISHED

New Beautyrest Mattressee 2 Studio Rooms, Kitchenette and Bath Alse I Garden Apartment Available

WA. 8-2249 - New York

OUR CLIENT WANTS FEATURE MOYIES AND TV FILM SERIES

(No Pilots). For Local Sales In ALL domestic markets. Interested in both FIRST RUN and RE-RUN films. Write background including number of films, markets played, If any. Box 919, Variety, 154 West 46th street, New York 36, N. Y.

GIRL FRIDAY

Seven years experience in RADIO and TV network and packaging. Seeks new connection with TV or Legit pro-duction. Youthful, ettractive, adjust-able, and gaited for pressure.

Write Box V, 4068 VARIETY, 154 West 46th St., New York 36, N.Y.

Bigger Audiences Everywhere With "CASEY JONES"

63% abilene ... 53% buffalo ... 50% detroit ... 59% portland, ore.

SCREEN GEMS. INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK

DETROIT

711 Fifth Avenue, New York 22 CHICAGO HOLLYWOOD

PL 1-4432 MIAMI

HOUSTON

TORONTO

Share of audience up 5 months in a row. Dominant in many rating periods. On a cost-per-proof-of-purchase, or active takes, or any other basis of measurable results, WMGM produces action at the lowest cost of any radio station in the New York metapolitan area.

W.

Ob wall

Mark Ball C. 40 Park Ave. - Militray Hill S 1000 - Represented Maltenaty by George P. Hollingbery Co.

NOW AVAILABLE: NEW MERCHANDISING PLAN. DETAILS UPON REQUEST.

Jocks, Jukes and Disks

By MIKE GROSS

Ray Ellis Orch (Columbia: "UPS (Rush*) is a shouting rocker that "DOWNS" (Korwin*) maintains a steady, frisky beat good for lots of juke play and jock attention. "MILK AND HONEE" (Korwin*) works into a pleasant mood piece. Vera Lynn-Mantoyani Yoch "IPLEDGE MY HEART;" (Hills-Undon): "ALMOST IN YOUR ARMS" (Paramount*) has Vera Lynn belting the topotch lyric in her rich vocal manner against her rich vocal manner against Mantovani's lush orch setting. HILADOS" (Lirry Spier*) fea-"LOVE SONG FROM 'HOUSE-BOAT" (Paramount*) is the same

Best Bets

.....ALMOST IN YOUR ARMS JOHNNY NASH...

JOHNNY TILLOTSON.......WELL, I'M YOUR MAN

CONNIE FRANCIS

(MGM). Happy Days and Lonely Nights
Connie Francis' "Fallin!" (Aldon*) rises with an exciting rocking beat that will continue to keep her in the top-spinning niche.
"Happy Days and Lonely Nights" (Fisher-Advance*) is uptempoed for good spinning action.

* * *

... THE MAGICIAN

MARGARET WHITING......THE WAITING GAME

THE FIVE BLOBS..... .THE BLOB

BOBBY PEDRICK...WHITE BUCKS AND SADDLE SHOES

(Big Top) ... Stranded
Bobby Pedrick's "White Bucks and Saddle Shoes" (Brenner†)
works the jure angle to the hilt in "material and performance and
could make the youngster a new teener fave. "Stranded" (Home
Folks†) doesn't come off as well in his adolescent pipes.

The Danleers (Mercury): "I
REALLY LOVE YOU" (Pure†)
features the rocking flavor that
pulled the group ahead with "One
Summer Night" and could reneat.
"MY FLAMING HEART" (Cranford†) burns at a hot pace that's
projected for teen-terping.
"Julie Jovee (Design): "THE
HOUSE NEXT DOOR" (Chappell*)
Is a pretty, unpretentious balladthat will find enough spinning fans
to push the tune and the new
thrush. "A ROOM OF MY OWN"



LAWRENCE WELK

Presents
"A MUSICAL TRIP TO
LATIN AMERICA"
Featuring JANE WALTO
(Coral Album No. 57187)

"SOMEBODY LOVES YOU" (E. H. Morris*) gets a swinging orch and chorus treatment that should find favor with the juke trade. "GREENSLEEVES" (Garland*) is a quiet, tasty instrumental okay for late-hour programming.

Duke Mitchell (Liberty): "WHEN CONTROL OF TO THE AND TO THE AND T

a quiet, tasy instantanta and a quiet, tasy instantanta and for late-hour programming.

Duke Mitchell (Liberty): "WHEN I GROW TO OLD TO DREAM" (Robbins*) gets another updated rendition that will run with Ed Townsend's slice on Capitol. "BE MINE TONIGHT" (Peer*) falls into an overly dramatic mood that gets to be troublesome.

The Jickle Boys (Dot): "GOO GOO BIRD": (Nine Rock*) could stir up some noise because of its novel vocal repetition of the title and the cha cha beat. "LOVE ME" (Nine Rock*) doesn't do more than work an okay lilt into an average slice.

Jimmy Wakely (Shasta): "IVE

work an okay lilt into an average slice.

Jimmy Wakely (Shasta): "I'VE GOT A SECRET" (Riverside*) moves in an uptempo groove that will build wakely's pop popularity. "TOMORROW" (Riverside*) is in a slow ballad groove with a little tpuch of alfalfa for good measure.

Johnny Koury (Chock): "GOING BACK TO SCHOOL" (Bourne*) has a good chance to come home with a good spinning score because of its wholesome approach, in material and treatment, to a popular teem idea. "HAPPY HARVEST" (ABC*) greets the fall season in a gay musical wrapping.

The Five Delights (Unart). "OKEY DOKEY MAMA" (Duo†) has a fast rocking beat that swings to the satisfaction of the jukesters. "THERE'LL BE NO GOODBYE" (Duo†) is in the routine rocking groove.

groove.

The Five Blobs (Columbia):
"THE BLOB" (Famous*), title
song from the Paramount sci-fi
pic, is a cute novelty with a swinging melody for good impact.
"SATURDAY NIGHT IN TIAJUANA" (Famous*) gets a solid
instrumental workover, with some
choral effects, which may take
over for the long run. over for the long run.

Album Reviews

Album Reviews

Frank Sinatra: "Only For The Lonely" (Capitol). This time out, Sinatra is in a mellow mood singing "for only the lonely". It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood the honely." It's an effective mood honely make it in the high it's honely and honely make it. It's a standard manipulation. Such are the values in this first package of the honely make and it in the high it is and the honely make it. It's a standard manipulation with honely make it. It's a standard manipulation with honely make it. It's a standard manipulation with honely make it. It's a standard manipulation with honely make it. It's show that should rub off on het is not too unusual. It's the grown honely disk seles it sedom has in recent disk sale. It's a honely it is shown that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is show that should rub off on het is shown that should rub off on het is shown that should her beat severy season with a top-rated tu should have held the should have been honely some hone

Small Combo Review

ANDRE PREVIN TRIO Roundtable, N.Y.

Roundtable, N.Y.

Andre Previn, a young lammister from the Metro lot where he's been conducting, arranging and scoring for the past several years, has come to New York for the first time with a hip little troupe. It's a swinging outfit composed of Previn's piano, Frank Kapp's drums and Red Mitchell's bass and good enough to keep the maestro busy in the jazz bistros as long as he wants to stay away from the Calver City lot.

Group lays down a solid unified

ver City lot.

Group lays down a solid unified beat as they doodle with some nifty standards in an arresting uptempo mood. Such as "But Not for Me," "Just in Time" and "If They Asked Me I Could Write a Book" take on a happy and lively flair as Previn's men tackle 'em with swinging precision.

It's Previn's 88-ing that leads the way through the 30-minute sets. At times the fingerwork is a bit too flashy but it's always sharp and meaningful, Gros.

VARIETY 10 Best Sellers on Coin Machines......

Folks†) doesn't come off as well in		song from the Paramount sci-fi pic, is a cute novelty with a swing- ing melody for good impact.	Kaye has made the parlay of cha els and love payoff. In this pac
"TAKE ME" (BVC*) gets some of ve	kay revival but it doesn't come ear the Four Lads, who clicked ith it on Columbia only a few	JUANA" (Famous*) gets a solid instrumental workover, with some choral effects, which may take over for the long run.	the title song, "In The Chanel I
enough to get the crooner back into the top spinning bracket. "THE BEST THING FOR YOU" (Berlin*) is just a fair rendition of the Irving Berlin tune out of "Call Me Madam."	VARIETY 10 Bes	t Sellers on Coin Ma	achines
Cathy Carr (Roulette): "TO KNOW HIM IS TO LOVE HIM")	Tommy EdwardsMGM
(Warman?) plays up the pounding	2. NEL BLU DIPINTO DI BI	LU (8)	Domenico Modugno Decca
beat for all its worth and Cathy Carr makes it pay off in the spin-	3. BIRD DOG (4)		Enerly Bros
ning department. "PUT AWAY	A TITTLE CTAD (7)	•••••	Florente
THE INVITATIONS" (Favorite*)	4. EITHE SIAR (I)	••••••••	EteguntsAF1
sets up a rocking blues feel that's			
handled well enough to win it	6. BORN TOO LATE (5)		PonytailsABC-Par
Pat Shannon (Decca): "SUM-	7. TEA FOR TWO CHA CHA	(1)	Tommy Dorsey OrchDecca
MER'S OVER" (Ridgeway [†]) has the enough teenage appeal in lyric and			
beat to keep the juves jumping.		VER (8)	
"WE FOUND LOVE" (Brenner†)			· ·
has an okay ballad feel that the juke set may find appealing.	10. VOLARE (1)		Dean MartinCapitol
Bill Farrell (Cub): "CIRCUS"		<u></u>	
(Massey*) gets a nifty reworking		Second Group	
by Bill Farrell who cut the tune		socome oroup	
about six years ago for MGM. It has a takeoff chance this time out.	FIREFLY		Tonu BennettColumbia
"MY HEART AND MY HANDS"		••••••	
(Oxford*) is built along familiar			
big ballad-inspirational lines and Farrell gives it an interesting vo-		• • • • • • • • • • • • • • • • • • • •	
cal.	SUSIE DARLIN'	*****	Robin Luke
The Danleers (Mercury): "I	ARE YOU REALLY MINE		Jimmie RodgersRoulette
REALLY LOVE YOU" (Pure†)	DEVOTED TO VOU		Franky Bros Cadanas

Second Group

Tony BennettColumbia
Perez PradoVictor
Peggy LeeCapitol
Robin Luke Dot
Jimmie RodgersRoulette
Everly Bros Cadence
Andy WilliamsCadence
Roger WilliamsKarp
Dion & Belmonts Laurie
Cozy ColeLore

[Figures in parentheses indicate number of weeks song has been in the Top 10]

TO 'BEAT' OR NOT TO 'BEAT

Local 47 Tooters Move to Unseat Musicians Guild From Pic Studios

Hollywood, Sept. 23.

Petitions are being circulated here to unseat the Musicians Guild of America as the collective bargaining agency for the major studio musicians. Petitions, addressed to National Labor Relations Board, ask for new bargaining election among tooters.

According to makers of netition.

ask for new pargaining election among tooters.

According to makers of petition, if 400 signatures of accredited Local 47, AFM, musicians are gathered, it will be possible to hold a new NLRB election. Move is not officially connected with Local 47, but is being undertaken by a segment of film tunesters unhappy with current contract agreement made between MGA and major film producers. If a new election beats out MGA, it will mean the film tooter can work at the major studios without being compelled to join MGA, which is the present ducers.

Tunesters will of course work Tunesters will of course work under present pay scales obtained by new MGA contract although they will not be required to join the ranks. In this way musicians will not be jeopardizing their membership in the AFM. Latter union has made it known any Federation member who joins the new Guild will be subject to expulsion from the union on grounds of "dual unionism."

Meanwhile. Judge Bayard Rhone

unionism."

Meanwhile, Judge Bayard Rhone last Friday (19) in L. A. Superior Court issued a temporary restraining order, cancelling AFM hearings of approximately 100 AFM tooters who are alleged be members of MGA. An order to show cause why the AFM should not be restrained will be heard by Judge Rhone Sept. 29.

Kenin's Blast

Newburgh, Sept. 23.
American Federation of Musicians prexy Herman D. Kenin, at a conference of N.Y. State conference of musicians, lashed the disence of musicians, lashed the dis-sident Coast tooters for smashing union standards in the film and television field. Kenin stated that the Musicians Guild of America gave up the guaranteed annual wage for studio staff musicians in Hollywood, dropped all safeguards against the unregulated use of theatrical films or television and

Hollywood, dropped all safeguards against the unregulated use of theatrical films on television and torpedoed an agreement under which tv producers agreed to use live musicians on one out of every three films.

RCA Singles Going Stereo

RCA Victor is breaking into the stereo-singles market next week with platters by Perry Como and Henri Rene. The stereo-singles will be priced at \$1.15. The monaural platters are peddled at 98c. Diskery now plans to cut all its singles monaurally and stereo-phonically but a simultaneous replease schedule will remain flexible. Whether Victor decides to release a stereo single disk will depend upon what the execs figure the demand for a particular slice will be among the juve buyers and whether the jukeboxes will be equipped to handle stereo disks.

The singles division now joins diskery's album department on the stereo kick. Victor has been cutting its LP's monaurally and stereophonically for the past 20

The Como monaural-stereo par-lay is on "Love Makes The World Go Around" and "Mandolins In The Moonlight." The Rene coup-ling is "Point Of No Return" and "Blue Flame."

Last week MGM moved into the stereo-single push with a Joni James platter. The disk, however, was pegged for deejay exposure only and not for the commercial market.

Fever!

Bilboa, Spain, Sept. 16.

Bilboa, Spain, Sept. 16.

A flare of operatic temperament palled a performance of "Barber of Seville" staged by the Bilbao Assn. of Opera Lovers in the Basque capital city. Italian baritone Ettore Bastianini, singing at a special performance in his own honor, took umbrage at an isolated manifactions of

performance in his own honor, took umbrage at an isolated manifestation of public dis-favor and smashed a guitar in full view of the audience.

A committee of the Opera Assn. onstaged at final curtain Assn. onstaged at mnat curtam to award singer a pre-planned gold medal for distinguished performance during the opera season. Bastianini sent the medal sailing into the orches-tra pit and exited to a booing chorus of outraged opera fans.

Monte Kay Joins UA Music Firms As V.P., Gen. Mgr.

Monte Kay, manager of several jazz personalities and concert promoter, has moved into United Artists music operation as viceprexy and general manager of both the record and publishing divisions. Kay steps into the spot held by Alfred H. Tamarin, who now re-sumes his former spot with the picture company's publicity depart-ment.

ment.
Only a few weeks ago, Kay was inked by Max Youngstein, prexy of UA Records and UA Music, as an independent producer who was scheduled to make a flock of jazz LPs for the UA disk company. At that time, Youngstein indicated that the UA label would make a bid to become the top jazz diskery in the field and now Kay's appointment as v.p. and g.m. indicates that the UA label will be swinging in this direction. direction

Kay, who is in his early 30s, has been managing the Modern Jazz Quartet and Chris Connor. He has been associated with such jazz spots as the Royal Roost and Bop City, both now defunct, as well as Birdland in its early years.

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

• ASCAP † BMI

Title and Publisher

National

Rating This Last

13B

NBOA SWINGS TO ROCK 'N' ROLL Chicago, Sept. 23. To ride with the "Big Beat" or

To ride with the "Big Beat" or not—that's the question posed to the nation's dansapation experts, the ballroom operators. In their grappling with rising operating costs and shrinking business, they're hearing lotsa vocal support here for rock 'n' roll, and as a bandleader piped, "You've got to join them (the teenagers) before they'll join you."

Advocates of "The Beat" at the 11th annual National Ballroom Operators Assn. convention do so for survival's sake. Sound biz practice, they chorus, dictates that ops don't try to educate the kids—just give them what they want.

try to educate the kids—just give them what they want.

Bandleader Buddy Morrow, still riding 'Night Train' in the shook-up idlom for beaucoup returns, argued yesterday (Mon.) at an open forum that it's an error to try to ram older dance tempos down the saddle-shoe set's collective throat. "You can't educate them," said the tooter, but he pointed out that neither does an op have to capitulate entirely to their frantic taste. Morrow explained that a terpery should first plained that a terpery should first satisfy the r&r appetite, then in-tersperse some swing, waltzes and

(Continued on page 52)

'Porgy' Track Set Goes to Col Label

The soundtrack set of the Samuel Goldwyn production of "Porgy and Bess" will be released by Columbia Records. Film version of the DuBose and Dorothy Heyward play with a score by George and Ira Gershwin will be released in 1959.

Price stars Sidney Poitier as "Porgy," Dorothy Dandridge as "Bess" and Sammy Davis Jr. as "Bess" and Sammy Davis Jr. as "Bess" and Sammy Davis Jr. as "Sporting Life." Also featured will be Diahann Carroll, Pearl Bailey and Broc Peters. Musical director-conductor for the film is Andre Previn and Ken Darby is directing the choral performances.

A few years ago, Goddard Lieberson, Columbia prexy, produced a three-pocket LP of "Porgy and Bess" with Lawrence Winters, Camilla Williams, Inez Matthews, Warren Coleman and Avon Long. Decca has an original Broadway cast album of the show with Todd Duncan.

RETAIL SHEET BEST SELLERS

BMI Motion to Dismiss \$150,000,000 Cleffer Action to Pend for Long Time

Time On My Hands

Time On My Hands
Judge Samuel I. Rosenman,
arguing for BMI in N.Y. Federal Court last week, gave an
idea of the time span involved in the ASCAP songwriters' suit against BMI. He
said that if the motion to
dismiss were denied, the pretrial examinations would likety go for many months. if not
years. He also stated that the
actual trial, in which a jury
has been demanded, would be
of "extraordinary length, runing, we estimate, from one
to two years."

And that is to be added on
to the five years since the suit

to the five years since the suit was launched in November,

ASCAP Writers Place More BMI **Pacts on Record**

The plaintiff-songwriters in the \$150,000,000 antitrust suit against Broadcast Music Inc., at hearings in N. Y. Federal Court last week-

in N. Y. Federal Court last weekend (see separate story) put the spotlight on several major deals made between BMI and publishers. Disclosures of the contract terms were made to support the songwriters allegations of a conspiracy against ASCAP music.

In addition to the BMI-Aberbach contract, which was unveiled at prior Congressional hearings, the songwriters put on the record BMI's pacts with Ralph Peer, E. B. Marks Music, Robert Mellin, Joseph Csida-Trinity Music, E. H. Morris Music, and Duchess Music. All purportedly had "restrictive arrangements" directed against Morris Music, and Duchess Music. All purportedly had "restrictive arrangements" directed against ASCAP music. In the Aberbach pact, the brothers Jean and Julian and their father Adolf agreed not to exploit any songs in their non-BMI firms.

BMI firms.

In the Peer contract made in 1950, Peer agreed to maintain his plugs of his BMI and non-BMI firms at a ratio favorable to BMI. In addition, Peer agreed not to plug any non-BMI Latin-American tunes in excess of 5% of the total. In the E. B. Marks pact Herbert (Continued on page 49)

2

18

The defendants' motion to dismiss the \$150,000,000 antitrust suit brought by 33 ASCAP songwriters against Broadcast Music Inc. and the major networks is due to be hung up in N.Y. Federal Court for many weeks, if not months, before a decision is reached. Judge Edward Weinfeld, who carried over Friday's (19) argument into an unusual all-day saturday session, indicated that other ment into an unusual all-day Sat-urday session, indicated that other actions over which he is presiding would make it, some time before he could get around to the music biz suit. He asked for answering briefs to be filed in three weeks but said the lawyers could take longer if they wished.

While the motion for summary judgment involves only a technical point of the plaintfis' standing to sue, the two-day debate which it. touched off ranged over the full gamut of the songwriters' charges against BMI.

As expected, the defendants at-As expected, the defendants attempted to narrow the argument to a question of law, by conceding all the charges, while the plaintiffs contended that the question of law could only be under-lood in light of the facts. The "facts," in this case, being the actual operation of the music biz and the details of the alleged conspiracy against the ASCAP songsmiths. Judge Weinfeld permutted both sides to argue the motion in their own way. own way.

Rosenman For BMI
For the motion to dismiss, former Judge Samuel I. Rosenman (Goldmark, Colin & Kaye), representing BMI, argued that under the Federal antitrust laws the songwriters had no standing to sue because they were not directly injured by the alleged conspiracy. He pointed out that of the 7,000 songs written by the plaintiffs, all of them were licensed by the American Society of Composers, Authors & Publishers while 5,800 were owned by publishing companies. Thus any damage to performance rights involved only ASCAP, in direct injury, while any damage to the publication of sheet music or the licensing of mechanicals involved only the publishers, at least for the 5,800 songs.

Any injury to the songwriters by

Any injury to the songwriters by (Continued on page 52)

It's Hi-Fi Show Time in Gotham

A permanent high fidelity ex-A permanent high fidelity ex-hibition center, under the name of "Hi-Fi House," is opening tomor-row (Thurs.) at Grand Central Station. I will be an industrywide showcase for individuals interested

showcase for individuals interested in assembling hi-fi combinations. A staff will be on hand to advise potential customers.

Among the exhibitors at "Hi-FI House" will be Fisher Radio Corp, Columbia Records, General Electric, RCA Victor, Mercury Records, Garrard, Westrex, H. H. Scott, Fairchild, Bozak and Acoustic Research

search.

Meantime, Sidney Frey, Audio Fidelity Records prexy, is getting a jump on the New York High Fidelity Show which opens next Tuesday (30) with his hi-fi show at Town Hall, N. Y., on Saturday (27). Frey will demonstrate his stereo disk line at six different demonstrations throughout the day. Audio Fidelity will also be represented at the regular hi-fi show at the N. Y. Trade Show Building.

ASCAP's Chi Meet

Chicago, Sept. 23.
American Society of Composers,
Authors & Publishers will hold its Authors & Publishers will note it is second midwest membership meeting at the Drake Hotel, Oct. 6, with a dinner to follow.

President Paul Cunningham will preside.

*Near You (Supreme) *Evy'B-dy L'ves L'ver (Korwin).... *If Dreams Come True (Korwin) . . †Just a Dream (Ace).....

*Firefly (Morris).

*Peroted To You (A-Rose).

*Proted To You (A-Rose). 4 10 †Come Closer To Me (Peer Int.).. .. †My True Love (Peer Int.)..... 4 10 .. 8 8

Philadelphia—(Charles DuMont) San Antonio-(San Antonio Mus. *Volare (Robbins)..... †Patricia (Peer Int.). *Born Too Late (Mansion).....

*It's All in Game (Remick).....

See New Wave of Italo Songs In U.S. On Heels of 'Nel Blu', 'Torero' Clicks

Un Heels of Nell

The U. S. clicks of such songs as "Nel Blu Dipinto DI Blu" and "Torero" are sparking a new burst of activity for Italo songs. That's the opinion of Dr. Gramitto Ricci, general manager of Edizioni Curci, Milan publishing house, who was in New York last week for talks, with the Big Three and Domenico Modugno, a Curci composer. (See separate story.)

The phenomenal success in the States of "Nel Blu Dipinto DI Blu" and on a smaller scale, but still in the hit category, "Torero," is reopening the American market for Italian-made tune product. Dr. Ricci, therefore, is anticipating lots of action from the reciprocal agreement between his Curci firm and Robbins Music, one of the Big Three houses.

On the Italian end, Dr. Ricci credits American films for building the popularity of U. S. tunes in his country. Through film exposure, Dr. Ricci stated, such tunes as "A Woman in Love" (from "Guys and Dolls"), "Love Is A Many Splendored Thing" and Three Coins In A Fountain" became big hits in the Italian market. The disk market, said Dr. Ricci, is off a steady upbeat in Italy. There are now about 4,000,000 phono players and between 6,000 and 8,000 jukeboxes. The LP market, he said, is progressing slowly ("It's still too expensive") while the 78's are still big peddilar for the U. S. equivalent of \$1.

All-time Italian disclick looks to be Modugno's homegrown "Nel Blu Dipinto Di Blu" silice. It's already passed the 500,000 sales, a heretofore unreached bracket in the Italian disk industry.

Astor Cocktail Lounge On Polite Jazz Kick Via Smooth Gene Rodgers 3

Smooth Gene Rodgers 3

The growing acceptibility of jazz in pleasant, and even "square" society, was further spotlighted last week when New York's Hotel Astor renovated a room (the Broadway Cocktail Lounge) for a strictly jazz policy. It's a departure for the hotel management whose previous entertainment policy had been pegged on the likes of Sammy Kaye for its Roof entertainment and it's based on the mushrooming interest in jazz in respectable circles via concerts (New York's Carnegie Hall and Newport), hard-cover tomes and top selling disks. The Astor, wisely, hasn't gone too "far out" for its first kick with the hip licks. By bringing in the Gene Rodgers Trio, the room is warming up with a quiet jazz mood that fits the bill for the cocktail hours and after-theatre listening. Combo starts blowing at 5:30 p.m. and shust up shop at 1 a.m. with an hour break beginning at 8:30 p.m.

and shuts up shop at 1 a.m. with an hour break. beginning at 8:30 p.m.

The Rodgers combo previously fit the bill at such hipster hangouts as the Embers and the Composer. With Rodgers at the piano, Tommy Williams at bass and Ben Riley on drums, the standards and some originals are worked over lightly and politely with a deft jazz touch that's easy to take.

A sample set includes "Begin the Begvine," "Blue Moon." "I'll Remember April." "Invitation," "The Lady Is A Tramp." "Tea For Two" and an original, "Impressions In Minor." Each is handled with clarity and an original, "Impressions In Minor." Each is handled with clarity and smoothness that makes "digging" the Rodgers brand of Jazz an effortless job.

The room, located on the mezzanine on the north side of the hotel, was redecorated by Mme. Claude Alphand, former wife of French ambassador Herve Alohand and sometime chanteuse. She did it in a green motif that sets up a pleasing and comfortable mood.

Rodgers, a Mercury disker, already has a "Jazz Comes To The Astor" LP under way. Release date will be in about four weeks. It could do a lot to get the Astor's Jazz policy rolling and so should Rodgers' original signiture theme simply titled "The Astor." It has a bouncy lift that could catch on.

A 33 minimum goes into effect on Fridays and Saturdays only after 7 p.m. when the floor is available for terping.

Disk Signings

Fascinato To Capitol

Fascinato To Capitol
Conductor - composer, arranger
Jack Fascinato has been signed to
an exclusive recording pact by
Capitol Records. Bill Miller will
produce Fascinato's forthcoming
sessions at the tower.
John Raitt has signed a new
three year recording pact with
Capitol Records. Singer, in addition to cutting classical numbers,
will also wax pop albums for the
label. Initial set will cover either
the advent of Raitt's nitery debut
at the Tropicana Hotel in Las Vegas or the Moulin Rouge in L.A.

Two In Orbit

gas or the Moulin Rouge in L.A.

Two In Orbit

Jack Owens, singer-songwriterpublisher, and South African songstress Maggi Woodward have been
signed to recording pacts by Orbit
Records, subsid of HiFi Records.
Miss Woodward cuts her first two
sides this week, one of which will
be cut in African language, the
other in English. Jack Marshall's
orch will backstop the session.

WR Gets Trutter

wB Gets Trotter
John Scott Trotter, conductor arranger, will make his bow on max via Warner Bros. Records with his first package due within a couple of weeks. Trotter was formerly musical director for Bing Crosby's "Kraft Music Hall" show for 17 years and was an arranger for the original Hal Kemp band.

Paul Anka Banzai In Japan as Rock 'n' Roll Fans Tear Down House Politely

Tokyo, Sept. 23.

affair between the tabi-soxers of Japan and Canada's Paul Anka bubbled to a high boil last week at Tokyo's cavernous Kokusai Theatre where the bouncy balladeer began a three-week Ja-pan engagement. Idolaters who made the 17-year-old singer the hottest item in Japanese diskdom this year broke house records at the Kokusai.

Unlike the more rabble-rousing rockabilly practioners, Anka noted that his performances do not incite the kind of violence that leads to the destruction of theatres.

the destruction of theatres.

Anka regards his visit to Japan as sort of a vacation. It is believed he's getting in the neighborhood of \$400 per week here. Asked about the currency exchange problem which has kept many U. S. names from Japanese shores. Tom Nomura of Shin Nichi Kogyo which brought Anka over, said there's no exchange involved.

He said dollars will be earned

There's no exchange involved.

He said dollars will be earned from subsequent bookings in Hong Kong and Manila and that Anka and his road manager have been granted Finance Ministry approval for 20,000 yen (\$55.55) daily each for living expenses.

Weapping up 10 days at the Kong and the said was a said to the said was a said to the said was a said to the said was a said to the said was a said w

On The Upbeat

New York

New York

Rick Davis, 17-year old ricking singer from the Bronx, and The Cavallers, on the APT label, have joined Henry Tobias' stable of artists. He also manages Bobby Pedrick Jr. and The Five Chords...

Toni Carroll, MgM thrush, held over at the Colony Club, London... Kaye Ballard, who has a new MGM package, "The Fanny Brice Story," is currently at the Rivlera Hotel, Las Vegas... Armen Boladian is launching Fascination Records out of Highland Park, Mich... Art Mooney Orch out on a string of one-nighters in the east... Jimmy Newman bows on the MGM label this week with "Outside Your Door" and "You're Making A Fool Of Me."

plans to make a tour of college campuses next month to plug his new Design set, "Jack Carson Sings Favorite College Songs."

San Francisco

Doc Dougherty will close his Club Hangover Nov. 15 for three months, giving Earl Hines and his crew a vacation . . Betty Bennett Previn added to the Monterey Jazz Festival lineup, as has the Leroy Vinnezar Quartet . . Billie Holiday and the Vinnegar group, with Teddy Edwards, go into the Blackhawk Sept. 30

Chicago

chicago

Marian McPartiand, current at the London House, cuts a new album for Argo there Thursday (25)... Andre Ocskay orch in for cabaret and tv dates. She opened at the Astor Club Monday (22)... Singer Benny Lee has turned deejay with his own Radio Luxembourg program for Saga Records... Bandleader Erie Winstone out of action with a fractured ankle.

Hollywood

Robert Mills is the new Coast professional manager for Mills Music... Glen Gray in town with writer-arranger Larry Wagner to wax his third Capitol album. Dave Cavanaugh will produce the sessions in stereo... Ann Sothern Sings and Plays Ann Sothern' for Hiff Records... Jack Carson for Nov. 3 at the Flame.

RETAIL DISK BEST SELLERS

1																					_			
Nati Rat This	seller tained 21 cir parati and le onal ting Last	vey of retail disk best so based on reports ob- from leading stores in ices and showing com- ve sales rating for this list week.	New York—(Macy's)	ong Island—(Arcade Assoc.)	30ston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami-(Spec's Record Shop)	emphis—(Trent-Wood)	ouisville (Variety Records)	Jallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	hicago—(Hudson-Ross Music)	Detroit-(Harper Music Shop)	Minneapolis-(Don Leary Muslc)	Cleveland—(Custom Distrib Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Denver-(Denver Dry Goods Co.)	Seattle-(Sherman-Clay)	TOTAL POINT
1 wk.	wk.	Artist, Label, Title	Z	ا د	8	₹		Α.	<u> </u>	1 2	Σ	<u> </u>	<u> </u>	l vs	10	Р	≥:	101	× 1	S I	Ξ.	<u> </u>	S	=
1.	2	TOMMY EDWARDS (MGM) It's All in the Game	3	2_	5	1	2	10	_1	8	1		4	4	2	1	1	1	1	4	1		1 1	161
2	1	Nel Blu Dipinto Di Blu	1	1_	1	3	1	1		1	2	4	6	6	1	5		4		9	٠	1	4 1	136
3	3	ELEGANTS (Apt) Little Star	6		8		6	8	2	5	4	1	2		4			3		1	8		3	93
4	-8	BOBBY DAY (Class) Rockin' Robin		5			5	6	9	8	3	2	1	8		8	6	7	2		10		7	84
5	4	EVERLY BROS. (Cadence) Bird Dog					4	4		2			3			4		••	8		6	2	6	
<u> </u>	-	TOMMY DORSEY ORCH (Decca)			·,	••												-		···				-
6	11	Tea For Two Cha Cha IMPERIALS (End)						<u>-:-</u>		••					5		••-	9	··-	.6	4	••	<u>··</u>	56
7A	10	Tears on My Pillow PEREZ PRADO (Victor)	7	3	7	··-	••-	••-	8	4	•••	••	··-	2	••-	6	4	••	••-	<u></u>	- 5	•••	٠	53.
7B	6	Patricia	8	••			7	2	8	6	••-	••	••	••	3	9	··	6	••-	••	9	4	<u></u>	53
9	12	Susie Darlin'		<u></u> .	10	2	••	•,•	4	••	••	7	••	7	••	··-	••		4	7	3		9	46
10	17	Topsy		8	3	7				٠,							3		ġ	2	2		• • • • • • • • • • • • • • • • • • • •	43
11.	7	EVERLY BROS. (Cadence) Devoted To You	· • •		2	••					7				6			2		3		6	٠.	40
12	5	JIMMY CLANTON (Ace) Just a Dream	4				•••	•			10	3				٠	•••			5		3		30
13	18	ELVIS PRESLEY (Victor) King Creole							R								5			10		8		26
14	21	EDDIE COCHRAN (Liberty)					<u>:</u> -	•••	<u> </u>	÷	-			•				··-		10		-		-
_		ROGER WILLIAMS (Kapp)					••	•••	••	-:-	•••	••	••		<u>··</u>	10	2	<u>··</u>	<u></u>	··-	-7	•••	•••	_22
15	24	Near You ROBERT MITCHUM (Capitol)					••	5_	••	10	- 6	••-	··-	•••	••	••-	8	• •	10	•••	<u>··</u>	··-	··-	_16
16A		Ballad of Thunder Road KINGSTON TRIO (Capitol)	÷			4	··	<u>··</u>	••	<u> </u>	5	•••	··	<u> </u>	••	••	••	••	••	٠.	••	<u></u>	••	13
16B	•••	Tom Dooley BILLY VAUGHN (Dot)		٠.,		••			••	••	٠.	••	7	••	••	••				<u></u>		·- <u>-</u>	2	13
18A		La Paloma			4				••	٠.		••-			10	7								12
18B		QUINTONES (Hunt) Down the Aisle of Love			9					٠.				1										12
20		EARL GRANT (Decca) The End		7		6			••		• •			9										11
21		BIG BOPPER (Mercury) Chantilly Lace											5		9		9		·		<u>··</u>		<u>··</u>	10
22		EILEEN RODGERS (Columbia)												10	<u> </u>	··-		·	<u>··</u>	<u>··</u>	<u>··</u>	<u></u> -	••	-
	14	RICKY NELSON (Imperial)			···	••	•••	<u>··</u> -	••	···	<u>··</u>	••	•••	10	···		··-	<u></u>	··-	••-	<u>··</u>	<u>••</u>	··-	
23	14	PONYTAILS (ABC-Par)				••		··-	••	9	<u>··</u>	••	••	··-	<u>··</u>	··-	•.•	··-	··-	••	<u>··</u>	5_	••	_8
24A	16	JACK SCOTT (Carlton)	···	••	••		9	••	••-	••	8	10	••-	<u></u>	••	·	••	••-	<u>.:</u>	<u>··</u>	<u>··</u>	10	••	_7
24B	13	My True Love	••			• •	••	••	··	••	••	••	••	٠٠.	••	٠.	••	• •		8		7		7

BMI's Motion To Dismiss

as "indirect."

As far as the 1,200 songs still retained by the songwriters, he said the injury in this arca was only "incidental" and "collateral." Rosenman, however, conceded that the 1,200 songs were in a somewnat different catergory from the 5,800 published songs and requested the judge to separate the two classes in evaluating the motion since a partial summary judgment was also a possibility.

Chief Burden

Chief Burden
Roseman, who carried the chief
burden of the argument for the
defendants, stated that the position of the songwriters in bringing the antitrust action was analogous to that of (1) patent owners; (2) landlords and (3) stockholders of a corporation. The defendants' underlying contention
was that previous Federal Court
decision had ruled that none of
these classes were eligible to initiate antitrust suits in cases where
they had sustained actual, but only
indirect, injury.

The key case cited by Rosenman

Indirect, injury.

The key case cited by Rosenman was that of Productive Inventions vs. Trico Products, in which a patent owner, who licensed his product through one manufacturer, brought an action against another manufacturer for restraining the sales of his patented article and reducing his royalties. The patent owner's suit was dismissed, Roseman contended, since the court held that he was only indirectly

both in the dealing with ASCAP and publishers, retained a great a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge that were still open. Roseman suggested therefore that a separate trial be held to determine the facts in the case before the judge makes his ruling on the motion to dismiss.

During his summation, Schulman stated that he wanted to get the said, to go to trial within 90 days and challenged the defendance of the judge makes his ruling on the motion to dismiss.

During his summation, Schulman stated that he wanted to get the said that he wanted to get the judge makes his ruling on the motion to dismiss.

During his assumation, Schulman stated that he wanted to get the judge makes his ruling on the motion to dismiss.

During his assumation, Schulman stated that he wanted to get the said of the facts in the case before the judge makes his ruling on the motion to dismiss.

During his assumation, Schulman stated that he wanted

GLENN GRAY (Capitol) Sounds of Great Bands (W 1022)

ARTHUR LYMAN (Hi-Fi)
Taboo (R 806)

(T 1039).

MANTOVANI (London)
Gems Forever (LL 3032).

JONAH JONES (Capitol)
Jumping With Jonah (T)

23A 23B 25

23C ..

the defendants, Rosenman tagged as "indirect."

As far as the 1,200 songs still retained by the songwriters, he said the injury in this area was only "incidental" and "collateral." ley, representing CBS, a "comtel 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs were in a some-the 1,200 songs still was directly damaged. The parallel was directly damaged. The paral

Dismissed suits involving land-lords, who leased properties to the atre exhibitors and then brought suit against film distribu-tors, were also cited to prove that indirectly injured parties could not sue. The defendants also argued that ASCAP, not its individual members, was the proper party to sue, and cited cases involving corporation stockholders whose antitrust actions were thrown out of court because they were only in-directly, even though substantially, injured.

Schulman For Plaintiffs

Schulman For Plaintiffs
For the plaintiffs, attorney John
Schulman flatly rejected the proposition that the songwriters were
only indirectly aggrieved. He
maintained that the songwriters,
both in the dealing with ASCAP
and publishers, retained a great
degree of control over their works
and, overall, were in the business
of not only writing, but exploiting
and promoting their "catalog of
songs."
Schulman argued that the analogy between a patent owner and

Shop)

analogous to a corporation, contending that it was only a duit" for the collection of performance money for its individual members. Hence, ASCAP could not sue since it is never injured. Only its members can be injured.

members can be injured.

Schulman repeatedly urged Judge Weinfeld to study the whole record of the case, stating that what was involved in the motion to dismiss was not a "narrow, technical, abstract" question of law, but songs and songwriters. He constituted that a decision could be reached on this motion only against the detailed background of the music business and the alleged actions sic business and the alfeged actions on the part of the defendants to discriminate against ASCAP music.

Schulman likened the ASCAP music. Schulman likened the ASCAP songwriter to the farmer in the field who brings his product to the local canner and is told that it is unacceptable because it has the "wrong label." He strongly attacked ASCAP publishers, with BMI affiliates, as "co-conspirators" with the defendants.

While Rosenman contended that all the facts involved in the motion to dismiss were either conceded or incontrovertible, Schulman insisted that there were decisive facts before the judge that were still open.

Str.

7 ...

Pic Music Techniques Must Copy Disks In Breaking Sound Barriers: Heindorf

British Disk Bestsellers London, Sept. 23.Kalin Twins (Brunswick) Studid Cupid Francis Volare Martin (Capitol) Return To Me Martin (Capitol) All I Do Is Dream Everly Bros. Poor Little Fool Nelson Splish Splash Drake (Parlophone) Endless Sleep Wilde (Philips) Fever (Capitol) Patricia (RCA)

Gottlieb Exits Big 3 For New Spot on Coast

Herb Gottlieb, executive assistant to Mickey Scopp, Big Three Music v.p. and general manager, is exiting the firm to join the Ed Traubner company on the Coast. Latter is a business management outfit

Gottlieb has been with the Big Three for about 10 years.

City)

Hollywood, Sept. 23. Rapping the poor technical quality of film music soundtracks, Warity of film music soundtracks, Warner Bros. musical director Ray
Heindorf conceded that to most
picture audiences the quality of the
sound is not that it mootiant, but
he argued that it could be much
better with no other equipment
than that now being used.

Heindorf, who supervised recording of the score for "Damn
Yankees" in Rome, said his experiences in Italy proved that
music recording could be far better
than it is in Hollywood.

"I recorded at the Fonolux

than it is in Hollywood.
"I recorded at the Fonolux studio," he said, "which RCA Victor set up for me through 5y Rady. All the things I had been told could not be done on magnetic 35m were done there as everyday practice.

tice.
"Their equipment is Westrex and Telefunken and Their equipment is Westrex and their mikes are Telefunken and Westrex. The recordings made are the finest I have heard in a long time. Phonograph executives say they are the cleanest tracks they have ever heard, and my Warner sound boys say the same thing.

thing. "This "This same equipment, plus RCA, is used by sound departments throughout Hollywood."

Heindorf said the basic flaw is

that motion picture studio record-

that motion picture studio recording is not high-fidelity recording, saving "we chop our sound off—like showing a bald-headed man with no toes."

"Yet we are in the record business and have been for years with the sale of soundtrack albums."

Heindorf said that thousand of dollars are spent regularly in rerecording so-called soundtrack albums for phonograph records because the real sound tracks are so "dirty" they cannot be used for records.

so "dirty" they cannot be used for records.

"Some of my colleagues don't like what they call 'synthetic' sound," he said, 'but the fact is that the American public is buying this sound in the greatest boon in history. The hi-fi bugs have become the raoney-paying critics who can teil the difference between motion picture sound and phonograph sound. "Jim Conkling, president of Warner Bros. Records, told me that they're selling 40% music and 60% sound—in rock 'n' roll, it's 25% music and 75% sound. In the record business, the sound men are the heroes.

"We're all in the record business now. Let's break the barriers. The record men will be only too glad to help us get their sound—would like nothing better than to use our facilities— (they haven't been). Your producers will save this tremendous cost of going outside—and it won't cost management one cent."

(Sherman Clay Co.) ohn Wanamaker Wood Records ional Records) Shop Dry Goods) ayton's Dept. llich's Music VARIETY Dept. Store) G₀.) in Antonio Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last. lsc Shop) · Music) Record

Ra This	onal ling Last		New York-(Mac)	Long Island-(Ar	Boston-(Mosher	Albany—(Ten Ey	Washington—(Dis	Philadelphia—(J	Pittsburgh—(Nat	Chicago—(Lyon-I	: 5	Dallas—(Titche-C	San Antonio—(Sa	Louisville-(Shac	Atlanta-(Rich's]	Memphis—(Trent	Minneapolis—(De	Cleveland—(Higb	Kansas Jenkins	Portland—(Hunte	San Francisco	Denver-(Denver	Hollywood—(Wal	Seattle—(Frederi	A L P O I N T S
1	5	JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133)	3	4		2	1	.,	6	1	1	10	,.		4	.6	5	7	2	2		1	4	:	117
2	4	VAN CLIBURN (Victor) Tchaikovsky Concerto (LM 2250)	2	7	1					4	3	1		2	2	5		٠.	1	1	2			2	110
3	2	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)			10	7	3	3	4	3	2	5	••	1	1	10		2		8	4	2		4	107
4	7	JOHNNY MATHIS (Columbia) Swing Softly (CL 1165)	5	1	3		 5	6	2			4.	3				10	4	4		9	8	6	9	86
5	1.	GIGI (MGM) Soundtrack (E 3641)						2	3	5	7		1		5					7	. 1	 3			-85
6	3	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)			2	4	4	10		2	6			10	3		4	1	9			5			82
7	6	MUSIC MAN (Capitol) Original Cast (WAO 990)																- 1	3	. 4	7				_
8	9	PAT BOONE (Dot) Stardust (DLP 3118)	•															6	5	5					
9	11	MY FAIR LADY (Columbia) Original Cast (CL 5090)																7		<u> </u>				··-	
10	8	Original Cast (B 2579-80)										-													:
11A	10	NAT KING COLE (Capitol) Cole Espanol (W 1031)																				7	5		33
11B		KAY CONIFF (Columbia)															:	··	<u>··</u>		6				_
13		Concert in Rhythm (CL 1163) ELVIS PRESLEY (Victor) King Crooks (LW 8848)																						10	_
14	16	AHMAD JAMAL (Argo)													•••					••-				••	
15		But Not For Me (Argo 5294) FRANK SINATRA (Capitol)										•	<u></u>	••	•••			٠:-	27	••	<u>··</u>	••-	··-		21
_		Only the Lonely (W 1053) KING AND I (Capitol)																		••-	••	••		••	20
16	12	Soundtrack (W 740)		•			• •	··-	<u></u>		•••	7	4	•••	••	••-	•:-	••		9	··	<i>.</i> .	<u>··</u>	••	18
17		LESTER LANIN (Epic)													··-	••	•••	٠	••		5	••	··-	_1	_16
18A		Goes To College (LN 3474) RAY CONIFF (Columbia)									••	••	••	5	••	••	•••	••	•••		<u></u>	••	·• <u> </u>	••	15
18B	17	'S'Awful Nice (CL 1137) AROUND THE WORLD (Decca)	•		••	··-	••	••-	٠.	8	٠.	3	••	••	••	••	7	••		••-	<u>··</u>	••	<u></u>	··e	15
20	20	Soundtrack (DC 9046)		••	٠.	••	<u></u>	··-	••	••	٠.	••	2	•••	••.		• •	8		••	••	••	<u></u>	<u></u>	12
21	. *	At the Opera House (MCV 9264)							7							4									11

RETAIL ALBUM BEST SELLERS

Senate Asks FCC. D. of J. for Opinion On Smathers Bill

Washington, Sept. 23. The Justice Department and the Federal Communications Commission will be asked soon to take an official stand on the bitter ASCAP-BMI ruckus.

The Senate Commerce Commit-

BMI ruckus.

The Senate Commerce Committee is ready to make a formal request for comments on the bill by Sen. George Smathers (D., Fla.) which in effect would bar broadcasters from the music business.
The request will be dispatched along with copies of last session's hearings on the measure as soon as they are readied by the Government Printing Office, expected this week or next.

Committee sources said it is hoped the two agencies will reply before Congress comes back next January. Whether either will express an opinion on the Smathers bill. and thereby take sides in ASCAP-BMI dispute, is very problemmatical. Justice and FCC can duck the issue neatly by simply stating it is a legislative policy for Congress to thrash out by itself.
The Justice Department's reply may hinge on what a high official described as its "very thorough" investigation into the antitrust facets of the controversy.

MIDWEST

SOUTH

EAST

8 8 2 3 0 1 1 1 1 2 3 | NHNOR LAHOH

Faul Coburn-KLUB-Salt Lake City e Vanderhoof-KLIQ-Portland, Ore.

K210-San Jose

-киска

MOKX—Milwankee

Len Ross-KDB-Santa Barbara

Pearl Jacobson-KIEM-Dick Cilbert-KPOK-Scottdale

Bill Dawson-WLMJ-Jackson Bill Mertz-WVKO-Columbus

Tom Edwards-WERE-Cleveland

Frank Ward-WAKE-Akron

Gene Platt-WOW-Omaha Chuck Norman-KSTL-St. Louis

Joe Murray-WLEE-Richmond Dick Richards-KITE-San Antonio Gene Edwards-KILT-Houston Bob Ramasy-KDLK-Del Rio

> Dick Pike-WNOP-Newport Paul Drew-WGST-Atlanta N. Perry-WCKR-Mismi

Eddie Lieyd-WHWB-Rutland Slack-WJOY-Burlington

Bartle-WIBX-Utica George E. LeZotte-WTRY-Troy Scott-WHEN-Sylacuse

Bob E. Lloyd-WHEC-Rochester Tease—WSMN--Nashua Arnie Ginsburg-WBOS-Boston Ken Garland-WPOR-Portland, Me.

Prichard-WUDB-Daytona Beach

:

•	Dave Lee
records rising in computed on the No. 2 and so on ords with two or points ut less in nition. Cities and a comprehensive	Song
The compilation is designed to indicate those records rising in opularity as well as those on top. Ratings are computed on the lists of ten points for a No. 1 mention, nine for a No. 2, and so on your to one point. Wherever possible, only records with two or ore mentions are listed, even though their total points are listed, even though their total points are less in me cases than those which receive only one mention. Clifics and chezy will wary from week to week to present a comprehensive curve of all sectors of the country regionally.	Label
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-	က	ıç.	Tommy Edwards	
2	ч	11	Domenico ModugnoL	
60	2	10	Elegants A	
4	67	2	Everly Bros	
7.	12	4	Tommy Dorsey Orch I	

*Nel Blu Dipinto Di Blu

*It's All in the

Everly Bros Cadence	Tommy Dorsey Orch . Decca	Doris Day Columbia	Robin Luke Dot	Bobby DayClass	Everly Bros Cadence	Roger Williams Kapp	Jimmy Clanton Ace	Perez PradoVictor	Jimmie Rodgers Roulette	Dean Martin Capitol.	Johnny Mathis Columbia	Tommy Mara Felsted.
-	4	12	က	က	9	'n	2	14	-	∞	12	4
67	12	4	12	8	-	21	9	#	56	6	:	43
4	70	9	4	Ħ	6	9	_	2	13A	13B	25	9

Devoted to You

Mine

*Are You Really

Just a Dream

*A Certain Smile

apitol ...

*Tears on My Pillow

*Day the Rains

*Born Too Late

Jack Scott Earl Grant Scott Peggy Lee mperials 43 13 13 19 19 19

Gordon MacRae Betty Madigan ferry Wallace Joni James Four 2 : 😫 27

Everyone, Dance

*Dance,

Capitol

*There Goes My Heart

*How the Time Files

*Lazy

†My True Love

Nat King Cole Andy Williams Big Bopper Four Aces. Four Ricky Pat 1 22 22 4

Cozy Cole Eddie Cochran

.*It's Only I : Down Victor *No

... ABC-Par ... + Who Are They to 70tTopsy

Ames Bros.

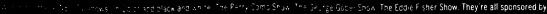
28

MOPY

ANOTHER BIG MONEY-

LOU MONTE STRADA'NFOSA C/WMARIANNA47/20-7346

WITH JOE REISMAN'S ORCH, AND CHORUS







52

'Houseboat' Pic Previews Spark Big Coverage Of Livingston-Evans Score

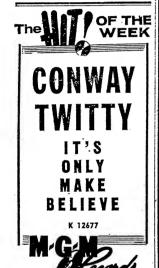
Value of film previews for the disk trade to promote pic tunes is currently spotlighted by the action on the Jay Livingston-Ray Evans score for Paramount's "Houseboat."

Through a steady stream of pre-Through a steady stream of preview showings almed at diskites, Famous Music. Par's publishing arm, has picked up 15 recordings of the title theme and "Bing, Bang, Bong." The wide disk coverage has keyed Par to move up the pic's release to November to cash in on the disk plugs.

the disk plugs.

When the pic was previewed first time around, the disk companies came through with only six recordings. Eddie Wolpin, Famous' general manager, continued throwing out more invites to "Houseboat" showings and more than two months after the original slices hit the market, picked up nine more disk versions. In the new batch last week came etchings by Johnny Nash (ABC-Paramount), Vera Lynn and Mantovani (London) and Steve and Mantovani (London) and Steve Allen (Dot).

Wolpin figures that the pic's b.o. potential sparked the hot disk action. Film stars Cary Grant and Sophia Loren.



A Solid Hit! JUST ROBBINS MUSIC CORPORATION

DANCE Operator

promote Friday Nife Dances in oklyn Dance Hall. All types of sic: Polkas, Jazz, Latin-American it have good following, suitable Contact Mr. Molin, EV 7-1123.

VARIETY Scoreboard

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines **Retail Disks** Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

	TIONS	TALENT	
This Week	Last Week	ARTIST AND LABEL	TUNE
1	3	TOMMY EDWARDS (MGM)	It's All In The Game*
2	1	DOMENICO MODUGNO (Decca)	Nel Blu Dipinto Di Blu*
3	2	EVERLY BROS. (Cadence)	Bird Dog† Devoted To You†
4	4	ELEGANTS (Apt)	Little Star†
5	8	BOBBY DAY (Class)	·
6	• •	TOMMY DORSEY ORCH (Decca)	Tea For Two Cha Cha*
7	6 1	PEREZ PRADO (Victor)	Patricia†
8	5	JIMMY CLANTON (Ace)	Just A Dream†
9	10	ROBIN LUKE (Dot)	Susie Darlin'*
10		IMPERIALS (End)	Tears On My Pillow*
	BIONE	Print TR TAN CO	
POSIT		TUNES	
This	Last Week	TUNES	PUBLISHER
This	Last	•	
This Week	Last Week	TUNE *NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME	
This Week	Last Week 1	TUNE *NEL BLU DIPINTO DI BLU (VOLARE)	
This Week 1 2	Last Week 1 3-	TUNE *NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG	Robbins Remick Keel
This Week 1 2 3	Last Week 1 3- 2	*NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME †LITTLE STAR	Robbins Remick Keel
This Week 1 2 3 4	Last Week 1 3- 2 5	TUNE *NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG	
This Week 1 2 3 4	Last Week 1 3- 2 5	*NEL BLU DIPINTO DI BLU (VOLARE) *IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG †PATRICIA †ROCKIN' ROBIN	
This Week 1 2 3 4 -5 6	Last Week 1 3 2 5 4	TUNE *NEL BLU DIPINTO DI BLU (VOLARE) *IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG †PATRICIA	
This Week 1 2 3 4 -5 6 7	Last Week 1 3 2 5 4	*NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG †PATRICIA †ROCKIN' ROBIN †JUST A DREAM *BORN TOO LATE *TEA FOR TWO CHA CHA	Robbins Remick Keel A-Rose Peer Int Recordo Ace Mansion Harms
This Week 1 2 3 4 -5 6 7 8	Last Week 1 3 2 5 4 6 8	*NEL BLU DIPINTO DI BLU (VOLARE) 'IT'S ALL IN THE GAME †LITTLE STAR †BIRD DOG †PATRICIA †ROCKIN' ROBIN †JUST A DREAM *BORN TOO LATE	Robbins Remick Keel A-Rose Peer Int Recordo Ace Mansion Harms

BMI Pacts On Record

Marks, the firm's prexy, agreed not | \$55,000 during the first year. Any to render any services, directly or indirectly, for the benefit of any form-BMI company. In pre-trial examination, it was brought out that in 1948, when the pact with BMI deemed to be payment for perwas made, Marks owned Piedmont Music, an ASCAP affiliate. Marks described it as "Infinitesimal."

In the E. H. Morris pact with the pact with the page of the deemed to be payment for permanent at amounts higher than those specified."

In the E. H. Morris pact with the page of the deal of the payment of

described it as "Infinitesimal."
Robert (Bobby) Mellin, who has several ASCAP firms along with BMI firms, agreed in his pact with BMI that he would devote his "entire time and effort exclusively to the affairs of Mellin (BMI) and to no other person, firm or corporation."
In the Trinity Music setup, originally a part of the Joy Music (ASCAP) firm, BMI agreed to pay the usual 40 and 60 for plugs against a minimum guarantee of

those specified."

In the E. H. Morris pact with BMI setting up Meridian Music, it was agreed that the publisher would hire a general sales manager, approved by BMI, who would spend one-half of his time for the BMI firm. BMI agreed to pay half his salary. It was established in the pretrial q and a that Jack Lee, a Morris plugger, stopped working on ASCAP songs after the BMI deal.

The songuetter also set as the same and the songuetter also set as the songuetter also set as the same and the same and the same and the same and the same and the same and the same and the same are same as the same and

deal.

The songwriters also put on the record BMT's deals with disk companies, including Capitol Records (Beechwood), Mercury (Wing), King (Lois) and Imperial (Commodore). Under these deals BMI agreed to pay specified sums to the publishing firms on the disk release date. Hence, the songwriters claim these disk labels had an incentive, via their own publishing firms, to favor BMI music.

NBOA's 'Beat'

Continued from page 47

other modes. "But don't try to force an old dance tempo exclusively on them."

An operator, at same session, defended r&r record hops as cultivating future customers. Hops, he noted, are stimulating dancing at a time when public hoofing continues to dwindle in many areas. If, as it appears, kids aren't danc-

ing much to anything else, then cater to them with "The Beat," he reasoned.

Good Music Pitch

Ballroomers came to Chi ready to pitch for "good" dance music as a biz hypo, but for the majority, the obstacles seem formidable. An important factor is lack of jukebox support, since most of the coin machines, around the country Dox support, since most of the coin machines around the country stress vocals and r&r, with a nod to regional (western and hillbilly) tastes. Another bane is the shortage of name bands, and such as there are often are outpriced, especially for small and medium ops.

pecially for small and medium ops.

A major complaint before the NBOA confab, and one that's virtually certain to rate a testy resolution, is directed against the growing number of public dances by private groups, such as the American Legion, country clubs and fraternal organizations. NBOA prexy Carl Braun Jr. (Commodore Ballroom, Lowell, Mass.) noted that the Treasury Dept. has tightened its ruling and is starting to crack down on such programs, threatening violators with loss of their tax exemption. The ops, with justification, consider such "public" dances unfair competition. In its groping for ways and means to combat tv and other doit-yourself entertainments, ballroom industry is again eyeing the public relations panacea, a tonic that dates back at least five years but which this time just might get off the drawing boards. Latest pr. plan is from the Phillp Lexly flackery, which has already spent much time on a detailed report that concludes, in effect, that what ails the industry is hard to pinpoint.

the industry is hard to pinpoint.

Welk Whams 'Em in Pitt With Capacity 12 2 Gross; Granz Layout Fizzes at 5G

Pittsburgh, Sept. 23. Back to back at Syria Mosque last week, Lawrence Welk and Ella Fitzgerald, with Oscar Peterson Trio, were a study in box-office

Welk, playing the 3,800-seat Music Hall Tuesday (16), grossed over \$12,500 and missed absolute capacity by just a few side seats because parking was such an impossibility, what with Pirates nearby drawing 27,000 at a twi-night doubleheader. A lot of people eager to see Welk drove around and around trying to find a spot to

and around trying to find a spot to leave the gas buggy and finally gave up in disgust and went home.

The very next night, with no baseball competition, Miss Fitzgerald and the Peterson threesome drew less than half a house at the Mosque and finished to slightly more than \$5,000, a big disappointment to impresario Norman Granz. It's the poorest any of his promo-tions have ever done here.



MUSIC BY

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Vocal - Instrumental Published by SHAPIRO BERNSTEIN

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YOU WILL FIND YOUR LOVE

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WHISPERING GRASS

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I CAN'T SEE WHY

Sung by BUBBER JOHNSON on King (#5148)

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Ohio State Fair Winds Up 70G in Red; Names Pull Unevenly; Revamp Execs

The Ohio State Fair wound up last week with a deficit of \$70,000. The only profitable segment of the grandstand show was headed by grandstand show was neaded by the Lennon Sisters, who got \$12,500 and drew \$19,059 gate for four shows which netted the fair \$2,124. Loss from other grandstand shows came to \$34,000. Dean Martin had to cancel out because of an injury in an auto crash.

of an injury in an add class.

The fair also lost a wad on harness racing which came out with a deficit of \$10.345, while the horse show which drew \$11.773 paid out \$28.402 in awards and cost approximately \$5,000 in expenses.

Also losing coin at this year's event was four shows headed by George Gobel which drew only \$7,293. Gobel got \$15,000 while cost of the surrounding show ran up to talent costs to \$24,270 for a loss of \$16,676, exclusive of incidental costs. dental costs.

dental costs.

Seven Molly Bee performances drew '\$12.424 net while expenses totalled \$22.736. She received \$3.000 while Dennis Day got \$7.000 and Johnny Cash got \$3.000. The closing day's show topped by Ted Lewis band drew \$7,428. Six shows topped by Tommy Sands lost \$674 on a gate of \$20,508, while the Dean Martin presentation, sans Martin, lost \$74. Martin was to have gotton \$22,500.

Terms under which the various

have gotton \$22,500.

Terms under which the various headliners worked are: Martin. \$22,500, plus 60% of the gate over \$42,000 for three days. Gobel, \$15,000 plus 60% of the take over \$31,000 for two days. Lennon sisters, \$12,500 for three days; Jimmy Dorsey Orch, \$8,000, 8 days; June Taylor Dancers, \$7,200 eight days: Tommy Sands, \$7,000 two days; Tommy Sands, \$7,000 two days; Erin O'Brien, \$4,000, five days; Ted Lewis, \$3,000, one day: Kirby, Grant & Gloria Winters (Sky King. & Penny) \$3,000, two days; Johnny Cash, Molly Bee, \$3,000 each for three days; Ben Alexander, \$2,250. Cash, Molly Bee, \$3,000 each for three days; Ben Alexander, \$2,250. eight days; Smiley Burnette,

GERRI GALE

Month of Sept.

MOULIN ROUGE Geneva, Switzerland

Met.-MILES INGALLS, HOWARD HOYT

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e 3 Paredy Books, Per Bk. ... \$25 e
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How to Mary Per Bk. ... \$25 e
6 Ministrel Budget
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\$2,000, two days.
Ohio Agriculture Director James

Ohio Agriculture Director James R. Hay has indicated that he would name a finance officer for next year's event and reorganization would include changes in every department except those personally handled by Fair manager D. Robert Jones and Junior Fair Manager Jeff Keirns. H. G. Dotson resigned when he was relieved of his control over concessions and fair ground personnel. However, it was announced that he will remain with the fair's official family.

Cafe de Paris, N. Y., Future Up In the Air as Bill Miller Deal to Take Over Folds

Deal for the Bill Miller take-over of the Cafe de Paris, N. Y., over of the Cafe de Paris, N. Y., has been called off. Reasons are said to hinge around the refusal of the owners to complete certain alterations started by the previous tenant, Lou Walters, and the amount of rental, which is said to be \$125,000 annually. Miller had planned to bring in a Negro revue probably headed by Larry Steele

sition would be much less than present price and therefore the landlord is still casting around for

a boniface.

One of the major repairs that One of the major repairs that still must be completed would be a flue in the kitchen to carry out excess heat and provide further ventilation. It had been started, but never finished, and it's doubtful that a new cafe operator would be able to get a certificate of occupancy without it. Prior to the Walters takeover, site was occupied by the Arcadia Ballroom.

Hub Cops All Shook Up By Stripper Invasion

Boston, Sept. 23.
An Invasion of strippers brought police transfers here last week when Police Commissioner Leo J. Sullivan transferred eight captains Sullivan transferred eight captains and promoted his ace detective to deputy super in charge of the department's investigatory forces. "I don't know how they could come in here without the captain or someone in the division knowing about it, but they are here and we want no part of them," Sullivan said after the shakeup.

Sullivan was referring to the re-cent trend of intimers in featuring exotics. In the meantime, the Bos-ton Licensing board suspended six drink licenses for permitting

2 A. C. Spots on Carpet

On Immorality Charges
Atlantic City, Sept.23.
Disciplinary proceedings have been started against two resort night clubs charged by the State Division of Alcoholic Beverage Control with operating "in a manner offensive to, common decency and public morals." Named are the Jockey Club and Topsy's Hideaway.

Both spots permitted males impersonating females and females impersonating males, the complaint charges. It is also charged that each place permitted lewdness and immoral activity and that entertainers performed in a lewd, indecent and immoral manner.

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'Ice' Hot 154G

Salt Lake, City, Sept. 23.

"Holiday on Ice" scored a nearcapacity \$154.000 for 10 days at the
Utah State Fair here. During the
engagement, which started Sept.
12 and wound up Sept. 21, 17 shows
were given for its highest mark in
this city.

Last year's take was \$146.000
and year prior to that gate amounted to \$133.000.

N.Y. AGVA Unit In Clean Sweep Of Old Regime

With resumption of branch membership meetings of the American Guild of Variety Artists, the New York branch confab held Wednesday (17) at the Great Northern Hotel, produced some sweeping changes. A resolution was passed firing the N.Y. branch executive board and a new board was elected. Bulk of the new board is anti-administration.

Meeting also passed a resolution asking the national board to reconsider its stand on depriving members on rights particularly when no trial has been held. Resolution was occasioned by the attempt by Vic Lemont to attend

Now in the works but being held off by the landlord, is another deal to reconvert the spot back to a ballroom on a weekend basis. Rental involved for such a proposition would be much less than present price and the spot back to a ballroom on a weekend basis. Rental involved for such a proposition would be much less than present price and the spot back to

prived of all rights except the right to work.

The findings of the board, however, still have to be okayed by the national executive committee, because no quorum was present at the meeting. However, the board has okahed many actions taken at the N.Y. powwows where a quorum was not present, thus, some figure that pattern may continue.

tinue.

The new board comprises Bob Marshall. Murray Lane. Russell Swann. Milton Moss. Phil Fara, Sid De May and Eddie Miller. Alternates are Lionel Reynard, Tommy Spencer. Artie Basset, Jack Mallon. Marshall Rogers, Michael Dietrich. Carlo Corelli. Outgoing board and alternates included George Roland, Reynard, Spencer. Fara. Rogers, Corelli, Bob Sidney. Enzio Fraloni, Dinah Goldberg, among others. Goldberg, among others.

The meeting was chaired by Sally Winthrop. AGVA's, recording secretary. Meeting was not adjourned but was recessed, a technicality which presumably allows a continuing action and completion of the agenda passed at the original meeting.

AGVA EXECS HIT WITH \$25,000 SLANDER SUIT

Detroit, Sept. 23
Jackie Bright, AGVA national
administrator, and Ernie Fast, midwest regional director, were served
with a summons Thursday (18) to
appear in Federal Court here in
20 days to answer a \$25,000 slander
suit by Barry Houston, former
AGVA branch manager here,
Houston also is seeking \$10,000 in
back wages.

back wages. Houston was fired last March 21 Houston was fired last March 21 for "incompetence" after serving five years as branch manager. The firing by Fast aroused AGVA members here who protested the action to Bright and the national committee. Bright and Fast were in town for a benefit for the AGVA home in Fallsburg,

'Edinburgh Fete' Burley Plans to Stick Around

Edinburgh, Sept. 23.
D. P. Chaudhuri's "Irving Revue." saucy striptease layout at the new intimate Princes Theatre, is making a bid to stay over after its Edinburgh Festival season. Chaudini bid by the ctrack is the control of the control of the control of the control of the control of the ctrack of the control of the ctrack of the control of the ctrack of the control of the ctrack of the ct huri, who also stages his revue in the West-End of London, said he has plans to carry on the non-stop style of show permanently in the

style of show permanently in the Scot capital.

He said: "The Festival was so encouraging that we will run this show for another five weeks. Then we will present a second edition with completely new routines." Only vaide competition are touring hydras at the city's Moss Empire house and resident vaude by Scot is withink at the downtown Path Chem.

Acquittal of Valentine by AGVA Bd. Big Blow to Bright Administration

Vancouver Floating Supper Club on Ferry

Vancouver, Sept. 23.
Plans for a plush floating supper club, converted from a North Vancouver Ferry, are in the works by W. B. Goolsby, Dallas restaurateur who is here bidding for the boat which was scrapped with local ferry system last month.
City officials are profering a

City officials are proffering a ferry wharf for parking and base. Goolsby's blueprints allow nitery layout for some 225 customers, ad-ditional to lower deck dine-dance facilities.

Hope, Ford, Godfrey Boost Ind. State Fair To \$118.698 in 9 Days

Indianapolis, Sept. 23.

The 1958 nine-day Indiana State
Fair, starring Ernie Ford and Bob
Hope, established a record for the
Coliseum, with customers shelling
out \$118.698, including tax, for five
performances. Ford received \$29,000 and Hope \$40.000 for their appearances and supporting acts. The
horse show, with Arthur Godfrey
and his palomino as star, grossed
\$60.854, compared with \$32.584 a
year ago without the popular entertainer. This is a new record.
Godfrey fee was \$24.000.

The Cetlin & Wilson midway
show, paid the fair \$68.716 as a
percentage of its gross. The grandstand night show lost money, with
gross receipts at \$19,269 and cost
at \$24,250. This year's receipts
compared with \$30.124 taken in a
year ago and the receipts

at \$24,250. This year's receipts compared with \$30,124 taken in a year ago, and the record of \$60.-287 set in 1951. Admission totaled \$318.065, a peak gross, with gate admissions accounting for \$233.565 of the total and the rest from sale of pre-fair bargain tickets. The big jump in dollar gross lover \$50,000 was due to an increase in ticket

from Guild of Variety Artists headed by Jackie Bright suffered its first major defeat when the national executive board at a seven-hour session on Monday (22) in New York acquitted national board member-elect Paul Valentine of

member-elect Paul Valentine of charges of "conduct unbecoming a member."

Acquittal came as a dramatic climax of a long and vituperative session during which time two members of the tribunal trying Valentine voiced sentiments considered so strong and prejudicial they had to be disqualified. They were Joe Smith (& Dale) and Al Tucker. Tucker.

were Joe Smith (& Dale) and Al Tucker.

Acquittal was credited to the defense put up by Henry M. Katz, former resident attorney of AGVA, now with the law firm of Silverstone & Rosenthal. Katz tried the case as part of his own practice.

Part of Katz's strategy was to refuse to have Valentine present at the meeting. He took the stance that he would not permit his own client to testify against himself. He then asked that the bill of particulars submitted during the charges brought by Bright be stripped of its vague language and the charges reduced to specific instances dates, utterances and violations. Katz was able to whittle down these charges to the point where the allegations proved to be too vague to prosecute.

Refuses to Rescind

to prosecute.

Refuses to Rescind

At the end of the session, when the board found that it had little to base an actual case upon, a closed meeting was held in which the board said it would acquit if Valentine rescinded his statements. Katz refused to permit this, and Valentine rescinded his statements.
Katz refused to permit this, and
so the final vote was taken with the
board having to swallow the
charges as well.
Attending the meeting was
Rajah Raboid, first vicepresidentelect, who fiew in from Florida.
Through his work at this confab,

(Continued on page 54)

"Never heard so many laughs from the audience in months. EMIL COHEN was simply wonderful and business was exceptionally good."

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International Humorist ...

COHEN

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Post-Election Test of Bright's Power Due at AGVA's Board Meet Oct. 14

much as the recent elections put opposition members into the union's top offices. Penny Singleton was elected president and Rajah Raboid succeeded to the first vicepresidency. Equally as important to the administration, will be the absence of several of the more avid adherents from the confab. Included among the missing will be Cy Reeves and Paul Duke who have been extremely vocal in support of administration measures. On the other hand, floor strength have been extremely vocal in sup-port of administration measures. On the other hand, floor strength of the opposition has been in-creased by the election of Paul Valentine, who thus joins Russell Swann as an opponent of many measures advanced by pro-admin-istration forces.

One of the unknown quantities of this meeting will be the possibility that Bright may request the board to renew the right to fire any employee without permission of the board. This power was any employee without permission of the board. This power was g anted him at the last convention. However, with increased opposition, it's possible that this request, if made, will be turned down.

There will be some unusual side-There will be some unusual side-lights at the meeting. All board members have been requested to register at the New Yorker, the Sunday evening prior to the meet-ing, so that they can be taken to the AGVA Country Club and Rec-reation Centre, So. Fallsburgh,



all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

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EDDIE GAY 242 West 72nd St., New York 23, N.Y.

The national board meeting of the American Guild of Varlety Artists, slated to start Oct. 14 at the Hotel New Yorker, N. Y., is expected to be one of the more stormy meetings since the results of the recent AGVA elections presage more opposition to the present administration headed by Jackie Bright, union's national administrative secretary.

The anti-administration forces are certain to chair the meet inasmuch as the recent elections put opposition members into the union's top offices. Penny Singleton was elected president and Rajah Raboid succeeded to the first vicepresidency. Equally as important to the administration, will be the absence of several of the more avid adherents from the confab. Included among the missing will be Cy Reeves and Paul Duke who have been extremely vocal in support of administration measures.

Valentine Acquittal

Continued from page 53

he is now stamped as a member of the opponents of the administration. A letter sent by president-elect Penny Singleton also indicated the extreme injustice of the charges, but the missive was not introduced as part of the meeting.

introduced as part of the meeting. The executive committee was chairmanned by Cy Reeves, and the panels attending included Bright, who did a lot of the questioning as the major accuser. Harold Berg, AGVA attorney; Smith, Charlie Dale, Tucker, Russell Swann, AGVA recording secretary Sally Winthrop, and Raboid. Feelings became so violent during the meeting that Smith at a crucial point blurted out, "I will not be dissuaded." Whether this meant by the arguments introduced by Katz or from a preconceived will to convict wasn't made clear. However, the board agreed that he could not render an impartial verdict.

Tucker Disqualified

Tucker's disqualified
Tucker's disqualification came
after he said that he had been injured by Valentine's statements
and that he would "go after" him
personally. This was also regarded
as a statement which indicated that
he had no desire to hear the facts
of the matter, and thus he also
was disqualified.

was disqualified.

The hearing marked Katz's return to the AGVA arena since he was dismissed as resident counsel a couple of years ago because he couldn't be counted upon to be "anybody's man." He had been referred to as the "conscience" of AGVA and fought members of the administration with the same vigor that he fought employers who didn't live up to AGVA regulations.

tions.

The Valentine dismissal is regarded as ushering in a period of stronger opposition to Bright. With the election of Miss Singleton and, Raboid, a base of opposition to the administration at the top elected level has been established. The reelection of Swann and Valentine also meant that disaffection with the members has been established by the administration. Another point of members' disapproval of the administration is seen by the defeat in the recent election by the defeat in the recent election of such administration stalwarts as Reeves and Duke, and failure of Smith to be elected as a board member. He ran unopposed as treasurer.

If Valentine had been convicted, If Valentine nad been convicted, it's likely that an attempt would have been made to bar him as a board member, and possibly to have Reeves, a runner-up, resume his seat on that body.

CAB CALLOWAY

Mgt. BILL MITTLER, 1619 Broadway, New York

Hilton's in San Antonio In \$1-Mil. Expansion

San Antonio, Sept. 23. Hilton Hotel here is starting con-

struction of the largest downtown hotel ballroom in San Antonio as of the Hilton convention

To be called the Hilton Grand ballroom, the air conditioned struc-ture, encompassing 15,000 square feet of interior space, will provide banquet and luncheon facilities for banquet and inferior archites for 1,500 persons. The ballroom is to be built at an estimated cost of \$500,000 and is part of the convention center being built by the hotel at a cost of more than \$1,000,000.

MILLS BROS. CIRCUS PROFITS RISE TO \$11,800

Betram Mills Circus reports Betram Mills Circus reports a profit rise of \$11.200, making the return for the year \$114,800. Final dividend of 10%, plus an interim of 834% paid earlier in the year, is the same as previously.

Since the completion of the fi-nancial year, Bertram Mills Circus has decided to spend over \$60,000 on new winter quarters, but the profit total was arrived at without taking care of this commitment.

D.C. Spot Launches 'Breakfast' Policy

Washington, Sept. 23.
A Saturday night ham-and-eggs experiment is being undertaken by a newcomer Washington nitery, the Beef City. Manager Bill Jones fig-Beer City. Manager bit Jones 185 ures capitalities want some place to go saturday night after midnight when local law stops liquor sales. He started a "Breakfast Show," with two hours of dancer music and entertainment by dancer Marla

with two hours of dance music and entertainment by dancer Marla Grant and singer Pete Horn, at midnight Sept. 20. Customers, at a \$2 minimum, can order a complete \$2 breakfast, see the floor show and dance until 2 a.m. Earlier in the evening, the Beef City operates as a regular night club.

A. C.'s Brighton Hotel Makes Way for Motel

Makes Way for Motel
Atlantic City, Sept 23.
Hotel Brighton, one of the oldest here, will be demolished this fall to be replaced by a luxury motel, which will be opened next May. Motel will be owned and operated by the Tisch family, who now have the nearby Traymore, and downtown Ambassador hotel properties, both on the beachfront.
Brighton was erected before the turn of the century and for many years was one of the resort's top

was one of the resort's top

years was one of the resort's top hotels.

The six-story, 300-room hotel will be replaced by a 300-room motel with a part of the old build-ing, of brick construction and re-cently added, to become part of the new structure.

Do-It-Yourself

Minneapolis, Sept. 23.

Minneapolis, Sept. 23.
With employment for performers comparatively scarce here these days, a group has banded together as the Associated Professional Artists to offer a bi-weekly series of variety shows at the Minneapolis Art Institute.

Work for local singers, dancers, comedians and musicians has become increasingly less as night clubs wither on the vine because of the 20% tax and television and that exotic dancers practically have a monopoly on the theatre bar field. It's hoped, the sponsors say, that the public will welcome the budget-priced live variety shows.

Mpls. Op's Arson Suit

Mpls. Op's Arson Suit

Minneapolis, Sept. 23.

Henry L. Sabes, owner of the
South of the Border night club, is
defendant in a \$172.500 damage
suit brought by George W. Taylor
and his wife. Mary Martha, who
allege he hired Milton Rappaport
to set fire to the General Assembly
Church of the First Born, a building in the nitery's rear where the
plaintiffs also resided.

Rappaport has confessed to the
arson committed in May, 1957, and
is now on bail awaiting sentencing.
He is named as co-defendant in the
Taylors 'civil suit and also faces a
Federal charge of untawful flight
to avoid prosecution for the arson.

Vaude, Cafe Dates

Hollywood

Mary Kaye Trio opens a three-weeker at the Crescendo beginning Oct. 1. It marks its first local stint in over a year . . . Guy Chookooian's Barr-ites, Armenian band, opens this week at the Peacock Lane . . . Doodles Weaver and his quartet start a two-week stint Sept. 30 at Leo Le Faves' Bahama Inn in Passadens Pasadena . . . Sam Levenson and Swedish singer Alice Babs open a two week engagement at the Cocoanut Grove beginning tomorrow (Thur).

Chicago

Chicago

Myron Cohen to the Dallas Statler-Hilton Oct. 16, and into the Houston Shamrock Oct. 30. Latter hospice has Roberta Sherwood set for Nov. 27 and Fran Warren Dec. 11. Cohen is followed into the Statler-Hilton Oct. 30 by Shirley Jones & Jack Cassidy . Eddy's in K.C. signed Dave Gardner for Nov. 14 . . . Joe E. Lewis to the Roosevelt, New Orleans, Nov. 27. Adolphus in Dallas has set Billy Albert & the Ardrey Sisters, plus Lou Nelson, for Oct. 8 Rowan & Martin are in for a pair at the Radisson, Mpls., with an Oct. 3 date at the K. C. Muehlebach . . . Dick Haymes and thrush Fran Jefries open at the Cloister here Nov. 18 for two . . . Don Adams will be there Oct. 21, and Mickey Shaughnessy, who bowed out recently after a week to make a film commitment, has been set for a Dec. 2 return . . . Yonely set for the Caribe Hilton, San Juan, Oct. 8 for a fortnight . . . Comic Dick Haviland opens here Sept. 30 at the Cloister.

Philadelphia

Sophie Tucker set for the Latin Casino, Oct. 1-9 . . . Comedian Ken Barry and vocalist Johnny Crawford filling in half-week until Don Rickles opens at the Celebrity Room Oct. 25 . . Fisher & Marks, comedy duo, current at Sciolla's . . Libby Dean into the Erie Social Club, Oct. 4, 5.

Houston

A new private club will be opened by Sterling Zindler on Nov. 15. He has leased the location of the former Castaway Club and is completely enlarging the new venture, to be named the Penthouse Club . . . Sonny Hall, local entertainer, has taken over the operation of the Bagatelle Club . . Leon McAuliff & his Cimarron Boys will appear at George Cook's Ballroom . Lilo, the comedienne, will open a two-week stay Thursday (25) at the Continental Room of the Shamrock Hilton Hotel. Also opening will be the Bob DeVoye Trio, a dance unit. Billy Williams orch will remain on the bandstand. They follow Connee Boswell and the Vagabonds into the spot.

Atlanta

Earl Turner's downtown Club Peachtree opened Monday (22) with exotic Ann Ames, backed up by Canadian singing duo, Jinny & Jan, another exotic, Nadage, with singing-terper Bill Hart doubling as emcee and music for shows by Harry Thomas and tunes for danc-

ing by Nat Foster and crew Warbling banjoist dancer Harry (Woo-Woo) Stevens tops bill at Imperial Hotel's Domino Lounge, supported by exotic Marta Dane, acro-dancer Pessy Adams and emcee Ray S'i'es . Clermont Hotel's Anchorage Lounge opened Monday (22) with Billy Brown & his Big Beat Revue, with vocalist comedicencee Bobby Barton and exotic Dallas York . . Clovis Club, where evotics abound, is offering an a ligirl revue including a string composed of Narda, Sylvia Kent, Betty Dixon, Sheila Sands, Kim York, Rusty Lee and Terry Martin . Professor Backwards Professor Backwards headlining show at Mae Brandt's Harem Club, sharing billing with Latin dance stylicts Luc'o & Rosita . . . Jim Scot Duo continues at Henry Grady Hotel's Dogwood Lounge ... Pianist-singer George Summers regaling pairons of Zebra Lounge

Saranac Lake

in Howell House Lobby.

By Happy Benway Saranac Lake, Sept. 23.

Alex Nebesar, of the N.Y. Music Box Theatre staff, rates a two-week vacation at home.

week vacation at home.
Lloyd Smith, manager of the
Prescott, Ark., Drive-In, got his ail
clear to return home. Ditto for
Benjamin Garber, of the Utica
Theatre, Brooklyn.

Charles M. Toy, IATSE stage-hand for 41 years for the Florida State Theaires, in from Jackson-ville, Fla., for the usual o.o. and rest routine.

rest routine.

Louise Noll, longtime personal secretary to Dr. George E. Wilson, the Will Rogers medical director, is retiring on account of health.

Write to those that are ill.

Gigi Durston, songstress, current at One Fifth Ave., N. Y., being feted Sunday (28) by a group of pressagents at the Cafe Albert, to mark her comeback in show biz.

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ROSA

TAVEL, Peris

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THE MOST-UP-TO-DATEST

New In Its 97th Issue, containing stories, enc-liners, poemetries, sons stries, becklers, audience stuff, monologs, parodies, double gags, bitselass, infros, impressions and impersonations, political, interruptiens, of the Joy, Etomorous Views of the Joy, Etomorous Views 2 Yrs, 856—Single Issue, 83

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BILLY GLASON 200 W. 54 St., New York 19

The DEEP RIVER BOYS Starring HARRY DOUGLASS
Opening 10th International Tour

Week Beginning Sept 22

EMPIRE THEATRE



Direction: WILLIAM MORRIS AGENCY Pers. Mgr.: ED KIRKEBY NEATH ALTERNATION OF THE REAL PROPERTY OF THE

Hotel Plaza, N. Y.
Lisa Kirk & The 4 Saints (Jim
Brooks, Jimmy Harris, Jerry Rush,
Scooter Teague) and Peter Mark
Ted Straeter and Mark Monte
orchs; \$3 couvert.

Scooter Teague) and Mark Monte orchs; \$3 cowert.

Lisa Kirk has one of her best acts for the Persian Room's reopener at the Hotel Plaza. The hotel has one of its strongest nitery lineups with Hildegarde, Jacqueline Francoise and Carol Channing slated to follow in that order.

Unlike the vogue she set last season of thrushes taking showers, baths, etc., on a cafe floor, Miss Kirk's undressing (in chic Jean Louis-designed costuming) is more conventional but equally novel as she doffs a bouffant for an ultra gown that looks beaucoup heavy on the loot, strips to show off her shapely gams, and essays sundry atmospheric gowns (Chinese for "Limehouse Blues." etc. Her hair-up effect is attractive and might be considered as a permanent change-of-face. It looks exceedingly well.

As with Miss Kirk's annual class cafe efforts there is much painstaking thought and care put into her act. Hubby Robert Wells is her favorite author; David Saxon provided the special songs; Tony Charmoli, top choreographer, has done right well by her in the staging; and The 4 Saints, expert young quartet of song-dancing boys Glim Brooks, Jimmy Harris, Jerry Rush and Scooter Teague) are personable juvenile assists with the props, the specially constructed luggage (for the "bon voyage" and prop phone bits).

"I Travel Light" is a tongue-incheek opener, wherein the handbags figure in the special routine. "Top of the World," "Anything Goes," "Hi Lili," "Too Marvelous For Words" and "Why Can't You Behave" are pops with specially scripted and individual interpretations. "Good Little Girls" is a tholdover, now more or less a trademark song as are any of the Cole Porter items from "Kiss Me, Kate," in which she was featured. The "Far Away Places" routine is a strong finale with Riviera, Harro

Cole Porter items from "Kiss Me, Kate," in which she was featured. The "Far Away Places" routine is a strong finale with Riviera, flamenco and Limehouse atmospherics, and wigs and gowns to match.

Miss Kirk has a strong act that should do hefty biz at the posh Persian Room. Ted Straeter has one of the more danceable bands in town, ably spelled by Mark Monte's Continentals. Stephen Domenici is back at the velvet rope and the cafe society season is in high for the 1958-59 semester.

Statler Hotel, L. A.

Los Angeles, Sept. 18.

Keigo Imperial Dancers (8),
Chop Chop & Charlene, Skinnay
Ennis Orch (12); \$2-\$2.50 cover.

Chop Chop & Charlene, Skinnay Ennis Orch (12); \$2,\$2.50 cover.

Colorfully costumed and apparently authentic, the Keigo Imperial Dancers are bowing to the music of Japanese samisens and wood blocks in the Statler's Terrace Room. It's an offbeat show that should do okay biz for the downtown room's solid trade.

Group of seven femmes is headed by Takeuchi Keigo, a talented dancer and personable young man who has staged the show with skill. The decor in both costumes and props is a flamingly artistic setting for the spirited routines carried out by the effective company.

Moving to recorded music, the Japanese dancers are adept at story-telling—there's "Spring Has Come" and "God of Little Children"—but the numbers that score most solidly are those that are based in the incongruity of Oriental dancers terping to a rock 'n' roll membo and Charleston, raccoon coat and all.

Also on the bill are Chop Chop & Charlene, a Chinese-garbed magician and bird-holding assistant. His sleight-of-hand is well done, his spinning of a coin on a Chinese bumbersh of is effective, but most of his trickery is, by now, commonplace.

Keigo Dancers remain in the Terrace Room for a two-week stay, backed for dancing by Skinnay Ennis orch.

Flamingo, Las Vegas

Las Vegas, Sept. 19.
Tony Martin, Sid Krofft Marionettes, Wiere Bros. (3), Don Kirk, Flamingoettes (11), Jack Cathcart Orch (20); staged by Hal Belfer; choreography by Buster Burnell;

Alvi Corona and Yvonne Adrian, who embellish some of the star's smooth chirps with equally smooth terps. Numbers include "Love Is Sweeping The Country," "A Very Precious Love," "Taking A Chance On Love," "Fascination," "Volare," "Some Enchanted Evening," "Glad I'm Not Young Anymore" "Walk With Me," "I Don't Care If The Sun Don't Shine" (in which he plays the clarinet), "Gigi." "Thank Heaven For Little Girls." and "I'll See You In My Dreams." Formidable backing is given by conductor-88'er Al Sendrey.

Sid Krofft, whose highly-skilled

88'er Al Sendrey.

Sid Krofft, whose highly-skilled puppetry makes his one of the best novelty acts, is on the bill with his gorgeously-gowned dolls which can be both clever and funny.

The Wiere Bros. (3) with Mildred Seymour at the piano, have been held over for this one. The hoys have made major changes in their act, which has long been a big yock-puller here. Their continental-type humor is set to some jitterbug, Charleston, soft shee, and square dance routines, all of which emerge as fun.

Curtain-raiser is a new Buster

which emerge as fun.

Curtain-raiser is a new Buster
Burneil production number which
is well-executed and has dramatic
lighting. It features the songs and
dances of very capable Don Kirk,
who is backed by the Flamingoettes (11). The Jack Cathcart orch
(20) expertly handles the notes for
the show which is skedded for
three weeks.

Duke.

One Fifth Ave.. N. Y.

Gigi Durston, Phil Leeds, Bob Downey, Harold Foncille. Joan Bishop: no cover, weekend minimum \$2.50

One Fifth Ave., one of the staples for the lower Fifth Ave. set. indicates an excellent season with its preem bill comprising Gigi Durston and Phil Leeds, with the regulars Bob Downey, who presides over the room and on the keyboard with 88 fing colleague Harold Fonville, along with relief ivoryist Joan Bishop.

Algeria."

Middleton's stints are robust Middleton's driven "Grypsy Love Song" from "Fortune Teller."

Modiste," an OK duet with Miss Perry and an ensemble next-to-closing "Romany Life" and the finale "A Sweet Mystery of Life" from "Marietta."

Miss Perry's equally pungent impless the with Sweetheart" duet with Miss Bissop.

Modiste," an OK duet with Miss Perry's and a "Kiss Me Again" ("Mile. Modiste") and a "Kiss In The Dark" from "Grange Blossom." with Sweetheart" duet with Someone" ("Naughty Marietta") with Middleton. and Phil Leeds, with the regulars Bob Downey, who presides over the room and on the keyboard with his 88ing colleague Harold Fon-ville, along with relief ivoryist Joan Bishop.

the room and on the keyboard with his 88ing colleague Harold Fonville, along with relief ivoryist Joan Bishop.

The preem bill has more than usual interest this time inasmuch as it marks Miss Durston's return to New York. She has been out of action for a couple of years due to an auto accident. She showed plenty in winning the battle to get on her feet, and therefore has come up with a new set of values which show up in her work. Miss Durston has acquired a lot of maturity in her delivery. Her notes at times, have richness that wasn't there previously. Her song selection also indicates that the "Something I Dreamed Last Night" was reverently cast, and even though the bulk of her numbers were in a lighter vein, Miss Durston gave the feeling that these are the expendable numbers. Her Is minutes are excellently received. Her appearance is also good. although she's still to trim down to fighting weight.

Phill Leeds, who has worked virtually every other intimery in town, is making his debut here, and he shows that he can equally bowl them over in these environs. Leeds shows some new material and lines, but it's still his recitative of the sleepy village that gives him his big moment. He's off excellently.

Grandy Hotel, Atlanta Atlanta, Sept. 15.

Carmen Cavallaro, Jean Wilson, Jim. Norton, Bill Bandy, Paulo Granato, Don Grimes Orch (61; \$3 minimum.

Manager Lark Bragg has brought back entertainment to the Paradise Room of the Henry Grady Hotel after a three-month hiatus.

Bragg has refurbished the Paradise Room of the Henry Grady Hotel after a three-month hiatus.

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Manager Lark Bragg has brought back entertainment to the Paradise floom of the Henry Grady Hotel after a three-month hiatus. Bragg has refurbished the Para-dise Room and is booking name entertainers.

Kickoff selection in person of Carmen Cavallaro was a 10-strike. Carmen Cavallaro was a 10-strike.
Layout, presided over by orch
leader-trumpeter Don Grimes as
emcee, gets started with songs by
Jean Wilson, a blonde with satisfactory voice who sings, but powerfully, "Song in My Heart,"
"Autumn Leaves," "It's a Man,"
"Birth of the Blues" and "Come
Home Bill Bailey." Gets a nice
recention.

Las Vegas, Sept. 19.

Tony Martin, Sid Krofft Marion ettes, Wiere Bros. (3), Don Krik, Flamingoettes (11), Jack Cathcart Orch (20); staged by Hal Belfer; choreography by Buster Burnell; \$3 minimum.

It's Tony Martin time again at the Flamingo Room, and on this pripe he applies his savoir faire to a revised repertoire. As usual, Martin handles himself with class, and his turn socks across as first and surprises rate nitery entertainment. Pictorial assistance is given by lookers

Tony Martin time again at the Flamingo Room, and on this practice. The main course is palatative reception.

Home Bill Bailey." Gets a nice reception. Bandy and timpanist Paulo Gram, which act setyle. Grimes and crew play for danged to work of the reception of the plant of th

Hotel Pierre, N. Y.

"An Evening With Victor Herbert," with Ray Middleton, Dolores Perry, Jimmy Carroll; produced by Stanley Melba; Joseph Ricardel and Alan Logan orchs, with Marilyn Mitchell; \$2 couvert.

But is this class saloon entertainment?

Maestro Joe Ricaidel plays a competent backstopping; his dansapation and that of the alternating Alan Logan relief band is compeling; there's a blonde cutie, Marilyn Mitchell, on the podium who reminds strongly of Debbie Reynolds for the vocals and, even more so, for her decorativeness; and the hotel is even making a pitch for the cafe society trade by having enlisted "Gog!" (ne Georgi Tchitchinadze) as the Cotillion Room host.

The hors d'ouvres trimmings are there; the main course is palatable enough but not a particularly exciting entree. None the less Miss Perry, Middleton and Carroll unreel a compact 50-minute cavalcade of Victor Herbert. Policy is one 9:30 show nightly Tuesday-Thursday, with a 12:30 suppershow added on Friday and Saturday.

an indefinite run, E. M. Loew and Eddie Risman have been injecting enough new talent at regular intervals to keep the customers coming back. Basically, this Donn Arden production adds up to a big-scaled, colorful package hitting right on target for this popular tourist nitery.

Ricardel and Alan Logan orchs, with Marilyn Mitchell; \$2 cowert.

Last season the Pierre's Cotillion Room tried strings, in the Chez Vito (N.Y.) and Monseigneurs (Paris) manner, as a means to (1) be different and (2) cut the budget. No. 2 is the No. 1 objective. This season, which reopened the fall-winter activities last Tuesday night (16), once again budgetitus is the raison d'etre for "A Night With Victor Herbert," with similar salutes to follow, singing and performing the timeless-medleys of Signund Romberg. Jerome Kern, Vincent Youmans and Rodgers & Hart.

To fortify the pattern, entertainment director Stanley Melba has assembled a professional singing trio in Ray Middleton, remembered as Ethel Merman's lead in "Annie Get Your Gun," and as successor to Ezio Pinza opposite Mary Martin in "South Pacific"; Dolores Perry, la personable soprano of authoritative prima donna prowess; and lirish lyric tenor Jimmy Carroll whose voice is particularly attunced to such Ferbert items as "Great Day Tonight for the Irish" from "Little Nelly Kelly," "Thine Alone" from "Eleen," and "Rose of the World" from "Rose of Algeria."

Middleton's stints are robust baritone renditions of "Gypsy Love Song" from "Fortune Teller," "Want What I Want' from "Mile Modiste," an OK duet with Miss baritone renditions of "Gypsy Love Song" from "Fortune Teller," "Want What I Want' from "Mile Modiste," an OK duet with Miss Perry and an ensemble next-toclosing "Romany Life" and the finale "Ah Sweet Mystery of Life" from "Marietta."

Miss Perry's equally pungent impact is with "Kiss Me Again" ("Mile, Modiste,") and a "Kiss more terping."

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Boulevard, Queens, N.Y. Lenny Kent, Betty Madigan, Joy Dancers (4), Johnny Morris & Chiquito Orchs; \$5 minimum.

The neighborhood spots are becoming an increasingly important entity in the cafe scheme. A pat-tern of low cost entertainment and high-priced sales staffs is evolving in a bid for the banquet and convention business. The Boulevard, is probably one of the more experi-

enced locally in this line of en-deavor, and now with a new spot preeming a new season. Arturo Cano & Abe Goldstein should be keeping busy.

Cano & Abe Goldstein should be keeping busy.

The Boulevard burned down late March and has been in the process of being rebuilt since. Room which preemed Friday (19), is now a cheerful spot, seating upwards of 700, which can house a lot of large parties. It's preem (Fri.) was dominated by a large fraternal group, which alotted itself time for speeches.

For the seasonal preem, the spot is headlining Lenny Kent and Betty Madigan with support from the Joy Dancers (4). It is one of those events when all the entertainers virtually attempt their entire catalog. It was a captive audience anyway, since the bulk of the party-attenders would be staying until late, and the outsiders were already exhausted by the speeches, so more judicious cutting on the parts of all would have made it a punchier evening all around.

Miss Madigan is a pleasant singer She's currently riding on

Waldorf-Astoria, N. Y.

Marguerite Piazza, Emil Cole-man and Bela Barbi Orchs; \$3 cover after 9:30 p.m.

man and Bela Barbi Orchs; \$3 corer after 9:30 pm.

As diversified a performance as any former inhabitant of the Metopera could possibly give is currently being offered by Marguerite Piazza in the Waldorf's elecant Empire Room. In the course of her he us's appearance on the floor, Miss Piazza comes out in a colorful persant costume, sings four Italian songs, changes swiftly and dramatically to a tight-clinging speath, switches momentarily to the popular vein, carresses a heartwarning Iullaby, pays tribute to the theatre with a flock of show tunes, does a strip to the accompanment of special lyrics to "Zip" from "Pal Joey." displays a neat prir of gams, dons a top hat and pic's up a cane for props to go will some soft shoc tryping, converts herself to a clown in a simulated on-stage dressing room to cnact, via "Vesta La Giubba." the sad-faced clown from "Pagliacci." transforms her clown to the circus for "I Always Wanted to be the Cirl Who Played in the Circus Fand', and does just that (playing several instruments) as she exits beating a drum in circus fashion.

Miss Piazza, it's obvious is armed with an act, consisting in part of original songs and lyries by Lyn Duddy and Jerry Bresler, special arrangements by Bresler, and stared by James Starbuck. It all adds up to a striking nitery turn. The overall result is on the plus side although certain aspects of the diva's art are more effective than others.

She puts across the Italo tunes with zest and feeling and scores

side although certain aspects of the diva's art are more effective than ofters.

She puts across the Italo tunes with zest and feeling and scores solidly with "Sorrento." Ditto with the Duddy-Bresler original "Husha-Bye Baby," a besutful lullaby rendered simply and warmly from a chair close to the ringsiders. "Vesta La Giubba" also pleases immensely as Miss Piazza conveys all the heart-rendering sedness of the famed opera clown. One wonders if it might not have been more effective for her to fadeout with "Vesta" rather than with the drymbeating circus clown.

Whatever excentions there might be to the employment of the various pimmicks, there's no denying that Miss Piazza executes her stintand varied assignments with professional bearing. She is unstinting in 'cknowledging 'he assist she received from Duddy. Bresler and Starbuck in the preparation of the act.

The Emil Coleman orch, con-

act.
The Emil Coleman orch, conducted by Bresler, provides solid breking, and with Coleman at the belm alternates with the Bela Barbi crew for customer dancing.

Avant Garde, L. A.

Los Angeles, Sept. 18.

Abbey Lincoln, Nino Tempo, Lou
Gottlieb; 2-drink minimum.

March and has been in the process of being rebbilt since. Room which preemed Friday (19), is now a cheerful spot, seating upwards of 700, which can house a lot of large parties. It's preem (Fri.) was dominated by a large fraternal group, which alotted itself time for speeches.

For the seasonal preem, the spot is headlining Lenny Kent and Betty Madigan with support from the Joy Dancers (4). It is one of those events when all the entertainers virtually attempt their entire catalog. It was a captive audience anyway, since the bulk of the party-attenders would be staying until late, and the outsiders were already exhausted by the speeches, so more judicious cutting on the parts of all would have made it a punchier evening all around.

Miss Madigan is a pleasant singer. She's currently riding on a lively Coral disking of "Everyone Dance" which enhanced her with the assemblage. She has a lively personality and shows great intelligence in projecting her passes to kent, who recently played a date at the International, N.Y., knows how to get a crowd rolling. He had to start almost anew because of the lengthy stand of his predecyssor and seemingly felt obliged to exercise his headliner's perogative by remaining on the floor longer. He did that although entertaining throughout during his stand the lengthy stand of his predecysor and seemingly felt obliged to exercise his headliner's perogative by remaining on the floor longer. He did that although entertaining throughout during his stand the lengthy stand of his predecysor and seemingly felt obliged to exercise his headliner's perogative by remaining on the floor longer. He did that although entertaining throughout during his stand the lengthy stand of his predecysor and seemingly felt obliged to exercise his headliner's perogative by remaining on the floor longer. He did that although entertaining throughout during his stand the lengthy stand of his predecysor and seemingly felt obliged to exercise his headliner's perogative by remaining on the floor longer. He did that

VARIETY BILLS

Numerals in connection with bills below indicate epening day of show

NEW YORK CITY

MUSIC HALL 25 Rockelles
Martins It. Paige Orc. 2 Martins Corps de Ballet

AUSTRALIA

MELBOURNE Tivoli MELBUURNE
Tivoli
Sdraume & Escorts
Man & Cherie
Man & Cherie
Terry Scanton
M & S Davis
Schome Monny
M rgo Gussch
Consch Co.
Sally Richardson
June Burke

Norman Yemun
Deidre Green
SYDNEX
Tivoll
Roll Rolls Priscilla
Bourtes De Priscilla
Bourtes De Priscilla
Billy Bactres S
Billy Bactres S
Lorothy Costello
Bill French
Rae Morgan

NEWCASTLE Empire

BRITAIN

Les Brazilianos

2 Cluffs
LEEDS
Empire
Deep River Boys
bowe & Kane
Manhattans
Annell & Brask
Elizabeth & Collins
Don Arrol ASTON

Hippedrome
Randolph Sutton
Terry Doogan
Jill Jayes
Hispedrome
Regency Girls
Bill Regency Girls
Bill Regency
Hispedrome
Cyril Stapleton Bd.
Hippedrome
Cyril Stapleton Bd.
Hoppedrome
Southlanders
Norman Vaughan
FINSBURY PARK
Empir
Billy Cotton Bd.
Low Baker & Dourlas
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NEW 1

Bon Soir
Mae Barnes
Mae Barnes
Bobo Lewis
Jimmie Daniels
Three Flames
Murrure Flames
Murrure Angel
Shal K. Ophir
Nichols & May
Randy Sparks
Bob Lewis
Bob Lewis
Catalon Salart
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Panchito Ore Candi Core Copacabra Joe E. Lewis Toni Reven Bob Warren Downstairs Room Alice Ghostley Don Evans No. 1 Fifth Ave. Gid Durston Bob Downey Harold Fonville Joan Bishop Hotel Roosevelt Lenny Hernos Lisa Kirk Ted Straeter Ore Mark Monte Ore Hotel Taff Vincent Lope Ore

Vincent Lopez Ora Hotel St. Regis Julie Wilson

Black Orchid
Jonathon Winters
Randy Sparks
30 JB live Anneel
Osborne Smith
Anita Del Rio
Ama Astra
Ann Shelton
Blue Note
Modern Jazz Quart.
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Con Pares
Nat Cole
Renny Youngman
Geo. Cook Urc.
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CHICAGO

Cabaret Bills

NEW YORK CITY

Marshall Grant 3 Milt Shaw Orc In Boboll Isobel Robbins

Latin Quarter
Dick Shawn
Gena Genards
Martha Errolle
Queti Clavejo
Jo Lombardi Ore
B Harlowe Orc

Tommy Gumina Statler Hotel Keigo Imperial Dncs Skinnay Ennis Orc

LAS VEGAS Peter Palmer Stubby Kaye Wyme Miller Shecky Greene Billy Williams Ray Sinatra Ore Sahara Victor Borge Louis Basil Ord Louis Prima— Reeley Smith Beachcombers w Natalie Art Federa

Natalie Art Engler

Desert Inn
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Don Arrol
Ansons
Kordas
LIVERPOOL
Emplre
Nitwits
Morton Fraser's Co.
Danny Purches
Magyar Ballet
Peter Dulay
Rexanos RESAUM CASTLE

HE WE CASTLE

HE MONTY

Cha Cha & Hermander

Strong & Dodo

Care & Dodo

Care & Dodo

Care & Dodo

Flack & Lamar

SHE Lamar

SHE Lamar

SHE Shirley Bassey

Lane 2

Jones & Arnold

Metronotes

Billy O'Soulven

Roxy & Glenda

Carlo Sis.

Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Huggef
Turk Murphy
Jsh Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
"L'il Abner"

MIAMI-MIAMI BEACH

MIAMI-M
Americana
Stan Ross Trio
Lee Martin Oro
Nina Ramon
Lee Martin Oro
Nina Ramon
Charlie Farrell
Balmoral
Charlie Farrell
Jose Curbelo Ore
Clover Club
Moorman & Picadilly Pipers
Bob Novack Oro
Eden Roc
Jackie Heller
Man Malkin Oro
Lover Conny Kendis Oro
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AMI BEACH

Gallspher's
Tune Toppers
Fred MacKenzie
Herbie Fields 6
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
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"Gatique" Rev Felix Guerrero Orc Casino Playa Orc. Somy Souci Souc HAVANA

Capri Mitsuoko & Roberto Miguel Herrero Somavilla Orc Calvet Orc

Hilton Los Romeros Paul Lombard Estelita J. Moreno Ore Fajardo Orc

Rajardo Orc

Nacional

Celeste Mendoza

Gina Romand

Manolo Torrente

Ana y Julio

Monica Castell

Manteca

Dancing Waters

W Reyes Orc SAN FRANCISCO

Jo Lombardi Ore
B Harlowe Ore
Le Cupidon
Corinne Calvet
Ish Ugardi Ore
Catum Ore Calvet
Ish Ugardi Ore
Catum Ore
Jeri Adams
Mac Pollack
Ore
D'Aquila Ore
D'Aquila Ore
Savey Milton
Emile Petti Ore
Two Gultars
Olas Vadi
Xenia Brante
K. Poliansky Ore
Misha Usdanoff
Viannese L. Jern
Misha Usdanoff
Viannese L. Jern
Marie Bernard
Ernest Schoen
Village Barn
Belle Carroll
Flash Hason
Karen Thorsell
Mickey O'Malley
Bobby Meyers Ore
Maydorf-Astoria
Marguerite Piazza
Savans Bradshaw 3
Waldorf-Astoria
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Ado Club
Larry Winters
Genex Vallier
Leonaracherok
Max Roach
Louis Armstrong
Armstrong
Louis Armstrong
Pairment Hotel
Patachou
Eary 90's
Bee & Ray
Jack Farrell
Joy Healy Dnors
Wally Rose Ore

Pathon Core
Bee & Ray
Jack Farrell
Joy Healy Dnors
Wally Rose Ore

Pathon

Bee & Bay
Jack Farrell
Joy Healy Dnors
Wally Rose Ore

Pathon

Bee & Bay
Jack Farrell
Joy Healy Dnors
Belli Weir Ore

Belli Weir Ore

RENO

Golden
Freddie Bell
Hank Pennol
Harolds Club
Jo Ann Miler
Twi Trines
Novel Lords
Harrah's Club
Harrah's Club
Harrah's Club
Holden
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Makka Nua Rev
Stylemasters
Mapes
Gypsy Rose Lee
Buddy Lester
Kay Martin
Skylets
E Fitzpatrick Orc.
Jerry Lester
Jerry Lester
May Dester
Jerry Lester

New Acts

CUARTETO FLAMENCO (4)

CUARTETO FLAMENCO (4)
Dance Troupe
35 Mins.
Gate of Horn, Chicago
Foursome is one of the slicker,
more appealing flamenco units
current, and should rate good reaction in hotel supper clubs and
specialized boites. Two members
of the troupe—Maria Alba and
Jose Marques—were teamed a
while back at New York's Chaleau
Madrid. Marques also formerly
stomped with the Carmen Amaya
company. Cuarteto's other mementered the state of the slicker,
Songs he utilizes in his Apollo
preme leave much to be sought in
the way of originality of delivery
and choice, but he has the raw
material on which to build ronetheless.

bers are Chinin de Triana, a Jose Greco alumnus, who augments his footwork by taking vocals for the unit, and Juan Sastre, a very able

loowaa unit, and Juan Sastre, a very able guitarist.

Solo and group terping and costume changes meld smoothly, and act has the virtue of making its turn go by in seemingly shorter time than it actually takes. Sastre, alone on stage, takes a single effective solo. Individual dance effective solo. Individual dance effective solo individual dance effective solo potbolier delineation of three distressed lovers.

Senorita Alba, it should be noted, is one of the more orb-pleasing flamenco femmes on display, cutting a sylph-like figure that may not distract the cognoscentibut is likely to make points with the average breed of cafegoer.

with

CAROLYN CARPENTER

break-III of a mins. with encores.

She opens with a Jolson medley, including "Swanee" and a tempo switch to "Rockabye, My Baby" and then into a serond set that powerfully sells her "Love for Sale," with the sex-voice stilling the male payees. Miss Carpenter is a lissome looker whose polite deportment be rays hidden fires.

Her trick, offbeat "Spring Again" and "Beguine," plus her seductive table-hopping with mike of "You're Yobody Till Somebody Loves You," sets Miss Carpenter as a voluptuous personality for the intime night-club circuit. Encores took her into a begoff stint, when caught.

McStay.

PATRICIA BREDIN
Songs
15 mins
Savoy Hotel, London.
Patricia Bredin, a good looking redheaded singer, who made a name for herself when she appeared recently in Julian Slades "Free As Air." may eventually shape as an attractive cafe enter-ainer—but not until she has done something about getting suitable cabaret material.

In her nitery bow at this premiere hotel, her songalog consists of nothing more than half a dozen pons, varying in age, but not in style. Typical examples from her routine are "Room 504," "Wouldn't If Be Luverly" and "Cockeyed Optimist." These are okay as far as they go, but the program needs considerably more balance.
The chanteuse has a nice manner, uses her pipes intelligently and could, obviously, do better. She makes a sensible start by having Clarry Ashton at the Steinway to give highly professional backing.

OLYMPICS (4)

OLYMPICS (4)
Songs
5 Mins.
Apollo, N. Y.
Four boys whose arrangements are between spiritual and rock 'n' roll are a minor entry.
In their Apollo bow, they sing something called "Over & Over-Again," and "My Baby Loves Western Movies." Both fail to score, despite efforts to distinguish it with cap pistols and other five-and-dime novelties.

Art.

QUINTONES (5)

QUINTONES (5)
Songs
Songs
Somins
Apollo, N. Y.
Four girls and one boy have a youthful charm and wholesomeness and are blessed with one smart rock 'n' roll arrangement on "Down the Aisle."
But they are in need of improvement, their particular problem being a partial lack of stage presence and a well-rounded repertoire.

Art.

BORBY HENDRICKS

House Reviews

Music Hall, N. Y.

Music Hall, N. Y.

"Autumn Gallery, produced by
Russell Markert, with Fred Patrick,
Jala Divigard, Bettye McCormick,
Nancy Price, Carol Wilder, Jeanette Scovotti, Two Marthys, Jack
Beaber, Francoise Martinet, Rockettes (Choreographed by Markert).
Corps de Ballet (choreographed by
Margaret Sande), Music Hall
Symph directed by Raymond Paige;
sets, James Stevart Morcom; costumes, Frank: Spencer lighting. sets, James Stevart morcom; cost-tumes, Frank: Spencer; lighting, Eugene Braun; special lyrics, Al-bert Stillman; 'Cat on a Hot Tin Roof" (MG), reviewed in Variety Aug. 13, '58.

CAROLYN CARPENTER
Songs
49 Mins.
Le Cabaret, Toronto
With a new shoulder-length hair-do and a breath-taking ward-robe that had all customer genders gasping. New Jersey-born Carolyn Carpenter is a sexy brunet song-stylist in a revealing crimson evening gown whose advertised, personal slogan is "Veni, Vidi, Vici." For the high-heeled but uneducated customers of Latin tags, this sobscure billing means: I came I saw; I conquered). Miss Carpenter d'd just that, when caught in her break-in of a new act here and stayed on for 40 mins. with encores.

She opens with a Jolson medley including "Swanee" and a tempos witch to "Rockabye, My Baby" and then into a second set that powerfully sells her "Love for Sale," with the sex-voice stilling the male rayees. Miss Carpenter is a lissom looker whose polite deportment be rays hidden fires.

Her trick, offbeat "Spring Again" and "Beguine", plus her seductive table-hopping with mike of "You're Nobody: Till Somebody Loves you," sets Miss Carpenter as a voluptuous personality for the intime night-club circuit. Encores took her into a begoff stint, when caught made and the proposality for the intime night-club circuit. Encores took her into a begoff stint, when caught made and the proposality for the intime night-club circuit. Encores took her into a begoff stint, when caught made and the proposality for the intime night-club circuit. Encores took her into a begoff stint, when caught made and the proposality for the intime night-club circuit. Encores took her into a begoff stint, when caught made and the proposality for the intime night caught made and the proposality for the intime night caught made and the proposality for the intime night caught made and the proposality for the intime night caught made and the proposality for the intime night caught made and the proposality for the intime night made and the proposality for the intime night made and the proposality for the intime night made and the proposality for the intime the proposality for the intime the proposality for the i

Apollo. N. Y:
Wild Man Steve Gallon, Spaniels
(5), Claudia Swann, Bobby Long,
Danleers (5), Olympics (4), Bobby
Hendricks, Quintones (5), Coasters
(5), Sil Austin Band (12); "Young
and Dangerous" (20th).

Current bill suffers by comparison with the Apollo's last offering, the show fronted by Duke Elling-

the show fronted by Duke Ellington.

In a show beginning with a commonplace riff or two on Sil Austin's saxophone (his performance setting the current pace), only one act is capable to bring any sort of distinction to the refurbished boards of the 125th St. key. It is the Spaniels, a singing troupe with a nice scat lead and a winning repetoire.

The stanza, thereafter issues

The stanza, thereafter issues forth with Claudia Swann, a robust, sometimes funny female, who lost out in a duel with a dull songlost out in a duel with a dull songalog; singers Bobby Long, a so-sorocker with a high, thin voice; the
Danleers, the Olympics (new acts),
tenor Bobby Hendricks (new acts),
Quintones (new acts) and the Coasters. Latter begins to tire with the
same routines they've used the last
two times seen at the Apollo.
M.C. Steve Gallon, instead of
holding show together, is a bundle
of verbal mannerisms, which are
strident and unfunny.

Art.

Empire, Glasgow

Glasgow, Sept. 17.
Geo. & Bert Bernard, with
George Pierce; Howell & Radcliffe,
Ossie Morris, Murray Campbell,
Francois & Zandra, Ann & Bobbie
Black, Joe De Voe, Lane Twins,
Bobby Dowds Orch.

Bobby Dowds Orch.

It's been some years now since American comedy mimists George & Bert Bernard first came around these parts. They return to tip-top form with a quick, precision-like act that winds with a solid travesty from "King and I" that garners heavy palming.

Duo open as per usual with an established bit, a takeoff of the Andrews Sisters, and segue with their well-timed operatic miming. Also include "Indian Love Call" from "Rose Marie." George Pierce is billed as giving assistance in the act from offstage sound-point.

Rest of layout is average, but

includes one standout comedydance pair, Francois & Zandra,
who, on this showing, merit attention by the US. market. Pair,
make much comedy business out
of femme's wide-skirted dress, in
which male gets entangled and duo
engage in acrobatic twists. Murray
Campbell, skilled on trumpet, plays
Grieg's Piano Concerto in A Minor,
and registers despite weakness in
gabbing. Ossie Morris offers
comedy and song in Welsh vein.

Joe De Voe scores as comedy

comedy and song in Weish Vein.

Joe De Voe scores as comedy
juggler, and the Lane Twins,
distaffer pair, are pert dance
openers. Ann & Bobbie Black
offer Scot tunes and accordion
rusic, ranging through familiar
pattern of Scot ballads. Gal, however, doesn't suit the kilt and
looks better when garbed in ordinary femme dress in second part of looks better when garbed in ordinary femme dress in second part of act. Howell & Radcliffe, holding down second star status, got by pleasantly with light-hearted banter and instrumentalism. The Bobby, Dowds house orch showbacks, Gord.

Concert Review

Grenadier Guards

Grenadier Guards
(MADISON SQ. GARDEN, N.Y.)
S. Hurok presentation of the
Regimental Band of the Grenadier
Guards and the Massed Pipers
and Highland Dancers of the Scots
Guards, F. J. Harris, music director: T. Cornall, drum major; G.
R. Crabb, pipe majors; D. Taylor,
drum major. At Madison Square
Garden, N.Y., for three performances Sept. 20-21, at \$6 top.

The British Army's display at Madison Square Garden, N.Y., is expected to turn into an annual display of fealty to the Empire. The expatriates longing for a whift of Old Blighty, the tourists who have watched the changing of the guard at Buckingham Palace, and the great portion of the populace who just love a parade are among the many who capacitied this huge hall for the opening of Regimental Band of the Grenadier Guards and the Massed Pipers and Highland Dancers of the Scots Guards under Sol Hurok auspices.

under Sol Hurok auspices.

These are superbly trained groups who march with precision. They are the Music Hall Rockettes of the military, far greater than anything ever put out by Ben Yost.

of the military, far greater than anything ever put out by Ben Yost.

Musically, both are superior organizations. The Regimental band is able to tackle works of Wagner, Myerbeer as well as light and frilly pieces without overly heavy tones, common to most military bands. Their formations are smoothly executed, some are intricate but the military polish of the organization is an excellent adjunct of its musical skill. The traditional uniforms topped by a shako and redcoats further add to the color of the organization.

The Massed Pipers are similarly skilled at the formations. They skill through a catalog of Scot dances and marches. This colorfully clad outfit in kilts and tartans, with several sporting Col. Blimp mustaches, need only some heather to transport the expariated Scot back to the native heath.

The Pipers are excellently trained. In two groups of four, they perform a highland fling, over Argyll broadswords and crossed Claymores. The applause was almost deafening.

most deatening.

The organizations are led by
Maj. F. J. Harris, conducting the
Regimental band; T. Cornall is
drun major, and G. White band
sergeant. For the Scots group,
J. S. Roe and R. Crabb are pipe
majors and D. Taylor was drum
maior.

majors and D. laylor numajor.

The show also constituted a display of amity between the Empire and the U.S., the band's repertory including such bits as "Clementine," "Stars and Stripes" and other assorted Sousa marches.

In all a fine evening for the

Avant G.rde
Abbey Lincoln
Nino Tempo
Lennie Bruce
Band Box
Billy Gray
Pattl Moore
Len Lesson
Bert Gordon
Bob Bailey's orc
Sen Biue
Ray Goman
Say Goman
Say Goman
Charles Vespia
Sammy Wotf

Dick Bernie
Richard Cannon
Van Lane Orr
Cocoanut Grove
Sam Levenson
Alice Babs
Freddie Bals
Freddie Bals
Glub
Matt Dennis
Interiude
Earl Grant
Leo De Lybs Trio
Morty Lybs
John Trio
Gene Bay
Duke Hazie,

Chinin de Triana
London House
Mar'an McPartin'd 3
Mister Kelly's
Mort Sahl
Teal Joy
Marty Rubinstein 3
Marx & Frigo
Palmer House
Jose Greco
Ben Arden Orc LOS ANGELES

Noberti Helga Neff Hans Leiter Heinz Kroel Charlie Fisk Ork 10 Drake Jane Morgan Jimmy Blade Orc

Jimmy Blade Or Gate of Horn Stan Wilson Juan Sastre Maria Alba Jose Marques Chinin de Triana

Mexico Ups B.O. For Spanish 'Lady'

Musical to Have \$2 Top-Will Also Tour W. Indies and S. American Countries-U.S. Financing

Hollywood, Sept. 23.
The Mexican government is recognizing the high cost of legituner production. An admissions price hike is being permitted for the first time in years in connection with the upcoming Spanish-language production of "My Fair Lady."
The general spanish and the spanish a

guage production of "My Fair Lady."

The government has okayed a b.o. hike from the standard 12½ pesos (96c) top to a high of 25 pesos (\$2). In the past, other Spanish-language versions of Broadway musical hits found it tough going financially because of the government's refusal to permit an increase in the restricted b.o. scale. The Spanish-language production of "Lady." scheduled to open next January in Monterey, Mexico, is being produced by Robert Lerner, Leighton K. Brill and William Trinz, Lerner is related to Alan J. Lerner, who wrote the book and lyrics for the show.

The Spanish translation of the motion of the motion of the standard production of the motion
Trinz. Lerner is related to Alam 3. Lerner, who wrote the book and lyrics for the show.

The Spanish translation of the musical is being handled by Berta Maldonade and Luis de Llano, who translated the book and lyrics for a prior Spanish version of "Bells Are Ringing." The Spanish version of "Lady" will be entirely financed by Morris Chalfen, "Holiday on Ice" president, and his associate, Max Winters. The Spanish tour will be booked by "Holiday" reps.

Besides Mexico, the show is set to play Havana, San Juan, Caracas, Bogota, Lima. Santiago, Buenos Aires, Montevideo, San Paulo and Rio de Janeiro. A tour of 35 weeks is anticipated. The Spanish rights were cleared for a total of 12% in royalties, which includes 3% to the George Bernard Shaw estate and 1% to the estate of Gabriel Pascal, who produced the film version of Shaw's "Pygmalion," on which the tuner is based.

The cast for the production will be comprised entirely of Spanish performers. Manola Fabregas, who's been set for the lead role of Professor Higgins, will also direct.

Valency Eyes Bunraku Puppets as B'way Show; Praises N.Y. Audiences

Tokyo, Sept. 16.

Praises N.Y. Audiences

Tokyo, Sept. 16.

A Columbia Univ. professor who has turned highbrow drama into Broadway boxoffice with the adaptation of European works, may do the same for Japan's three-centuries-old bunraku puppet drama. In Japan on a Ford Foundation mission, Maurice Valency is concurrently investigating the possibilities of transplanting bunraku to Broadway for a limited engagement. "I'm exploring the situation," he reveals. "I was told if I get very excited about it, the money is there."

After watching a bunraku performance on tv, Valency observed, "I think it could be commercial for Broadway in a small, intimate theatre. It could run a few weeks, play on tv and then go on tour. We could get somebody to do an amusing little commentary. I would do the adaptation."

Adaptor of the current Lunt-Fontanne hit, "The Visit," Valency says he holds no qualms about Broadway digesting bunraku, a form that is forbiddingly esoteric to many Japan tourists. He feels that Broadway audiences are becoming increasingly sophisticated and open-minded. "The audiences are (Continued on page 61)

Elliot Norton Starts Hub TV Series About Legit

TV Series About Legit

Boston, Sept. 23.
Elliot Norton, Boston Daily Record and Sunday Advertiser drama critic, debuts on ty tonight (Tues.) with a 20-minute program on WGBH-TV, Channel 2, local educational station. He will review legit shows playing the Hub also occasionally cover Broadway. The series will also be carried in southern New England and the Albany, N. Y. region on the Educational Radio Net.

The critic is currently lecturer in dramatic literature, Division of Theatre Arts, Boston Univ. Last season he had a local radio series on which he discussed legit.

Equity Now Represents Canadian AGMA Artists

Toronto. Sept. 23.

Toronto. Sept. 23.

Actors Equity is administering jurisdiction for the American Guild of Musical Artists in Canada. The AGMA members joined Equity last Friday (19) after a year of negotiations. The merger, which affects members of the National Ballet and the Opera Festival Assn. of Toronto, brings the number of Equity members in Canada to 800.

Under the new setup performers

Under the new setup performers employed in fields previously covered separately by Equity and AGMA will now only have to pay one set of dues and initiation fees

Off B'way Shows For Loop Legit

ened offbeat theatres here are being relighted this fall by separate groups with the similar purpose of importing off-Broadway successes from Gotham or producing Windy City versions of the plays

from Gotham or producing Windy City versions of the plays.

Tyro producers Alan Carr and Richard Tourville have leased the Civic Theatre in the Civic Opera Building for a local production of, attrict," with a professional cast mostly recruited in New York. George Keathley has been asked to direct the show, which is shooting for a November opening. Carr and Tourville say they will produce of other off-Broadway hits at the Civic, now that it's no longer being used as a television studio.

Also, a group of civic leaders Also, a group of civic leaders are nation, is seek-readed by Arnold Maremont, in the clamburghous and the civic pages where big names are more newsworthy than big causes. But the step-up in benefit theatre (Continued on page 61)

used as a television studio.

Also, a group of civic leaders headed by Arnold Maremont, industrialist and art patron, is seeking Chicago Park Board approval of a plan to convert a pavilion in centrally located Lincoln Park into an arena showcase for off-Broadway productions. The theatre, says Maremont, would be a non-profit civic venture, a centre for the contemporary arts.

About \$25,000 has so far been

About \$25,000 has so far been raised for the project, probably enough to get it going. Maremont says it will take only eight weeks to open the theatre, once the park board gives its blessings.

Among those associated with Maremont in the theatre venture is attorney Lewis Manilow, who last year bankrolled the off-Broadway "Purple Dust" at the Cherry Lane Theatre, N. Y. In addition to "Purple Dust," shows under consideration by the group are "Threepenny Opera," "The Boy Friend," and "The Girl On the Via Flaminia."

DALLAS TUNER SEASON HAD LOSS OF \$50,000

Dallas, Sept. 23.

The State Fair Musicals season, June 9-Aug. 31, had a deficit of about \$50,000 for the six fortnightabout \$50,000 for the six fortingin-ly productions. The 12-week gross was \$479,500, with concession sale profits of about \$20,000. The pro-duction and operating budget was \$50,000. The season is sponsored by local civic leaders and business men. Charles R. Meeker Jr. is man-aging director. aging director.

The two-week grosses and at-tendance for the six shows were as

Mary Martin Will Play

Pic House for Chi Date
Chicago, Sept. 23.
The 3,400-seat Oriental Theatre,
a local film house, has booked
"Music With Mary Martin"- for an
Oct. 21-22 stand. It's understood
that Miss Martin declined to play
the larger Medinah Temple because it lacks a show biz aura.
The deal for the Oriental was:
negotiated by impresario Harry
Zelzer, who may bring other offerings into the house, including Judy
Garland next spring: However, the
theatre will continue principally
with a film policy.

D.C. Groups Get Hep to Benefits (Just as in N.Y.)

By LIZ CARPENTER

Washington, Sept. 23.

Washington, Sept. 23.

The current renaissance of live entertainment in Washington is making the theatre benefit the best way to earn eash for good causes. Universities and churches once used—and wore out—the style show technique for getting scholarship funds. Now they're turning to the theatre with good results. Statistics for the coming season are proof enough. Last year, the

Statistics for the coming season are proof enough. Last year, the National Theatre sold nine benefit performances. So far this year, 30 are booked. Patrick Hayes, Washington concert manager, predicts 50°7 more benefit requests for his bookings. Bernie Ferber, manager of the Shubert, also reports more inquiries about benefits.

The clamor is apparently due in large part to the glamor which theatre audiences provide here. "Where else," asks National Theatre manager Scott Kirkpatrick." can you wind up with 30 ambasadors in your audience, or half a dozen senators and a few cabinet members?" Bigwigs at benefit performances

Kenley Plans Extended Stock Season in 1959; Sets Tour of 'Can-Can'

Warren, O., Sept. 23.

Warren, O., Sept. 23.

John Kenley, who presented a 12-week season of stock this summer at the Packard Music Hall here, plans to play an additional two weeks next year. He also intends to improve the house's airconditioning system, install new sound equipment and increase the parking space.

The final show of the season was a repeat stand of "Can-Can," starring Genevieve, and Kenley has scheduled a six-week tour of the musical, opening next Monday (22) at the Hanna Theatre, Cleveland, followed by two weeks at the Riviera, Detroit, then single weeks in Rochester, New Haven and Washington.

ington.

Although the two appearances, of "Can-Can" were the top hits of Kenley's season, he had another click with Patricia Morison in "Kiss Me, Kate," and he is already figuring on bringing the same starback next year in "The King and I." The producer is convinced that his low boxoffice scale (\$2 top) is a major factor in the success of his first season here, and he'll continue it for 1959 in the large-capacity house.

Ken Murray Plans New 'Blackouts' Show in L.A.

The two-week gives and target and tendance for the six shows were as follows:

"Auntie Mame." starring Constance Bennett, \$102,200 (32,669).
"Oklahoma," with Jane Powell and Rusty Draper, \$92,400 (31,062).
"Gentlemen Prefer Blondes," with Marie Wilson and Vaughn Monroe, \$66,000 (23,306).
"Guys and Dolls," with Johnnie Ray and Janis Paige, \$65,600 (23,417).
"Most Happy Fella," \$76,500 (23,417).
"King and I," starring Jan Clayton, \$76,800 (28,291).

"Blackouts Show In L.A. Los Angeles, Sept. 23.
Ken Murray's "Blackouts" which played here from 1942 to 1949, will reappear as "Ken Muray's Blackouts of 1959," opening Christmas Day at the Ritz Theatre. Marie Wilson, who previously costarred, will again team with the comedian-producer.
Harry Zevin, who has taken over the Fox West Coast film house for legit presentations, is negotiating for other shows to go into the Ritz prior to the updated "Blackouts" preem.

Pic House for Chi Date Seek Tall-Dome to Avoid 'Glucks' **In Cultural Commission Appointees**

Actors Equity Postpones

chedule for New

Its 'Integrated Showcase

Actors Equity has postponed the

ble an acceptable program.

Cohen and Equity's Committee on the Integration of the Negro in the Thea're felt that "an ill-prepared and hastily-assembled production would place the entire concept of integrated casting in jeopardy, rather than illustrate i.s virtues."

The Showcase was to have been financed by the union.

Stratford, Conn.,

schedule for New York presenta-tion next Sunday-Monday (28-29). The union and Alexander H. Cohen, who was assigned by the League of N.Y. Theatres to pro-duce the show, cancelled the project after being unable to assem-ble an acceptable program.

washington, Sept. 23.

Washington, Sept. 24.

Wasted: An egghead in the White House palace guard to dispense the Integrated of Mission. Proponents of the Iong-dreamed-of valours of
The American Shakespeare Festival Theatre & Academy earned around \$40.000 profit on its recently-ended season at Stratford, Conn. However, a deficit of about \$60,000 is expected by the time production activity resumes next May 1.

The situation stems from ASFTA's year-round activity in Stratford. It's figured that during the fall and winter months when the academy is in operation, and during the spring rehearsal period-costs will run around \$100,000. The profitable summer repertory included revivals of "Hamlet." "Midsummer Night's Dream" and "Winter's Tale."

The \$100,000 winter deficit rep.

ter's Tale." The \$100,000 winter deficit represents anticipated organizational expenses, rent. staff salaries and maintenance of the physical plant in Stratford. The 1958-59 academy sessions begin Oct. 27. The \$40,000 summer profit is based on a gross of \$507.465. less operating and production costs of \$301,000 and \$166.000, respectively. The warm-weather b.o. total marked the first time the gross has passed the \$500,000 mark since the Festival was started in 1955. The first year's take for the nine-week season was \$140,756. The gross has steadily climbed since then, hitting \$202,447 for a 12-week spread in 1956 and \$428,024 for a 14-week run in 1957. The steady increase in playing Hedgerow Theatre Corp. Raising Coin to Reopen Rep Group Near Philly

Rep Group Near Philly
Philadelphia, Sept. 23.
The Hedgerow Theatre, which had a reputation some years ago as the only genuine repertory group in the U. S. and for a number of notable actors it developed, may resume operation on a year around basis at its old site in Rose Valley, in suburban Moylan, Pa. The plan is for Jasper Decter, its founder and longtime director, to be in artistic charge.
To carry out the reorganization campaign, the Hedgerow Theatre Corp. has been formed under Mrs. Gordon Lange to raise funds and manage the business affairs of the group. Meanwhile, the theatre itself is being operated independently by Patricia Nowell, who recently presented a benefit performance there of "Night Must Fall" to raise coin for the new project.
The former Hedgerow setup

1956 and \$428,024 for a 14-week run in 1957.
The steady increase in playing weeks from nine in 1955 to 14 (including a preview stanza) last sumer will continue next year, when it reaches 19. That will take in a regular 14-week run, plus a special five - week pre - season repertory stand for students and institutional groups. season, the ASFTA is also working on sending the Festival Co. on the (Continued on page 61)

coin for the new project.

The former Hedgerow setup folded about two years ago because of shrunken finances. If and

cause of shrunken finances. If and when the group is re-activated, the plan is to bring in guest stars from Broadway. That would be a drastic policy change, as Hedgerow always stressed group performance, and avoided featuring any individual players.

Deeter is currently running the Hedgerow School of Theatre in Philadelphia. He founded Hedgerow Theatre in 1923, after becoming disgusted with the "commercialism" of the New York stage. He had appeared in several New York shows, principally with the old Provincetown Players, an off-Broadway group of the early 1920's.

Jce Shipley Returns As Critic for Mag, Radio

ERNIE SCHIER IS CRITIC FOR PHILLY BULLETIN

groups.

Besides expanding the summer

Ernie Schier, formerly with the Philadelphia Daily News and previously with the old Washington Times-Herald, is now drama and film critic of the Philly Evening Bulletin. He succeeds Max de Schauensee as legit first-stringer and Laura Lee as picture reviewer.

and Laura Lee as picture reviewer.

Wayne Robinson continues as anusement editor of the Bulletin, as well as second-stringer for legit, films and music, with de Schauensee now concentrating on music instead of dividing his time with legit. Schier was brought over by the Bulletin from the Daily News, where he was amusement editor.

where he was amusement editor.

Previously, Schier was drama critic for the Washington Times-Herald. When that sheet was bought and absorbed by the Washington Tost, however, there was no legit spot open for Schier. as Richard Coe was established (and still is) in the Post legit berth. Schier got a job with the Philly hally news as television critic and subsequently became amusements editor.

Critic for Mag, Radio After a year's leave of absence for a world tour, Joseph T. Ship-ley has resumed as drama critic for the New Leader and radio station WEVD, New York.

This will be his 40th year of Broadway reviewing. He's also written 20 books on literature and the theatre, his most recent having been "Guide to Great Plays," published last season.

VARIETY BILLS

WEEK OF SEPTEMBER 24

Numerals in connection with bills below indicate epening day of show

NEW YORK CITY

MUSIC HALL 25 2 Martins Corps de Ballet Rocketles R. Paige Orc.

AUSTRALIA

MELBOURNE Tivoli Merry Macs Susanne & Escorts Max & Cherie Arnley, & Gloria Terry Scanlon Terry Scanlon Samone Monan Margo Glancy Kuban Cossek Co John Broadway Sally Richardson June Burke

ASTON
Hippodrome
Randolph Sutton
Terry Doogan
Juli Jayes
Regency Girls
Billy Danver

Jill Jaye Regency Girls Billy Danvers BIRMINGHAM Hippodrome Cyril Stapleton B Ronnie Hilton Hippogrome

Hippogrome

Hippogrome

Fin Supleton Bd.

Southlanders

Southlanders

Fonny Nicholls

Norman Vaughan

FinsBury Park

Empire

Baiker & Dourlis

Lundon & Pam

A & B Black

Pedgy Cavell

Norman

German

German

German

German

Glilian & June

Harol Swiss

Victor Seaforth

Edward Victor

HANLEY

Bayles

Bayland

Hories

Vaughan

Hories

Vaughan

Hories

Vaughan

Hories

Barbara

2 Kelwins

Roy Castle

Barbour & Billie

Norman Yemm Deidre Green SYDNEY Tivoli Rolly Rolls Pelscilla Houghas & Pelscilla Hilly Backer Najas Alcettys Dorothy Costello Data Prench Itae Morgan

BRITAIN

Les Brazilianos
2 Cliffs
LEEDS
Empire
Deep River Boys
Dowie & Kane
Manhattans
Annell & Brask
Elizabeth & Collins
Don Arrol

rdas LIVERPOOL Empire Empire
Nitwits
Morton Fraser's Co.
Danny Purches
Magyar Ballet
Peter Dulay
Rexanos

Manuar Ballet
Prefer Dulay
Rexanos
NEWCASTLE
Empire
Hal Monty
Cha Mod HermStrong Bros.
Caruno & Dodo
Alexis Triders
Dave Conway
Flack & Lamar
SHEFFIELD
Empire
Shirley Bassey
Lane
Shirley Bassey
Lane
Arnold
Metronotes
B & M Koulvon
Billy O Gillenda
Carlo Sis.

Isobel Robbins
Latin Quarter
Dick Shawn
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Oro
B Harlowe Orc

Cabaret Bills

NEW YORK CITY Marshall Grant 3 Milt Shaw Orc In Boboll Isobel Robbins

Bon Sair
Larry Storch
Mae Barnes
Bobo Lewis
Jimmie Danniels
Three Flames
Murray Grandel
Shal K. Ophir
Nichols & May
Randy Sparks
Bob Lewis
Jimmy Joan
Bob Lewis
Jimmy Joan
Long
Bob Lewis
Jimmy Joan
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Randy Sparks
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CHICAGO

Black Orchid
Jonathon Winters
Roman Minters
Programme Minters
Jose Blue Angel
Osborne Smith
Annita Del Rio
Annes Sstra
Annita Del Rio
Annes Sstra
Dane Beaumont
Lord Christo
Blue Note
Modern Jazz Quart.
Chricher Pares
Nat Cole
Henny Youngman
Geo. Cook Urc.
Chez Adorables (9)
Tocki Kannon
Sheila Guyse
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi

Chinin de Triana
Lendon House
Mar'an McPartin'd
Mister Kelly's
Mort Sahl
Teal Joy
Marty Rubinstein
Marx & Frigo
Palmer House
Jose Greco
Ben Arden Orc

LOS ANGELES

Avant C.rde
Abbry Lincoln
Nino Tempo
Nino Tempo
Nino Tempo
Nino Tempo
Lennie Bruce
Band 6xx
Billy Gray
Patti Moore
Bea Lessy
Bea Blue
Ray Goman
Smith Nina
Smith Nina
Charles Vespia
Sammy Wolf

Dick Bernle
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Sam Levenson
Alice Babs
Freddie Martin Orc
Crescendo
Louis Armstrong Crescence of Crescence of Crescence of Couls Armstrong Mat Dennis Intertude Earl Grant Leo De Lyon Morty Jacobs Trio Si-te 18. Gene Bry; Duke Hazie.t

Tommy Gumina Statler Hotel Joan Blackman Keigo Imperial Dnes Skinnay Ennis Ore Roger Nichols

Desert inn Jimmy Durante Eddie Jackson Sonny King Stan Kramer & Co. Art Johnson Dnors Carlton Donn Arden Donnes Ore "Minsky's Foilles of 1959" Lou Costello Chiquita & Johnson Fredonias

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Chili Pepper
Vera Vira
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Sharon Randall
Barbara Esko
Murray Brisco
Sid Fielda
Vickie Deas
Cee El Cortes
El Cortes
Dubonnet Trio
Dun Baker 4
Three Alis
Eartha Kitt
Myron Cohen
Barry Ashton Dors
Dick Rice Orch
Dinah Shore
Wiere Bros
Don Kirk
Flamingoette
Jack Cathcart
Grandari
Mickaps
Mark Wayne 4
Make Belleves
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Belleves
Turk Runyphy
Ish Kabibble
Flo Dreys
Carmen Le Fave 3
"L'il Abher"
MAMI-MI.

LAS VEGAS

Peter Palmer
Stubby Kaye
Wymne Miller
Shecky Greene
Billy Williams
Ray Sinatra Ore
Louis Basil Ore
Louis Prima—
Keeley Smith
Beachcombers W
Natalie
Art Engler
Sands

MIAMI-MIAMI BEACH

MIAMI-M
Americana
Stan Ross Trio
Lee Martin Ord
Vina Ramon
Charlie Farrell
Baimoral
Charlie Farrell
Jose Curbelo Ord
Clover Club
Moorman & PicasBobl Sovack OroEden Roc
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Eden Roc
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Mal Malkin Orc
Eden Roc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Pupi Campo Orc

AMI BEACH

Gallagher's

Tune Topperarie

Frebie Tiefts 6

Harbour Lounge

Sammy Walsh

Gilbert & Tracy

Rasha Rodell

Tony Lucerne

Havana Marsii Gras

Diosa Costelio

Miles Velarde

Tonia Costelio

Miles Velarde

Tonia Fores

Tony & Francella

Juan Romero

David Tyler

Tonia Tyler

Joe Moon Guartet

Johnny Smith

Herbie Brock

Phil Ruedy 3

HAVANA

Capri Mitsuoko & Roberto Miguel Herrero Somavilla Orc Calvet Orc

Hilton
Los Romeros
Paul Lombard
Estelita
J. Moreno Ore
Fajardo Ore

Pajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc

"Gatique" Rev
Felix Guerrero Orc.
Casino Playa Orc.
Som Souce
Som Souce
Som Souce
Sorialist ock
Coralalist ock
Gloria Rolando
Victor Alverez
La Serie Orc
Crtegropicana
Leonella Gonzalex
Xiomara Alfaro
Marta Castillo
Guaraclieros
Rolo Martinez
Henry Boydeleros
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SAN FRANCISCO

446 Club Larry Winters Geneva Vallier Leonard Dixon Blackhawk Max Roach 4

Easy Street
Louis Armstron
Fack's
June Christy
Joe Yalino
Mel Young

Gay 90's Bee & Ray Jack Farrell Joy Healy Dncrs Wally Rose Orc

Fairmont Hotel
Patachou
E. Heckscher Ore

Hangover Earl Fatha Hines Orc Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Irwin Corey
Kingston 3
Joy Bryan Irwin Corey
Kingston 3
Joy Bryan
Jarr Workshop
Mastersounds
On the Levee
Kid Ory Orc
Purple Onion
Travelers
Ronnie schell
Bett' 345 Club
Lill St. Cyr
Paul Desmond
Moro-Landis Ders
Bill Weir Orc

RENO

Golden
Freddie Bell
Harolds Club
Harolds Club
Jo Ann Miller
Twi Trines
Novel Lords
Harrah's Club
Harrah's Club
Harrah's Club
Holden
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Andrini Bros.

Makka Nua Rev Stylemasters Mapes Gypsy Rose Lee Buddy Lester Kay Martin Kay Materia Skylets E Fitzpatrick Orc. Riverside Jerry Lester M & B Haggett Palmero Bros. Starlets Bill Clifford Orc. Alex Shey Trio

New Acts

CUARTETO FLAMENCO (4) Dance Troupe 35 Mins. Gate of Horn, Chicago

Gate of Horn, Chicago
Foursome is one of the slicker, more appealing flamenco units current, and should rate good reaction in hotel supper clubs and specialized boites. Two members of the troupe—Maria Alba and Jose Marques—were teamed a while back at New York's Chaceau Madrid. Marques also formerly stomped with the Carmen Amaya company. Cuarteto's other mem-

bers are Chinin de Triana, a Jose Greco alumnus, who augments his footwork by taking vocals for the unit, and Juan Sastre, a very able

intityork by taking vocais for unit, and Juan Sastre, a very able guitarist.

Solo and group terping and costume changes meld smoothly, and act has the virtue of making its turn go by in seemingly shorter time than it actually takes. Sastre, alone on stage, takes a single effective solo. Individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo individual dance effective solo. Individual dance effective solo individual dan

CAROLYN CARPENTER Songs 40 Mins.

40 Mins.
Le Cabaret, Toronto
With a new shoulder-length
hair-do and a breath-taking wardrobe that had all customer genders
gasping, New Jersey-born Carolyn
Carpenter is a sexy brunet songstylist in a revealing crimson evening gown whose advertised, personal slogan is "Veni, Vidi, Vici,"
'For the high-heeled but uneducated customers of Latin tags, this
obscure billing means; I came; I
saw: I conquered). Miss Carpenter
d'd just that, when caught in her
break-in of a new act here and
stayed on for 40 mins. with encores.

stayed on for 40 mins, with encores.

She opens with a Jolson medley, including "Swanee" and a tempo switch to "Rockabye, My Baby" and then into a serond set that powerfully sells her "Love for Sale," with the sex-voice stilling the male payees. Miss Carpenter is a lissome looker whose polite deportment be and the sex bidden fires.

Her trick, offbeat "Spring Again" and "Beguine," plus her seductive table-hopping with mike of "You're Nobody Till Somebody Loves You, sets Miss Carpenter as a voluptuous personality for the intime night-club circuit. Encores took her into a begoff stint, when caught.

PATRICIA BREDIN

PATRICIA BREDIN
Songs
15 mins
Savoy Hotel, London.
Patricia Bredin, a good looking redheaded singer, who made a name for herself when she appeared recently in Julian Slade's "Free As Air," may eventually shape as an attractive cafe entertainer—but not until she has done something about getting suitable cabaret material.

In her nitery bow at this premiere hotel, her songalog consists of nothing more than half a dozen pons, varying in age, but not in style. Typical examples from her routine are "Room 504." "Wouldn't It Be Luverly" and "Cockeyed Optimist." These are okay as far as they go, but the program needs considerably more balance.

The chanteuse has a nice manner, uses her pipes intelligently and could, obviously, do better. She makes a sensible start by having Clarry Ashton at the Steinway to give highly professional backing.

OLYMPICS (4)

OLYMPICS (4)
Songs
5 Mins.
Apollo, N. Y.
Four boys whose arrangements are between spiritual and rock 'n' roll are a minor entry.
In their Apollo bow, they sing something called "Over & Over Again," and "My. Baby Loves Western Movies." Both fail to score, despite efforts to distinguish it with cap pistols and other five-and-dime novelties.

Art.

QUINTONES (5)

Songs 5 Mins.
Apollo, N. Y.
Four girls and one boy have a youthful charm and wholesomeness and are blessed with one cmart rock 'n' roll arrangement on "Down the Aisle."

But they are in need of improve ment, their particular problem being a partial lack of stage pres-ence and a well-rounded reper-

BOBBY HENDRICKS

BOBBY HENDRICKS
Songs
6 Mins.
Apollo, N. Y.
Bobby Hendricks is a goodlooking tenor who styles everything rock 'n' roll-wise. He has the makings of a fair singer after considerably more experience.
Songs he utilizes in his Apollo preem leave much to be sought in the way of originality of delivery and choice, but he has the raw material on which to build nonetheless.

House Reviews

Music Hall, N. Y.

"Autumn Gallery, produced by Russell Markert, with Fred Patrick, Russell Markert has hinged his current Music Hall stage presentation on an art gallery theme. It's colorful but not to spectacular. There's enough, however, to satisfy being commemorated by the being commemorated by the being commemorated by the being commemorated by the being commemorated by the body sakes. Russell Markert, with Fred Patrick, Jala Divigard, Bettye McCormick, Nancy Price, Carol Wilder, Jean-ette Scovotti, Two Marthys, Jack Beaber, Françoise Martinet, Rock-ettes (Choreographed by Markert), Corps de Ballet (choreographed by Margaret Sande), Music Hall.

Russell Markert has hinged his current Music Hall stage presentation on an art gallery theme. It's colorful but not too spectacular. There's enough, however, to satisfy the out-of-towners and steady patrons. And, as an added feature, the Jewish Yom Kippur holiday is being commemorated by the house's annual "Kol Nidrei" offering. The religious chant is sung by Richard Ames, with Joseph Tekula accompanying on the cello. The "Kol Nidrei" number and a lively rendition of "African Drum Faniasy" by the Music Hall Symphony Orch precede the Markert production. "Fantasy," a Rayburn Wright composition, based on authentic folk music, has a stimulating beat and spotlights Babatunde Olatunji as soloist. The gallery motif, pegged on a series of paintings, gives the Hall's Rockettes and Corps de Ballet an opportunity to work out.

As usual, the precision stepping of the Rockettes remains a high spot at the house. This time, the gals maneuver in hula fashion in line with the South Seas locale of Gauguin's "Tahitian Landscape." Watteavis "Les Champs Elysees" provides coloratura Jeanette Sovetti with a springboard for the delivery of "Polonaise" from

watteau's Les Champs Elysees provides coloratura Jeanette Scovetti with a springboard for the delivery of "Polonaise" from "Mignon." The Two Marthys, an acro team, take the spotlight in connection with Picasso's "An Abstract." while Van Gogh's "Starty Wicht" acute the water than the connection of the provided that th Night" paves the way for a picturesque ballet set to Ravel's "La Valse."

The production values throughout are up to the Music Hall's high standards.

Apollo, N. Y.
Wild Man Steve Gallon, Spaniels
(5), Claudia Swann, Bobby Long,
Danleers (5), Olympics (4), Bobby Hendricks, Quintones (5), Coasters (5), Sil Austin Band (12); "Young and Dangerous" (20th).

Current bill suffers by comparison with the Apollo's last offering, the show fronted by Duke Ellington

ton.

In a show beginning with a commonplace riff or two on Sil Austin's saxophone (his performance setting the current pace), only one act is capable to bring any sort of distinction to the refurbished boards of the 125th St. key. It is the Spaniels, a singing troupe with a nice scat lead and a winning repatoire.

a mee scat lead, and a winning repetoire.

The stanza, thereafter issues
forth with Claudia Swann, a robust, sometimes funny female, who
lost out in a duel with a dull songalog; singers Bobby Long, a so-so
rocker with a high, thin voice; the
Danleers, the Olympics (new acts),
tenor Bobby Hendricks (new acts),
tenor Bobby Hendricks (new acts),
Quintones (new acts) and the Coasters. Latter begins to tire with the
same routines they've used the last
two times seen at the Apollo.

M.C. Steve Gallon, instead of
holding show together, is a bundle
of verbal mannerisms, which are
strident and unfunny.

Art.

Empire, Glasgow

Glasgow, Sept. 17.
Geo. & Bert Bernard, with
George Pierce; Howell & Radcliffe,
Ossie Morris, Murray Campbell,
Francois & Zandra, Ann & Bobbie
Black, Joe De Voe, Lane Twins,
Bobby Dowds Orch.

It's been some years now since American comedy mimists George & Bert Bernard first came around these parts. They return to tip-top form with a quick, precision-like act that winds with a solid travesty from "King and I" that garners heavy palming.

Duo open as per usual with an established bit, a takeoff of the Andrews Sisters, and segue with their well-timed operatic miming. Also include "Indian Love Call" from "Rose Marie." George Pierce is billed as giving assistance in the act from offstage sound-point.

Rest of layout is average, but Day of amity between the Empire and the U.S., the band's repertory mad the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., the band's remember of the U.S., t

includes one standout comedy-dance pair, Francois & Zandra, who, on this showing, merit atten-tion by the U.S. market. Pair, make much comedy business out of femme's wide-skirted dress, in

Concert Review

Grenadier Guards (MADISON SQ. GARDEN, N.Y.)

MADISON SQ. GARDEN, N.Y.)
S. Hurok presentation of the
Regimental Band of the Grenadier
Guards and the Massed Pipers
and Highland Dancers of the Scots
Guards, F. J. Harris, music director; T. Cornall, drum major; C.
White. band sergeant; J. S. Roe,
R. Crabb, pipe majors; D. Taylor,
drum major. At Madison Square
Garden, N.Y., for three performances Sept. 20-21, at \$6 top.

The British Army's display at Madison Square Garden, N.Y., is expected to turn into an annual display of fealty to the Empire. The expatriates longing for a whiff of Old Blighty, the tourists who have watched the changing of the guard at Buckingham Palace, and the great portion of the populace who just love a parade are among the many who capacitied this huge hall for the opening of Regimental Band of the Grenadier Guards and the Massed Pipers and Highland Dancers of the Scots Guards under Sol Hurok auspices.

These are superbly trained groups who march with precision. They are the Music Hall Rockettes of the military, far greater than anything ever put out by Ben Yost.

anything ever put out by Ben Yost.

Musically, both are superior organizations. The Regimental band is able to tackle works of Wagner, Myerbeer as well as light and frilly pieces without overly heavy tones, common to most military bands. Their formations are intricate but the military polish of the organization is an excellent adjunct of its musical skill. The traditional uniforms topped by a shako and redcoats further add to the color of the organization.

The Massed Pipers are similarly

the color of the organization.

The Massed Pipers are similarly skilled at the formations, They skirl through a catalog of Scot dances and marches. This color-fully clad outfit in kilts and tartans, with several sporting Col. Blimp mustaches, need only some heather to transport the expatriated Scot back to the native heath. heath.

The Pipers are excellently trained. In two groups of four, they perform a highland fling, over Argyll broadswords and crosseed Claymores. The applause was almost deafening.

most deafening.

The organizations are led by Maj. F. J. Harris, conducting the Regimental band; T. Cornall is drun major, and G. White band sergeant. For the Scots group, J. S. Roe and R. Crabb are pipe majors and D. Taylor was drum major. major.

major.

The show also constituted a display of amity between the Empire and the U.S., the band's repertory including such bits as "Clementine," "Stars and Stripes" and other assorted Sousa marches.

Mexico Ups B.O. For Spanish 'Lady'

Musical to Have \$2 Top-Will Also Tour W. Indies and S. American Countries-U.S. Financing

Hollywood, Sept. 23. Hollywood, Sept. 23.

The Mexican government is recognizing the high cost of legituner production. An admissions price hike is being permitted for the first time in years in connection with the upcoming Spanish-language production of "My Fair Lady."

Valency Eyes Bunraku Puppets as B'way Show; Praises N.Y. Audiences

Tokyo, Sept. 16.
A Columbia Univ. professor who has turned highbrow drama into Broadway boxoffice with the adaptation of European works, may do the same for Japan's three-cen-turies-old bunraku puppet drama. In Japan on a Ford Foundation mission, Maurice Valency is con-currently investigating the possibilcurrently investigating the possibilities of transplanting burraku to Broadway for a limited engagement. "I'm exploring the situation," he reveals. "I was told if I get very excited about it, the money is there."

After watching a burrally age.

get very exched about it, the money is there."

After watching a bunraku performance on tv. Valency observed, "I think it could be commercial for Broadway in a small, intimate theatre. It could run a few weeks, play on tv and then go on tour. We could get somebody to do an amusing little commentary. I would do the adaptation."

Adaptor of the current Lunt-Fontanne hit, "The Visit," Valency says he holds no qualms about Broadway digesting bunraku, a form that is forbiddingly esoteric to many Japan tourists. He feels that Broadway audiences are becoming increasingly sophisticated and open-minded. "The audiences are (Continued on page 61)

Elliot Norton Starts Hub TV Series About Legit

Boston, Sept. 23.
Elliot Norton, Boston Daily Record and Sunday Advertiser drama critic, debuts on tv tonight (Tues.) with a 20-minute program on WGBH-TV, Channel 2, local educational station. He will review legit shows playing the Hub slow cational station. He will review legit shows playing the Hub also occasionally cover Broadway. The series will also be carried in southern New England and the Albany, N. Y. region on the Educational Radio Net.

The critic is currently lecturer in dramatic literature, Division of Theatre Arts, Boston Univ. Last season he had a local radio series on which he discussed legit.

Equity Now Represents Canadian AGMA Artists

Toronto, Sept. 23.

Toronto. Sept. 23.

Actors Equity is administering jurisdiction for the American Guild of Musical Artists in Canada. The AGMA members joined Equity last Friday (19) after a year of negotiations. The merger, which affects members of the National Ballet and the Opera Festival Assn. of Toronto, brings the number of Equity members in Canada to 300.

Under the new setum performers

Under the new setup performers Under the new setup performers employed in fields previously cov-ered separately by Equity and AGMA will now only have to pay one set of dues and initiation fees instead of two.

Off B'way Shows

Coincidentally, a pair of darkened offbeat theatres here are being relighted this fall by separate groups with the similar purpose of importing off-Broadway successes from Gotham or producing Windy City versions of the plays.

Tyro producers Alan Carr and Richard Tourville have leased the Civic Theatre in the Civic Opera Civic Theatre in the Civic Opera Building for a local production of Tennessee Williams' "Garden Dis-trict," with a professional cast Tennessee Williams' "Garden District," with a professional cast mostly recruited in New York. George Keathley has been asked to direct the show, which is shooting for a November opening. Carr and Tourville say, they will produce other off-Broadway hits at the Civic, now that it's no longer being used as a television studio. used as a television studio.

used as a television studio.

Also, a group of civic leaders headed by Arnold Maremont, industrialist and art patron, is seeking Chicago Park Board approval of a plan to convert a pavilion in centrally located Lincoln Park into an arena showcase for off-Broadway productions. The theatre, says Maremont, would be a non-profit, civic venture, a centre for the contemporary arts.

About \$25,000 has so far head

About \$25,000 has so far been raised for the project, probably enough to get it going. Maremont says it will take only eight weeks to open the theatre, once the park board gives its blessings.

board gives its blessings.

Among those associated with Maremont in the theatre venture is attorney Lewis Manilow, who last year bankrolled the off-Broadway "Purple Dust" at the Cherry Lane Theatre, N. Y. In addition to "Purple Dust." shows under consideration by the group are "Threepenny Opera." "The Boy Friend," and "The Girl On the Via Flaminla."

DALLAS TUNER SEASON HAD LOSS OF \$50,000

Dallas, Sept. 23.

Dallas, Sept. 23.

The State Fair Musicals season, June 9-Aug. 31, had a deficit of about \$50,000 for the six fortnight-ly productions. The 12-week grosswas \$479,500, with concession sale profits of about \$20,000. The production and operating budget was \$550,000. The season is sponsored by local civic leaders and business men. Charles R. Meeker Jr. is managing director. aging director.

The two-week grosses and at-tendance for the six shows were as

Mary Martin Will Play

Chicago, Sept. 23.
The 3,400-seat Oriental Theatre, a local film house, has booked "Music With Mary Martin" for an Oct. 21-22 stand. It's understood that Miss Martin declined to play

the larger Medinah Temple be-cause it lacks a show biz aura. The deal for the Oriental was negotiated by impresario Harry Zelzer, who may bring other offerings into the house, including Judy Garland next spring. However, the theatre will continue principally with a film policy.

D.C. Groups Get Hep to Benefits (Just as in N.Y.)

By LIZ CARPENTER

Washington, Sept. 23.

The current renaissance of live entertainment in Washington is making the theatre benefit the best For Loop Legit

Chicago. Sept. 23.

chically, a pair of darkncidentally, a pair of darkncidentally, a pair of dark-

Statistics for the coming season are proof enough. Last year, the National Theatre sold nine benefit performances. So far this year, 30 are booked. Patrick Hayes, Washington concert manager, predicts 50° more benefit requests for his bookings. Bernie Ferber, manager of the Shubert, also reports more inquiries about benefits.

The clamor is apparently due in large part to the glamor which the atre audiences provide here. "Where else" asks National Theatre audiences provide here. "Where else" asks National Theatre audiences provide here. "Can you wind up with 30 ambas sadors in your audience, or half a dozen senators and a few cabinet members?"

members?" Bigwigs at benefit performances always assures plenty of advance publicity on the Washington society pages where big names are more newsworthy than big causes. But the step-up in benefit theatre (Continued on page 61)

Kenley Plans Extended Stock Season in 1959; Sets Tour of 'Can-Can'

Warren, O., Sept. 23.

Warren, O., Sept. 23.

John Kenley, who presented a
12-week season of stock this summer at the Packard Music Hall
here, plans to play an additional
two weeks next year. He also intends to improve the house's airconditioning system, install new
sound equipment and increase the
parking space.

The final show of the season was
a repeat stand of "Can-Can," starring Genevieve, and Kenley has
scheduled a six-week tour of the
musical, opening next Monday (22)

1956 and \$428,024 for a 14-week run in 1957.

The steady increase in playing weeks from nine in 1955 to 14 (including a preview stanza) last summer will continue next year, when it reaches 19. That will take in a regular 14-week run, plus a special five - week pre - season repertory stand for students and institutional groups. scheduled a six-week tour of the musical, opening next Monday (22) at the Hanna Theatre, Cleveland, followed by two weeks at the Riv-iera, Detroit, then single weeks in Rochester, New Haven and Wash-

Although the two appearances of "Can-Can" were the top hits of Kenley's season, he had another click with Patricia Morison in "Kiss Me, Kate," and he is already figuring on bringing the same star back next year in "The King and I." The producer is convinced that his low boxoffice scale (\$2 top) is a major factor in the success of his first season here, and he'll continue it for 1959 in the large-capacity house.

Ken Murray Plans New 'Blackouts' Show in L.A.

tendance for the six shows were as follows:

"Auntie Mame," starring Constance Bennett, \$102,200 (32.669).
"Oklahoma," with Jane Powell and Rusty Draper, \$82,400 (31,062).
"Gentlemen Prefer Blondes," with Marie Wilson and Vaughn Monroe, \$66,000 (23.306).
"Guys and Dolls," with Johnnie Ray and Janis Paige, \$65,600 (23,417).
"Most Happy Fella," \$76,500 (7,900).
"King and I," starring Jan Clayton, \$76,800 (28,291).

ary Martin Will Play Pic House for Chi Date Seek Tall-Dome to Avoid 'Glucks' **In Cultural Commission Appointees**

Actors Equity Postpones

Its 'Integrated Showcase

The Showcase was to have been financed by the union.

Wanted: An egghead in the White House palace guard to dispense the patronage on the Cultural Center Commission. Proponents of the long-dreamed-of National Cultural Center author-Actors Equity has postponed the Integrated Showcase previously schedule for New York presentation next Sunday-Monday (28-29). red in a bill signed recently by President Eisenhower are urging special care in the selection of the 15 civilian commissioners who in tion next Sunday-Monday (26-29). The union and Alexander H. Cohen, who was assigned by the League of N.Y. Theatres to produce the show, cancelled the project after being unable to assemble an acceptable program.

special care in the sciention of the 15 civilian commissioners who in five years must raise the hecessary funds to erect the building.

Because there are some on the White House staff with little enthusaisam for a center for the performing ārts, proponents fear that the commission might be filled with the "wrong people." Typical political appointees, it's figured, would have-little understanding of what the center should be. Cultural enthusiasts recall the case of the Darling Stores tycoon, Ambassador Maxwell Gluck, who was appointed by President Eisenhower to Ceylon, and turned out not to be able to pronounce or spell the name of the country's prime minister. ble an acceptable program.

Cohen and Equity's Committee
on the Integration of the Negro
in the Theatre felt that "an illprepared and hastily-assembled
production would place the entire concept of integrated casting
in jeopardy, rather than illustrate
its virtues."

Stratford, Conn.,

Had 40G Profit

The American Shakespeare Festival Theatre & Academy earned around \$40.000 profit on .its recently-ended season at Stratford. Conn. However, a deficit of about \$60.000 is expected by the time production activity resumes next May 1.

The situation stems from ASFTA's year-round activity in Stratford. It's figured that during the fall and winter months when the academy is in operation and during the spring rehearsal period costs will run around \$100.000. The profitable summer repertory included revivals of "Hamlet." "Migure Aspenses, rent. staff salaries and expenses,
summer Night's Dream" and "Winter's Tale."

The \$100,000 winter deficit represents anticipated organizational
expenses, rent, staff salaries and
maintenance of the physical plant
in Stratford. The 1988-59 academy
sessions begin Oct. 27. The \$40,000
summer profit is based on a gross
of \$507,465, less operating and production costs of \$301,000 and \$165.
000, respectively.

The warm-weather b.o. total
marked the first time the gross has
passed the \$500,000 mark since the
Festival was started in 1955. The
first year's take for the nine-week
season was \$140,756. The gross has
steadily climbed since then, hitting
\$202,447 for a 12-week spread in
1956 and \$428,024 for a 14-week
run in 1957.

The steady increase in playing

Hedgerow Theatre Corp. Raising Coin to Reopen Rep Group Near Philly

Rep Group Near Philly
Philadelphia, Sept. 23.
The Hedgerow Theatre, which had a reputation some years ago as the only genuine repertory group in the U. S. and for a number of notable actors it developed, may resume operation on a year around basis at its old site in Rose Valley, in suburban Moylan, Pa. The plan is f - Jasper Deeter, its founder and iongtime director, to be in artistic charge.

To carry out the reorganization campaign, the Hedgerow Theatre Corp. has been formed under Mrs. Gordon Lange to raise funds and manage the business affairs of the group: Meanwhile, the theatre itself is being operated independently by Patricia Nowelf, who recently presented a benefit performance there of "Night Must Fall" to raise coin for the new project.

The former Hedgerow setup folded about two years ago because of shrunken finances. If and when the group is re-activated, the plan is to bring in guest stars from Broadway. That would be a drastic policy change, as Hedgerow always stressed group performance, and avoided featuring any individual players.

Deeter is currently running the Hedgerow School of Thestre in

FOR PHILLY BULLETIN tic policy ...

Ernle Schier, formerly with the Philadelphia Daily News and previously with the old Washington Times-Herald, is now drama and film critic of the Philly Evening Bulletin. He succeeds Max de Schauensee as legit first-stringer row Theatre in 1923, after becomand Laura Lee as picture reviewer. In disgusted with the "commer-wayne Robinson continues as amusement editor of the Bulletin, as well as second-stringer for legit, York shows, principally with the small music Broadway group of the early with 1920's.

Jce Shipley Returns As

ERNIE SCHIER IS CRITIC

groups.

Besides expanding the summer season, the ASFTA is also working on sending the Festival Co. on the (Continued on page 61)

amusement entor of the Bulletin, as well as second-stringer for legit, films and music, with de Schauensee now concentrating on music instead of dividing his time with legit. Schier was brought over by the Bulletin from the Daily News.

the Bulletin from the Daily News where he was amusement editor.

Previously, Schier was drama critic for the Washington Times-Herald. When that sheet was bought and absorbed by the Washington Post, however, there was no legit spot open for Schier. as Richard Coe was established (and still is) in the Post legit berth. Schier got a job with the Philly Daily news as television critic and subsequently became amusements been "Guide to Great Plays," published last season.

Shows Out of Town

Once More, With Feeling

New Haven. Sept. 17.

n Gabel & Henry Margolis producthree-act (five scenes) comedy by Kurnitz. Stars Joseph Cotten. Arrancis: features Walter Matthau, elasco, Ralph Bunker, Frank Milan, illiams. Paul E. Richards. Staging Avelrod; settings and lighting. Jenkins; Miss Francis: Cothes, M

top.
amm Paul E. Richards

If Broadway is in need of a comedy riot, this is it. "Once More. With Feeling" should keep the Main Stem laughing for months. months.

back, Ha. ort business

More. With Feeling should keep the Main Stem laughing for months.

A few seasons back, Harry Kurnitz dissected the art business in a bit of flippaney called "Recilining Figure." Now he has performed similar literary surgery on the concert field. He evidences a keen knowledge of his subject and in "Once More, With Feeling" he has created a rewarding session of playgoing.

The play is good for steady laughter, with bright lines crackling throughout its two-hour running time. Tagged with a double-entendre title that's a natural for good word-of-mouth, the show gets off to a lively pace, never relinquishes its rollicking tempo, and has a howl finale.

This combination of witty writing, hilarious situations and sterling playing shapes up as topflight entertainment. Also, it affords an absorbing insight into behind-the-scenes facets of the baton-wellding profession. With perhaps a bit of caricature here and there, the author has stuck pretty close to authenticity in his picture of a tempermental maestro whose private life affects his acceptance or rejection by the sponsorship committee of a noted civic symphony.

Having fallen out of grace with the committee because of separation from his "wife" ito whom he has never actually been married despite 15 years of domesticity, the maestro and his agent contrive to bring her back under the family roof long enough to procure a conducting contract with the symptony.

roof long enough to procure a conducting contract with the symphony.

George Axelrod's smart staging

phony.
George Axelrod's smart staging has taken good advantage of the script and the talent of a skillful cast. Joseph Cotten and Arlene Francis are expert chuckle-rousers as well as believable actors. Walter Matthau's version of a Russian artist's agent is a classic. Leon of a longhair fiddler and Ralph Bunker is a fine comedy asset as a music-hating patron of the symphony. Rex Williams as an excitable symphony manager, Paul E. Richards as the maestro's assistant. Trank Milan as a stuffed shirt fiance round out the grade-A cast. The production is good looking as to both settings and costumes. Miss Francis' wardrobe is expopping and the male apparel is

Miss Francis' wardrobe is eyepopping and the male apparel is
a match. A hotel suite living room
is lush and elaborate in detail.
For all its foolery, "Once More,
with Feeling" offers a cutting commentary on certain aspects of
human nature. It could make a
click film.

Bone,

Drink to Me Only

Atlantic City Sept 16.

George Ross (in association with John beet Long of the Players). The prince's character. The "to be been on to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not to be" sollioquy and the prince's character. The "to be on not be be on the prince's character. The 'to be on the prince's character. The 'to be on the prince's character. The 'to be on the prince's charac

funny scene as the lawyer attempts to prove his thesis by arguing the a case in court after drinking two bottles of liquor.

the first act is ugnessed speeded. "Drink to Me Only should do for the big town.

Walk.

Hamlet

Hamlet

New Trancisco, Sept. 17.
Old Vic a Trancisco, Sept. 17.
Old Vic a Trancisco, Sept. 17.
Old Vic a Trancisco, Sept. 17.
Old Vic a Trancisco, Sept. 17.
Old Creat Britain, under mangement of S. Hursten and Control of S. Hursten and Control of S. Hursten and Control of William Shakespeare drama in two acts. Staged by Michael Benthalls settings and costumers. Audrey Cruddas, incidental music, Gordon Jacob, Features courtenay, Oliver Neville, Joseph O'Connor, David Dodimead, John Humphry, Richard Wordsworth, Dudley Jones, At Carrier, Theatre, San Francisco, Sept. 18.
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the single 15-minute intermission.

It is also absorbing and exciting, and plumbs the depths of not only the major character but the minor ones, too. The language comes through as contemporary imagery, easy on the ear yet advancing the play's basic conflicts understandably. The direction is imaginative and swift-paced. And the simple, elegant production is artistic.

John Neville, as Hamlet, provides an interpretation of the prince pretending to be mad. His melancholy is real and very moving. But once his mind is made up, he becomes a man of action, matures from a moody youth to a contemporary warrior.

crafty warrior.

The transposition of scenes helps

tio, and John Humphry, as Laertes, are heroically credible.

Richard Wordsworth, both as the Ghost and as the principal Player, is effective, and Dudley Jones is a fine First Gravedigger—low-comic, but not baggy-pants. The rest of the cast comes up to standards, all beautifully directed by Michael Benthall.

to prove his thesis by arguing the case in court after drinking two bottles of liquor.

Tom Poston gives a fine performance as the frustrated lawyer. Georgann Johnson gives a refreshing assist as the secretary who encourages him. John McGiver, as a greatly to the comedy situations. Royal to the comedy situations. Royal more dignified touch.

Cameron Prud'Homme comes through with a good performance as the unscrupulous head of the law firm. Paul Hartman is excellent as the confident defendant, and Leona Powers is well cast as a widow hired to count the young lawyer's drinks.

After a slow start, the play gains momentum and provides plenty of laughs through its three acts. A plot switch in the second act involves a strip-tease performance by Sherry Britton as the defendant, and Sherry Britton as the defendant and the prospective eighth wife. If the first act is tightened and speeded. "Drink to Me Only" should do for the big town.

Walk.

Walk.

Walk.

Walk.

William Freedman & Barry Morse pro-

Toronto, Sept. 19.

Toronto, Sept. 19.

William Freedman & Barry Morse production of two-act musical comedy by Julian Slade and Dorothy Reynolds, StagJulian Slade and Dorothy Reynolds, StagJulian Slade Barbard Lundi sets, Murray
Laufer; lighting, David Hoplar costumes,
Clare Jeffery; musical arrangements.
Bruce Snell and Gordon Kushner; musical
director, Kushner, At Crest Theatre, Toronto, Sept. 18, 758; \$3.50 top.
Cast: Barbara Franklin, Enchart Raston,
Cast: Barbara Franklin, Enchart Raston,
Norma Renault, Walter Burgess, Powys
Thomas, Mary Savidge, Tom Kneebone,
June Sampson, Gillie Fenwick.

This frothy musicomedy, which has been running for four years in London, is at the Crest Theatre here for a five-week tryout, then goes into the Barbizon Plaza, N.Y., goes into the Barbizon Plaza, N.Y.
for an off-Broadway engagement.
The Anglo-Canadian cast of 12
each plays two or more parts, but
makeup and voice changes tend to
make the duplication unnoticeable.

Hamlet John Neville Gertrudes Barbara Jefford Ophelia Barbara Jefford Gertrudes Rebeat Jefford Governantz Rebeat Guiller Guildenstern Rebeat Guiller Guildenstern Collifor Barbara Leigh-Hunt. Fortinbras Dakoter Alver Leigh-Hunt. Fortinbras Dakoter Alver Lady James Dakoter Alver Lady James Servant Heroid Innocent. Dakoter Alver Saliors Heroid Innocent. Douglas Harris John Gay. Harris John Gay. Harris Harold Innocent. John Gay. Timothy Harlev, Douglas Harris, Prier Hodgson. Harold Innocent. Thomas Johnston. Dyson Lovell, Crispian Woodgate, William Young.

The "Hamlet" which opened the Old Vic's 25-week American tour is about as close to perfection as the U.S. is likely to see for some years. It is long—three hours and five minutes of playing time, despite a 40-minute cut and excluding the single 15-minute intermission. It is also absorbing and exciting, and plumbs the depths of not only the major character but the minor ones, too. The language comes through as contemporary imagery, easy on the ear yet advancing the play's basic conflicts understand abiy. The direction is imaginative and swift-paced. And the simple, elegant production is artistic.

John Neville, as Hamlet, provides an interpretation of the prince pretending to be mad. His melancholy is real and very moving. But once his mind is made up, he becomes a man of action, matures from a moody youth to a subject of the prince pretending to be mad. His melancholy is real and very moving. But once his mind is made up, he becomes a man of action, matures from a moody youth to a subject of the prince pretending to be mad. His melancholy is real and very moving. But once his mind is made up, he becomes a man of action, matures from a moody youth to a subject of the prince pretending to be mad. His melancholy with the principals, plus Barry Morse's swift direction and the principals, plus Barry Morse's swift direction and the principals plus Barry Morse's swift direction and the principals plus Barry Morse's swift direction and the principals plus Barry Morse's s

Seek Tall-Dome

Continued from page 57

are New York realtor-producers. Robert W. Dowling, Roger L. Stevens and Paramount president Barney Balaban.

The mission of the 15 citizen members and the ex-officio Government members will be to raise the \$10-to-\$25 million necessary to build the performing arts center. Sponsors hope the center will include an 1.800-seat theatre, and a more adaptable, perhaps 600-seat arena for smaller theatrical productions. If the money-raising scheme is not successful and the center cannot be built, the collected funds are to be turned over to the Smithsonian Instution for an

Frincess Alexandria ... Sherry Britton Mrs. George Havermeery Leona Powers Sandy Wendell ... The whole of the fire the has killed Polonius. Her linger the has killed Polonius the her linger the has killed Polon

Shows Abroad

Auntie Mame

London, Sept. 11.

David Pelham & Hartney Arthur presentation of two-act comedy by Jerome Lawrence and Robert E. Lee, based on novel by Patrick Dennis, Staging by Morton Da Costa and Jack Minster; decorpoliver Smith: production supervisors, Price & Lawrence Carr. Stars Beatrice Cart. Stars Beatrice Lawrence Desmond. At Adelphi facture, London. Sept. 10, '35; Aduntie Mane. ni Theatre, Lonuon, org., a., lop.

i Mame Beatrice Lillie
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tharles Florence Desmond
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y Brenda Duncan
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British Rosemary Davide
Sally Cato Macdougal Helen Horton
Emory Macdougal Martin Pierce
Mother Burnside Natalie Lynn
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Michael Dennis
Mail
Footman
Groom Ronald Jill Melford
Ronald Raymond
Joan Peart
Nicholas Stevenson
Bruce Morton

The much-heraled "Auntie Mame" has reached London at last. An enthusiastic first-night reception and solid advance booking suggest that the show will ride "Auntie a mainly lukewarm press. votees of Beatrice Lillie, to a large setting for her particular brand of intimate, witty, off-beat observation.

beat observation.

Miss Lillie brings a devastating, tart wit to the humor of this multiscene comedy, but could have profitably developed the pathos of the zany character who lavishes such affection on her young nenhew. There are flat moments in "Auntie Mame", but they are offset in a rich evening by a dozen or so yock-rousing skits by which the Lillis is gilded.

The star is outstanding as a re-

or so vock-rousing skits by which the Lillis is gilded.

The star is outstanding as a reluctant guest depressed by Southern hospitality, a malicious hostess, a helpless telephone operator, a shop assistant who can't deal with cash and as an earthbound horsewoman. With the lift of an eyebrow, a withering wisecrack, the turn of a heel, Miss Lillle loses no chance of raising a guffaw, and she breaks down all resistance. On hand, but not enough, is Florence Desmond, making a comeback after a few years' marriage retirement. The comediennermonersonator plays Auntie Mame's boozy actress crony, and it's no reflection on Miss Lillie, but rather on the play, that interest

mage returns a suntie Mame's boozy actress crony, and it's no reflection on Miss Lillie, but rather on the play, that interest seems to drag when Miss Desmond is not around to chip in with her sharp comedy.

Some of the opportunities provided for the long supporting cast are effectively taken, and others are goofed. But, among those who come out with credit are Rosanovach as the stenog-

are goofed. But, among those who come out with credit are Rosamund Greenwood as the stenographer who stumbles on the facts of life with dire results, Jill Melford as the interior decorator, Helen Horton as a jilted fiancee. John Hall as the small Patrick Dennis about whom the play revolves, and Geffrey Toone as Beauregard Burnside.

The many scene *switches are smoothly handled by Jack Minister, based on Morton Da Costa's original Broadway staging.

Rich.

The Bonefire

Edinburgh, Sept. 5.
Edinburgh Sept. 5.
Edinburgh Festival Society presentation of the Ulster Group Theatre in two-act (six scenes) drama by Gerard McLarnon. Staged by Tyrone Guthrie; settings. Frederick Crooke. At Lyceum Theatre. Edinburgh. Sept. 1–58: 318 ot p. G. Devlin Davy Merr James Ellis Mrs. McComb Irene Bingham Mrs. Jefferson Elizabeth Begley Mr. Lindsay. James Boyce Sam Kyle John McBride Sam Kyle John McBride Wille McNutly Denys Hawthon Wille McNutly Denys Hawthon Wille McNutly Denys Hawthon Wargaret D'Arry Lym Hanna Mariae O'Callaghan John McBride
Harold Goldblatt
Denys Hawthorne
Margaret D'Arcy
Maurice O'Callaghan
Colin Blakeley
Catherine Gibson

colic exactly a year previously) returns from prison and is welcomed with beating drums, a flute band and bonfires. Drama is enacted against glaring red flame effects, with lotsa movement and excellent crowd groupings in the Tyrone Guthrie staging manner. The story ends tragically, as the returned hero and his girl throwing themselves on the bonfire.

The acting is spotty, but there are outstanding portrayals by frene Bingham and Elizabeth Begley as gossipy Irish women who stir on the mobsters. James Ellis registers as an excitable Belfast type. Maurice O'Callaghan and Margaret D'Arcy are miscast as the "blinded" Jim Hanna and the femme lead, and Denys Hawthorne just gets by as the returned hero, willie McNulty. James Boyce is n.s.g as the wronged girl's father. Colin Blakeley offers a useful character bit as a faithful attendant on the blinded Catholic, and Catherine Gibson is adeequate as the latter's mother. J. G. Devlin's talkative Irishman seems authentic.

tic.
Guthrie achieves a prestige success with this drama, unentertaining though it is. He is not aided, however, by a cast which includes a fair quota of amateur-style achieves. however, of a mateur-style ac-tors. The Frederick Crooke set-tings have skillful detail, realism Gord.

A Boy Growing Up

London, Sept. 5.
Tennent Productions presentation of three-act readings from the stories of Dylan Thomas. Stars Emlyn Williams. At Globe Theatre, London, Sept. 2, '58; \$2.50

Emlyn Williams has revived his remarkable one-man entertainment, "A Boy Growing Up" for a limited engagement. This is based on the writings of the Welsh poet and philosopher, the late Dylan Thomas. On a barestage, except for a chair, with the minimum lighting effects, and wearing only a lounge suit, the actor miraculously holds the stage for over two hours.

a lounge suit, the actor miraculously holds the stage for over two hours.

Williams captures the humor, pathos; imagery, cynicism and surging artistry of his talented, wayward compatriot. Thomas loved words, especially adjectives, and his flowing, descriptive narrative comes alight with the skill of Williams, the actor.

Apart from the feat of memory the had to learn around 14,000 words) Williams had a tough job in selecting and transposing Thomas' work from the printed page to the stage. Among the several offerings, two are outstanding, Thomas' version of a village outing and his adventures in a bathroom with a girl in glasses. Accent of the entertainment is largely on humor, but there are a few moments of touching, sensitive pathos.

Mary Stuart

London, Sept. 19.

London, Sept. 19.

London, Sept. 19.

Old Vic Co. presentation of two-act drama by Schiller, translated by Stephen Spender. Stars Irene Worth. Cate Lacey. Staged by Peter Wood; decor. Lestie Hurry. At Old Vic Theatre. London. Sept. 17, '58; 32.15 top.

Mary Stuart In Tene Worth Catherine Lacey Hanna Kombeth. Catherine Lacey Hanna Kombeth. Work Catherine Lacey Hanna Kombeth. Work Catherine Lacey Robert Dudley John Phillips Lord Burleigh Kenneth Mackintosh Sir Amias Paulet. Ernet Translate Tablot. Catherine
Rosalind Atkinson
John Phillips
Kenneth Mackintos
Derek Franci
Thesiger Lord Burner Sir Amias Paule.
Talbot Talbot Sir William Davison Sir Edward Mortimer Sir Andrew Melvil.
Earl of Kent Count Aubespine

The Old Vic. by-passing Shake-speare, has opened its new season with Schiller's "Mary Stuart," which it broke in previously at the recent Edinburgh Festival. The historical drama is wordy and lacking in humor, but it offers opportunity for theatrical fire-works. This production doesn't miss a trick.

age to Elizabeth heriff of Northampton. age to Burleigh

Road Lively, 'Drink' \$26,700 (7), A.C. 'Suzie' 44½G, Hub; 'Girls' \$33,800; D.C. Vic 35G, S.F.; 'Feeling' 26G (5), N.H. The road was bullish last week, with business sturdy for most present of the regular tryout towns were active, while Atlantic City resumed as a breakin burgh with "Drink to Me Only." Estimate:

Me Only."

Estimales for Last Week
Parenthetic designations for outof-town shows are the same as for
Froadway, except that hyphenated
T with show classification indicates
tricut and RS indicates read show.
Also, prices on towing shows include 10% Frderal Tax and local
tax, if any, but cs on Broadway
gresses are net; i.e. cxclusive of
taxes. Engagements are for single
week-unless otherwise noted.

ATLANTIC CITY
Drink to Me Orly, Warren (C-T)
(\$5-\$4: 1.470; \$33,000). Over \$26.700 for seven performances, with
local subscrption. Exited Saturday (20) for Boston.

BOSTON

Touch of the Poet, Colonial (D-T) (1st wk) (\$5.50-\$4.95; 1.500; \$41-600) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Opened Sept. 15 to one rave (Maloney, Traveler), one pan (Durgin, Globe), one negative (Melvin, Monitor) and three mild affirmatives (Doyle, American; Hughes, Herald, Norton, Record): almost \$39,300 on Guild subscription. Previous week, \$48,100 for nine performances at the Shubert, New Haven, Exits next Saturday (27) for New York, World of Suzie Wong, Shubert

World of Suzie Wong, Shubert (D-T) (2d wk) (\$4.95-\$4.40; 1.717; \$44,500). Almost \$44.500. Previous week, \$25,800. For first four performances and one preview. Exited Saturday (20) for further tuneup in Philly.

CHICAGO
Auntie Mame, Erlanger (C-RS)
(3d wk) (\$6.60-\$5.50; 1.333; \$45.187)
(Constance Bennett). Over \$38.800
on Guild subscription. Previous
week, \$38,100. Continues indefi-

My Fair Lady, Shubert (MC-RS) (46th wk) (\$7; 2.100; \$72.979). Nearly \$61,200. Previous week, \$61,100. Continues indefinitely.

LOS ANGELES

Auntie Mame, Biltmore (C-RS) (6th wk) (\$5.50-\$4.40; 1.636; 51.-600) (Eve Arden). Near-sellout at 51.500. Previous week, 51,600. Exits Oct. 4 for Frisco.

Mask and Gown, Hartford (R-RS) (3d wk) (\$4.95-\$4.40; 1.024; \$28.900) (T. C. Jones). About \$17,000. Previous week, \$16,000. Exited last Saturday (20) for Chicago.

Music Man, Philharmonic Aud. (MC-RS) (5th wk) (\$6.40-\$5.90; 2.670; \$76,000). Over \$75,300 on CLO subscription. Previous week, \$75,600. Exits next Saturday (27) for Dallas.

NEW HAVEN
Once More With Feeling, Shubert (C-T) (5 perfs) (\$4.80; 1,650; \$26,500) (Joseph Cotten, Arlene Francis). Near sellout at \$26,000 for five performances. Exited Saturday (20) for Philly.

PHILADELPHIA

PHILADELPHIA
Goldilocks, Erlanger (MC-T)
(3d wk) (\$6; 1,884; \$58,000). Over
\$53,100 on Guild subscription.
Previous week, \$50,300. Exited
last Saturday (20) to continue
tuneup in Boston.

last Saturday (20) to continue tuneup in Boston.

Handful of Fire, Locust (D-T) (1st wk) (\$5-\$4.50; 1,418; \$35,000) (Roddy MacDowall, James Daly).
Opened Sept. 16 to one favorable notice (Murdock, Inquirer) and two pans (Gaghan, News; Schier, Bulletin); (almost \$11,600 for seven performances. Previous week, \$9,500 at the National, Washington.

Swim in the Sea, Walnut (D-T) (1st wk) (\$4.80; 1,340; \$30,000) (Fay Bainter). Opened Sept. 15 to three pans (Gaghan, News; Murdock, Inquirer; Schier; Bulletin); over \$21,400 on Guild subscription. Has cancelled scheduled New York opening and closes here next Saturday (27).

SAN FRANCISCO
Old Vic, Curran (Rep-RS) (1st
wk) (\$6-\$5.50; 1,758; \$57,000).
Opened "Ha m le t," "Twelfth
Night," "Henry V" repertory Sept.
16 to five raves (Knickepbocker,
Chronicle; Hodel, News; Schurz,
Examiner; Hall, Call-Bulletin;
Cone, Oakland Tribune); about
\$35,000 for eight performances, in-

Romanoff and Juliet, Royal Alexandra (C-RS) (\$5.50; 1,525; \$41,000) (Peter Ustinov). First post-Broadway touring week near-sell-out at over \$39,600 on Guild subscription. Exited Saturday (27) for Detroit.

Romanoft and Juliet, Royal Alexandra (C-RS) (\$550; 1,525; \$41.

3000 (Peter Ustinov). First postBroadway touring week near-sellout at over \$39,600 on Guild subscription. Exited Saturday (27)
for Detroit.

WASHINGTON

Girls in 599, National (C-T) (1st
wki (\$4,95-\$4.40; 1.677; \$36,000)
(Peggy Wood. Imagene Cocal.
Opened Sept. 15 to one rave (Coe.
Post), one yes-no (Carmody, Star)
and one unfavorable (Donnelly,
News); almost \$33,800 on Guild
subscription. Previous week, \$15600 for five performances at the
playhouse, Wilmington.

SPLIT-WEEKS

Ages of Man (D-RS) (John
Gleigud). Opened the American
tour with a one-nighter last Saturday (20) at the Shakespeare Festival Theatre, Stratford, Ont., for
over \$6,600 gross.

Auntie Mame (C-RS) (Sylvia Sid.
ney'. Over \$49,600 for seven performances as follows: two MondayTuesday (15-16). Ovens Aud., Green
July (20). Mosque Aud., Richmond, Previous week, \$22,000 at
the Locus, Philly.

Stock Tapering Off,

But 'Crocus' \$9,600, Chi

Business was uneven last week
in stock. Of the few spots running,
the Drury Lane Theatre, Chicago,
which is operating on a year-round
basis, had one of its best weeks
with Margaret Truman in "Autumn
Crocus."

Estimates for Last Week
Parenthetical designations for
slock are the same as for the road,
except that (TS) indicates Local
Production. Engagements are for
single week unless otherwise noted.

Touring Show and (LP) indicates Local
Production. Engagements are for
single week unless otherwise noted.

Estimates for Last Week
Parenthetical designations for
stock are the same as for the road,
except that (TS) indicates Touring Show and (LP) indicates Local
Production. Engagements are for
single week unless otherwise noted.

Tents

WALLINGFORD, CONN.
Oakdale Musical Theatre (\$4.20;
2.150; \$41.000', Show Boat (MDLP) (Stephen Douglass), about \$13.500. Previous week; Fanny, \$13.000. Current: Moon Is Blue (Donald Woods) (3 days).

Large Hardtops

CHICAGO
Drury Lane Theatre (\$3.50; 485; \$9.800). Autumn Crocus (D-LP) (1st wk) (Margaret Truman), about \$9.600, capacity less press cuffolos. Previous week: Affairs of State (Constance Moore, Connie Lembke), \$3,000. Current: Autumn Crocus. tumn Crocus.

NEW HOPE, PA.

Bucks County Playhouse (\$2.50; 432; \$7.818). Children's Hour (D-LP) (2d wk) (Linda Darnell). About \$4,100. Previous week: same show, \$5,200. Current: season finale, Candide (Martyn Green, Robert Rounseville), sold out in advance for first eight performances, with an extra performance added next Sunday (28).

British Shows

(Figures denote opening dates)

(Figures denote opening dates)

LONDON

Ah. Queile Foite, Wint Card. (6:28-58).
At Drap of Hat, Fortune (1:24-57).
Auntle Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12:1-53).
Bright Fill (1:1-53).
Bright Fill (1:1-5 Speaking of Murder, 31, mari Tunnel of Leve, Majesty's (2-3-3-7). Unexpected Guest, Duchess 63-12-59). Unexpected Guest, Duchess 63-12-59. SCHEDULED OPENINGS Frankers of Scheduler of Sche Castings

Cr. 18.

Cr. 18.

Abdow of a Gunman: Zamah Cunningham, Susan Strasberg.

Man in the Dog Suit: Nancy Cushman,
Com Carlin. Clinton Sundberg, Carmen
Mathews; John Griggs (succeeded Roland

thews; John Griggs sates, and the states, are Away the Train-Birds Cry: Joseph livan. George Brenlin, John Napier, Sanford llivan. George Brenlin, John Mapies, Leberfeld. Cold Wind and the Warm: Sanford

Action with and the Warm: banton Meisner, Say Darling: Rithard Tone (succeeds. Mrt Mattev). Comes a Day: John Dutra, Ruth Hammond. Jack De Mave. Valley and Stelley's understudy. Paul: Ballentyse. Eric Portin. n's standby: Frances Fuller (Helen Hayes' standby). Frank Daly understudy for six supporting male roles).

Touring Shows

(Scpt. 22-Oct. 5)
Auntie Mame (Eve Arden)—Biltmore
L.A. (22-4).

Auntie Mame (Constance Bennett)-Erlanger, (hi (continues indefinitely). El:n.cr., Chi (continues indefinitely: Auntie Mame (Sivia Sidney)—Center Norfolk, V. (22): Municipal Aud., Spar tanhurg. S.C. (24): Township Aud., Columbus, S.C. (25): Roy. Columbus, G. (26): L.n.ier H.S., Montsomery. Ala (27) Alumni, Knoxville, Tenn. (29); Tower Atlanta (20-4)

Addinate CO-41

Can-Can (Genevieve)—Hanna, Cleve C2-271: Shubert, Det. (29-4).
Candide—Bucks County Playhouse, New Hope, Pa. (22-226).
Comes a Day (tryout) (Judith Anderson)—Playhouse, Wilmington (1-4).
Carry County (1-4).
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Car

Drink to Me Only (tryout)—Wilbur, Boston (22-4),
Girls in 509 (tryout) (Peggy Wood, Imegene Coca)— National, Wash. (22-27);
Walnut, Philly (29-4) (Reviewed in VARIETY, Sept. 17, 58).
Goldlicks (tryout)—Shubert. Boston (23-4) (Reviewed in VARIETY, Sept. 10, 38);
Howell, James Dalby—Locust, Philly (22-4) (Reviewed in VARIETY, Sept. 3, 78).
Li/4 Abner—Bushnell Aud., Hartford (2-4).

Look Back in Anger—Ford's, Balto (22-27); Royal Alexandra, Toronto (29-4).

(22-27): Royal Alexandra, Toronto (23-4). Make a Million (tryout) Gam Levene—Warren. Atlantic City (24-29); Locust, Philly (30-4). Man In the Dog Sulf (tryout) (Jessica Tandy, Hume Cronyn)—Playhouse, Wilmington (24-27): National, Wash, (29-4). Ritchard. Cornelia Otis Skinner, Charlie Boyer, Claudette Colbert)—Alcazar, S.F. (27-4).

poyer, Claudette Colort)—Alcazar, S.F. (274). An Gown (T. C. Jones)—Great Northern. Chi (244). Philharmonic Aud., L.A. (2227). State Fair Music Hall, Dallas (4).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).
Old Vic—Curran, S.F. (224).
Once More With Feeling (tryout) (Arphyl) (224).
Phily (224).
Phily (224).
Phily (224).
Parts (tryout) (Tom Feeling Stryout).

Pleasure of His Gompany (tryout) (Cyrollic Ringless, History Cornella Olis Skinner, Charlie Ringless, Haller Abel)—Shubert, New Romanoff and Juliel (Peter Ustinoff)—Cass, Det. (22-4).

Shakespear's Ages of Man John Gielgud)—Roy.il Alexandra, Toronto (22-27); Gueens U., Kingston, Ont. (29); Capitol, Ottawa (30); Her Majesty's, Montreal (2-4)—Walmut, Philly (22-7); closes) (Reviewed in VARIETY, Sept. 17, '58).

Touch of the Poet (tryout) (Helen Hayes, Betty Field, Eric Portman, Kim Stanley) Touch of the Poet (tryout) (Helen Hayes, Betty Field, Eric Portman, Kim Stanley) VARIETY, Sept. 17, '58).

World of Swiie Wong (tryout)—Forrest, Philly (22-4) (Reviewed in VARIETY, Sept. 17, '58).

B'way B.O. Rises As List Shrinks; 'Darling' \$39,900, 'Jamaica' \$42,300, 'Campobello' \$36,600, 'Howie' Flops

Talent '58' Performance Is Too Long (36 Turns),

But Has Okay Moments
About 100 "unknown" professionals were spotlighted during the Broadway Show League's matlast They inee presentation last Tuesday (16), of "Talent 58." They appeared in a revue-type production of 36 different segments, including an opening and finale. It was just a little too much to take at one performance.

just a little too much to take at one performance.

There were several entertaining spots in the program, but there were also quite a few routine items, plus some that didn't come off at all. Among the stronger items were two monologues. "Audition by Footlight," created and performed by Dilane Shalet, and "Protean Requiem." created and "Protean Requiem." created and performed by William Woodson.

The dances were generally good, with "Hipster," choreographed by Lenny Dale, standout. Other strong entries in that department included "The Horseman," created and danced by Viterio; "Jazz in Mambo," choreographed by Dale and performed by him and Pat Turner; "Tap - Ballad Variations," croreographed by George Church and danced by Dorene Kilmer, and Walter Nicks' choreography for "The Blues." "Summer Lighting," with Rudy The Blues."

"Summer Lighting," with Rudy Tronto as a rock 'n' roller. was a sock laugh-getter. Louise Williamson and Donald Moffat registered nicely in "Here We Are." "Someone Waiting." a good revue number, wi'h music and lyrics by Martin Charnin, was performed ably by Marilyn Cooper. Richard Poston and Richard Sheldon were good as couple of soldiers in "A good as couple of soldiers in "A Time to Co Home" and Jack Edleman did a solid song-and-dance job on "I Love Paducain," with music by Shelley Mowell and lyrics by Mike S.ewart. Jess.

Off-Broadway Shows

American Mime, Orpheum 9-

23-58.
Blood Wedding, Actors Play-house (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).

Children of Darkness, Circle in the Square (2-28-58). Comic Strip, Barbizon Plaza (5-14-58): closes next Sunday '28-Crucible, Martinique (3-11-58). Egg & I, Jan Hus (9-10-58). Guests of Nation, Marquee (6-26-58); closes next Sunday '28'. Ionesco Plays, Sullivan St. (6-3-58).

Jackknife, Royal (9-22-58).
Playboy of the Western World,
Tara (5-8-58).
Threepenny Opera, deLys (9-20-

55).
Ulysses, Rooftop (6-5-58).
Young Provincials, Cricket (9-18-58).

Closed Last Week Chaparral, Sheridan Sq. (9-9-53); closed last Saturday (20).

SCHEDULED N.Y. OPENINGS BROADWAY

BROADWAY
Handful. of Fire, Beck (10-1-58).
Touch of the Poet, Hayes (10-2-58).
Double the Poet, Hayes (10-2-58).
Double the Poet, Hayes (10-2-58).
Double the Poet, Hayes (10-2-58).
Double the Poet, Hayes (10-1-58).
Double the Poet, Hayes (10-1-58).
Double the Poet, Hayes (10-1-58).
T.N.P. of Paris, B'way (10-1-58).
Girls in 507, Belasco (10-15-58).
Make a Million, Playhouse (10-12-58).
Make a Million, Playhouse (10-12-58).
Pleasure of His Co., Longacre (10-22-58).
Pleasure of His Co., Longacre (10-22-58).
Pariste, Miller (10-28-58).
Mar in Dog Suit, Coronet (10-20-58).
Mar in Dog Suit, Coronet (10-20-58).
Man in Dog Suit, Coronet (10-20-58).
Gores Day, Amb "sador (1-6-58).
Comes A Day, Amb "sador (1-6-58).
Coray October, Alvin (11-8-58).
Shadow of Gunman, Bijou (11-8-58).
Shadow of Gunman, Bijou (11-8-58).
Sazebo, Lyceum (12-3-58).
Gazebo, Lyceum (12-3-58).
Gold Wind & Worm, "Norosco (12-4-58)
Old Wind & Worm, "Norosco (12-4-58)
Old Vind & Worm, "Norosco (12-4-58)
J.B., ANTA (12-11-58).
Redhad, 36th St. (2-5-58).
Pedhad, 36th St. (2-5-58).
Pedhad, 56th St. (2-5-58).

**Broadway was generally up again last week. Only two entries fell off from the previous week, but business remained strong for them both. Continuing as the only sellouts were "Music Mrm" and "My Fair Lady."

There were 13 shows on tap, but the count is down to 11 this session, with the closing last Saturday night (20) of "Towic after five performances and the bowout of the long-run "Look Bark in Anger." An increase in the roster isn't slated until next Wednesday 11, when "Handful of Fire" opens, The scheduled Sept. 29 preem of "Swim in the Sea" has been cancelled.

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Rerue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-

MC (Musical-Comedy), MD (Musical-Drama), O (Operal), OP (Operatical-Drama), O (Operal), OP (Operatid), Rep (Repertory).

Other parenthetic designations refer, respectively, to weeks vlayed, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10° Federal and 5° 6 City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (92d wk; 732 p) (\$8.05; 1,453; \$35.1011 [Judy Holliday). Almost \$52,-800. Previous week, \$51,600.

Dark at the Top of the Stairs, Music Box (D) (42d wk; 332 p) (\$5.75-\$6.90; 1,010; \$33,000). Nearly \$23,-100. Previous week, \$22,-000.

USU. Samaica, Imperial (MC) (41st wk; 324 p) (\$8.35; 1.427; \$63.000) (Lena Horne, Ricardo Montalban). Almost \$42.300. Previous week. \$39,900.

Look Homeward, Angel, Barry more (D) (43d wk; 340 p) (56.90; 1.076; 40.716) (Miriam Hopkins). Nearly 24.060. Previous week,

1.076; 40.716) (Miriam Hopkins).
Nearly 24.080. Previous week, same.

Music Man, Majestic (MC) (40th wk: 316 p) (\$8.05: 1.626; 63.658) (Robert Preston). Another \$89,400.

My Fair Laey, Hellinger (MC) (132d wk: 1.051 p) (\$8.05: 1.551; \$68.216. Steady at \$59.400.

Say. Darling, ANTA (MD) (25th wk: 126 p) (57.50; 1.125; \$53.460)
David Wayae). Occr \$39,900.
Previous week, \$27.100.

Sunrise at Campobello, Cort (D) (3.th wk: 238 p) (68.90; 1.155; \$37.-300. (Ralbh Bellamy). Almost \$33.600. Previous week, \$27.100.

Two for the Seesaw, Booth (CD) (36th wk: 238 p) (68.90; 14.55; \$37.-300. (Parious week, \$36,500.

Two for the Seesaw, Booth (CD) (15th wk: 128 p) (95.90; 780; \$31.-700. (Dana Andrews). Nearly \$29.300. Previous week, \$31.100.

Visit, Morosco (D) (12th wk; 109 p) (\$6.90; 946; \$37.350. (Alfred Lunt, Lynn Fontanne). Over \$30.-40. Previous week, \$29.900.

West Side Story, Winter Garden (MD) (52d wk: 412 p) (80.5; 1.404; \$63.203. Nearly \$47.900. Previous week, \$49.00.

Clozed Last Week
Howie, 46th St. (C) (1st wk; 5 p) (\$5.75-\$6.90; 1.297; \$44.193. Opened last Wednesday (17) to one inconclusive notice (Aston, World Telegram) and six negative (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post; Whittaker, Herald Trioune; almost \$10.000 for first five performances and closed last Saturday night (20) at an approximate loss of its entire \$90,000 capitalization.

Look Back in Anger, Golden (D) (51st wk; 407 p) \$5.75; 800; \$25.-1520. Over \$12.200 on twofers. Previous week, \$12.200 on twofers. Previous week, \$12.200 on twofers. Previous week, \$12.200 on twofers. Previous week, \$12.200 on twofers.

Queen's, Poplar, London, To Reopen as Legiter

Comes A Day, Amb worder (1-688).
Cray October, Alvin (11-858).
Shadow of Gunman, Bijou (11-958).
Edwin Booth, 46th St. (11-24-58).
Flower Drum Song, St. James (11-27-58).
Cold Wind & Wrim Source (12-4-58).
Cold Wind & Wrim Source (12-4-58).
LB, ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Lulii, 4'll St. (9-29-58).
September Green. (10-29-58).
Laurents Series, Sheridam Sq. (10-29-58).
September Green. (10-29-58).
Siepney Green. (10-28-58).
Siepney Green. (10-

Off-Broadway Reviews

The Egg and I

William Gyimes presentation of Beler Production of a two-act musual comedy based on the rovel by Betty MacDonald Comedy based on the rovel by Betty MacDonald Comedy based on the rovel by Betty MacDonald Comedy based on the rovel by Betty MacDonald Comedy based on the rovel by Betty MacDonald Comedy Co

The story is the saga of a couple who settle down to chicken farm-



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This musical edition of the late proved to be a neighborhood for performers in the production to off-Broadway's Jan Hus Auditorium

This rambling, revue-like musical has its ups and downs. There are moments of good humor, and there are few winsome performers in the production to off-Broadway's along the production to off-Broadway's and the production to off-Broadway's Jan Hus Auditorium

This rambling, revue-like musical has its ups and downs. There are moments of good humor, and scenes of unadult that half of the size a good scene when it happens and discursive nature of the book that Hal Pockriss has derived from Miss MacDonald's epic of the egg, a marked propensity for scatological humor, and scenes of unadulterated corn.

The story is the saga of a couple who certain and scenes of unadulterated corn.

The transport of the town's shootest dead sim the town's shootest which willing the performers in a contract of the production to off-Broadway's Jan Hus Auditorium

This rambling, revue-like musical has its ups and downs. There are moments of good humor, and there are a few winsome performers in the liabilities are the tenuous and discursive nature of the book that Hal Pockriss has derived from Miss MacDonald's epic of the egg, a marked propensity for scatological humor, and scenes of unadulterated corn.

The story is the saga of a couple who call the production of the late has been and there are the tenuous and discursive nature of the book that Hal Pockriss has derived from Miss MacDonald's epic of the egg, a marked propensity for scatological humor, and scenes of unadulterated corn.

The story is the saga of a couple who call the production of the later of the same provided suitable patter. "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater "The Egg And I" (dater

Chaparral

('haparral'
Gene Wolsk & Robert L. Livingston
production of a three-act drama by Valgene Massey, Staged by Massey; astdirector. Richard C. Shank: setting and
Sheridan Souare Playhouse. V.Y., Sept.
9, '58: 54 top (55 opening).
Cast: Rip Torn. Ann Hamilton. Ruth
White, Gene Hackman. Janet Ward, Alton
Ruff, Ann Wedgeworth.

Scate Rby Torn, Ann Hamilton, Ruth White, Gene Hackman, Janet Ward, Alton Ruff, Ann Wedgeworth.

Steeltown, Texas, according to Valgene Massey, author of "Chaparral," was founded by the Steel family in this country's westwardho days. The family now includes the mother, called Mamoo, who cherishes fleeting memories of the late Mr. Steel, who was known natch, as Papoo, and there are three children, a beer swizzling married daughter who moved next door to the old homestead and regrets it, a single daughter given to mysterious out-of-town junkets suspected to be for reasons of promiscuity, and a handsome, husky, unemployed son known as Bubba John.

Playwright Massey, who has also served as his own director, has devised three acts about the family's trials and tribulations in the arid heat of the country's southwest corner. There are such themes as the silver cord, mental weakness. Transmitted from the faither, incestuous yearnings, and filicide. Somewhat closer to home is a dog with fleas.

It may be the deepest tragedy of the show that the author has evidently felt deeply about the speople. He has greatly desired to tell their story in such dramatic form that an audience might share the sadness of inevitable catastrophe.

However, Massey has filled his play with such an overflow of dramatics that creduity is strained. Instead of tears, there is nevy-

However, Massey has filled his play with such an overflow of dramatics that credulity is strained. Instead of tears, there is nervously wrong laughter.

Although it may be trite to reduce that the author might have done better not to have been his own director, it is an inevitable speculation. While in terms of clarity, movement and atmosphere he has staged proficiently enough, and used his actors suitably, he has misused his play by not seeing it. The objectivity of a dispassionate directorial eye is missed.

missed.

As the strange son with the Ibsenesque heritage, Rip Torn is alternately strong, weak, charning or dissolute as called for. Ann Wedgeworth is sulkily attractive as a waffish hashslinger who would

CASTING

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1472 BROADWAY, N. Y. C. **ROOM 417** be his wife, Ann Hamilton and Janet Ward are earnest as the

Ruth White has crisp humor Ruth White has crisp humor as the iron-gutted mother, Alton Ruff whisks in and out as the son's Mexican buddy, and Gene Hackman gives a deft, ruefully funny performance as the son-in-law who can't figure out how be married into such a family.

"Chaparral" is a piece of barren wasteland that the son vainly thinks he can fence in, stock and turn into a paying ranch.

Geor.

Show on B'way

Mowie

Playwrights Co., J.mes M. Slevin & John Gers.ad pre-entation of three act three scenes; comedy by Phoebe Ephron; staging., John Certacid: settings and Gampbell; theme and incidental rusic, James M. Slevin. Features Leon Ames. Peggy Conklin. Albert S.Imi. Patricia Soworth, Nicholas Pryor, Gene Saks, At 4th Street Theatre, N.Y., Gent, IT. Asis, S.73 to yeeknights, S.90 Friday-Saturday evenings and opening. Walter Simins. Peggon Ames Daughter Patricia Bosworth Howie Dickerson Patricia Smith Howie Dickerson Albert Salmi Howie Dickerson Albert Salmi Pad Agency Man Nicholas Pryor, Bridge Players Abby Lewis, John D. Bridge Players Abby Lewis, John D.
String Quartet Players Maggie Grindell,
Robert Paschall, Stephen Gray
G-Man Conrad Fowkes
TV Announcer Charles McDaniel
TV Showgirl Barb ra Wilkin
Television M.C. Gene Saks
Other Contessant John Fiedler

As the first show of the season, "Howie" isn't so bad. But then, by long-honored tradition, the Broadway season opener is almost invariably awful. "Howie" is merely not good enough.

This Phoebe Ephron comedy, presented by the Playwrights Coin partnership with James M. Slevin and John Gerstad, is mildly amusing, but inconsequential. It's

in partnership with James M. Slevin and John Gerstad, is mildly amusing, but inconsequential. It's too insubstantial for Broadway, but could perhaps be vitalized as a screen vehicle for the lamily trade, if there is such anymore, and is a possibility for television, a moderate bet for stock and a natural for the amateur market.

"Howie" suggests an electronicage version or "The Show-Off," the George Kelly hit of 35 years ago, it's also about a brash, know-it-all young fellow who's just about impossible to live with but is somehow ultimately redeemed via a plot tw'st. The switch in Mrs. Ephron's edition of the formula is the inclusion of a television quizshow sequence with only slight and apparently incidental reference to the current "fix" scandal, plus an ingratiating bit in which the wise-guy protagonists recognizes his own obnoxious qualities.

Howie is a walking encyclopedia who can't keep his mouth shut and

his own obnoxious qualities.

Howie is a walking encyclopedia who can't keep his mouth shut and, natch, can't hold a job. He and his dething bride live with her family, who are inderstandably on the verge of apoplexy or mayhem. But the mental marvel stampedes a ty show, causes a studio riot and, of course, emerges as the evening's hero.

Mrs. Ephron. has a knowing

course, emerges as the evening's hero.

Mrs. Ephron has a knowing touch with domestic situations and a professional hand at salting a script with laughs, although she sometimes seems to lack the vital sense of brevity in her joke lines. The characters are not fully dimensioned or particularly interesting, and the evening's minor events don't change them as people. All in all, the comedy doesn't build into much of a play. It's passingly diverting, but easily forgettable.

"Howie" has been handsomely produced. The sleek living room sctting (with a cut-in set of the tv studio) by Frederick Fox is appropriately attractive, although it has the obviously unlived-in order liness of theatrical illusion. On the other hand, the Patton Campbell clothes, while presumably the ultimate in fashion, are unbecoming (the women's shoes are downright ugly).

Gerstad, doubling as co-producer and director, has staged the play

right ugly).

Gerstad, doubling as co-producer and director, has staged the play competently and, within the limits of the imperfectly defined characters, the actors give well accented performances. Leon Ames and Peggy Conklin turn in professional portrayals in the straight roles of the harried father and mother.

Albart Salmi gives a relaxed and

the harried father and mother.

Albert Saliml gives a relaxed and nicely emphatic performance as the tough-to-take hero. Patricia Smith seems to be pressing as the adoring wife, while there are acceptable supporting jobs by Patricia Bosworth as the genius's exasperated sister-in-law, Nicholas Pryor as her Madison Ave, swain, Conrad Fowkes as a miraculously unflustered FBI man and Gene Saks as suitably fatuous video m.c. Saks as suitably fatuous video m.c.

(Closed last Saturday (20) after five performances.)

Inside Stuff—Legit

Next Tuesday (30) is the deadline for script entries for the seventh annual Arts of the Theatre Foundation play contest. As usual, there will be two awards of \$2,000 each, payable in 12 equal monthly installments. This year's contest is in memory of author's agent Phyllis Anderson, who died about two years ago.

The Foundation was set with 102 by Conturn Lighting Control.

Anderson, who died about two years ago.

The Foundation was set up in 1947 by Century Lighting Co. president Edward F. Kook and his wife, Hilda. Permanent judges are producer-director Herman Shumilin and professor-critic John Gassner, and other guest judges are named annually from among well-known people in legit. Previous contest winners have included Joseph Hayes, author of "Desperate Hours," and Arnold Schulman, author of "Hole in the Head."

A recently published review of "Jada." a Paul S. Nathan comedy tried out at the Barter Theatre, Abingdon, Va., was inadvertently signed Marg. The notice should not have carried any signature, as it represented a composite of several observers opinions. Marg, incidentally, is Margaret A. Peters, co-editor with her husband, Franklin Arthur Peters, of the Washington County News, Abingdon.

Legit Bits

Paul Beisman, managing director of the American Theatie, St. Louis, and the Municipal Opera there, is reportedly in grave condition following surgery for a lung malignancy. He was previously said to be due for release from the hospital in a couple of weeks.

Joe Shea is advance pressagent and Joe Roth company manager for the touring "Romanoff and Juliet."

Fullet Norther writing of the Bost.

Strawhat circuit with Celeste Holm starred, will be the first Theatre Guild entry of the new season. The Guild entry of the new season by Braula Stone and Michael Sloan.

Juliet."

Elliot Norton, critic of the Boston Daily Record and Sunday Advertiser, gave a rave to femme lead France Nuyen, but indicated that "The World of Suzie Wong," which is currently playing a tryout tour, "isn't yet satisfactory." His review was incorrectly rated as favorable in last week's issue.

favorable in last week's issue.

Kenneth Ireland, artistic director of the Pitiochry (Scotland) Festival will tour the U. S. and Canada next Nov. 23-Dec. 15.

Marian Rich, teacher of "Training the Speaking Voice," has resigned from the faculty of the American Theatre Wing. Miss Rich, who was associated with the Wing since 1942, will continue private teaching at her N. Y. studios.

"The Proud Oasis" by Will

"The Proud Oasis," by Will Greene, has been optioned for Broadway production by David Susskind and Albert Selden.

Harry Wagstaff Gribble has been set to stage the projected Broadway production of "The Blues Ain't." Joan Rylander has vacated her

Broadway production of "The Blues Ain't."

Joan Rylander has vacated her understudy assignments in "Dark at the Top of the Stairs" to attend the Yale School of Drama.

Willia Norton and Fred Hearn are company manager and stage manager, respectively, for "A Swim in the Sea."

Emma Aplin, fully recovered from recent surgery, is back at her post as Theatre Guild-American Theatre Society subscription manager in Los Angeles.

Dodie Goodman will do two weeks of winter stock at Drury Lane in Evergreen Park, Ill., in "Desk Set." Show opens Oct. 7.

Milton Barron is company manager for the Playwrights Co.-Jose Ferrer production of "Edwin Booth." Bill Tostevin, house pressagent at the Hartford Theatre, where the play opens Oct. 7, will function as advance man for the show's California bookings. Reginald Denenholz, of the Playwrights' publicity staff, is back in NY. after going to the Coast to get the road ballyhoo started.

James Bernard Is concluding an entire summer of jobbing the lead role of Will Stockdale in "No Time for Sergeants" at the Hilltop Theatre, Owings Mills, Md.

John Devereaux and William Becker are stage managers for "The World of Suzie Wong."

Lloyd Richards has been tagged to direct the Philip Rose production of "Raisin in the Sun," which is scheduled to go into rehearsal Dec. 15, with Sidney Politer starring.

Ottlie Douglas, of Montreal, and Louis Mark Negin, of Winnipeg, copped the 1985 Tyrone Guthrie Award. Miss Douglas received a grant of \$1,000 to study theatrical cutting and costume design in London, while Negin was awarded \$750 to study stage design in France.

\$750 to study stage design in France.

The Downtown National Theatre building, which is also the site of the Rooftop Theatre, where "Ulysses in Nighttown" is currently playing, will be razed following the run of "Nice People," the Yiddish-American musical, which opens Oct. 13 at the National.

A revival of "Time of Your Life," with Franchot Tone in the lead role, will complete the season at the American Theatre of the U.S. Pavilion in Brussels, Belgium. It's scheduled to be presented there Oct. 8-15.

"Third Best Sport," which tried out during the summer on the

The scheduled opening of "Make a Million" at the Warren Theatre, Atlantic City., was pushed back from last Monday night (22) to tonight (Wed.) because of illness of the show's star, Sam Levene: 52 May 1251 M



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Shows Abroad

Mary Stuart
of Elizabeth. Miss Lacey gives a
subtle performance in which
venom, despair, vanity and pathos
are intelligently blended.

venom, despair, vanity and patnos are intelligently blended.

The men stand little chance against these two standout performances, but several contribute usefully. Notably, John Phillips as the scheming Earl of Leicester, Ronald Lewis as Mary's would-be lover dedicated to save her. Ernest Thesiger as the Lord Privy Seal and John Church as a monk who takes Mary's death cell confession with stirring sincerity.

Peter Wood has adapted Stephen Spender's translation and also has directed with an ear for the poetry and an eye for the dramatic situations. The production's main flaw is that several of the actors tend to turn their backs overmuch on the audience and some of the dialog is lost. Leslie Hurry's costumes and decor are colorful, and help greatly towards a worthwhile opening to the Old Vic season.

Garden District

BALLET TREATER, LONDON, SEPI. 10, 00, 51.85 top.

SOMETHING UNSPOKEN.

Cornella Scott. Berryl Measor Grace Lancaster Description of the Service Lancaster La

range from tv receivers down to a booby prize of a tin of rhubarb. The prizes are distributed after volunteers from the audience go onstage and participate in rather childish but laugh-provoking antics. Winners of the contests are invited to pick a numbered envelope which contains the details of the prize. Runners-up select consolation awards which are displayed on a trolley. Finally, two rotating clocks, which indicate row and seat numbers, give other members of the audience a chance of taking away a gift, too. gift, too

gift, too.

Chester and stooge Eric Grier dominate the show, but the variety of specialty acts includes Paul and of specialty acts includes Paul and Pete Page, with a nifty pupper routine; the Hedley Ward Trio, with some vigorous pop and rock in roll arrangements; the Najczros, a boisterous comedy acrobatic quartet; Carmel Gowan, a Canadian lass with some fancy rope tricks; Marian Miller, a classy songstress, who sings the Nuns' Chorus and "Oh My Papa" in two separate spots; and the Tiller Girls, whose immaculate precision dancing is always effective.

The show is adequately staged by Albert J. Knight, and Frank Davison is a competent musical director.

Ihr Braeutigam

(Her Fiance)

Vienna, Sept. 12.

Theatre in der Josefstadt production of three-act comedy by Fritz Eckhardt; stazing, Hannes Tannert; settings, Trude Karrer. At Theatre in der Josefstadt, Vienna, Sept. 5, '58.
Cast. Willy Birgel, Fritz Eckhardt. Guillo Willeland. Wolfgang Hebenstreith, Christi Mardayn.

Terretan Dienter is the overall protection of the control of the c

Equity to Study Rules On Bus-Truck Touring

Actors Equity has taken official notice of the increase in bus-and-truck touring activity on the road. The union has formed a committee

The union has formed a committee to study its rules covering productions that travel that way.

Members of the committee, chairmaned by Royal Beal, include Jeff Warren, Ralph Lowe and Pegzy Wood from council and Sally Willis, Larry Mitchell, Leon Janney. Joe Flynn, Phil Arthur, Betty Sinclair, Joseph Kapper, Charles Hohman, Tucker Ashworth, Frank Borgman, David C. Jones, How and Freeman and James Milhoilin from one membership.

Valency Puppels

Continued from page 57 continued from page 57 cere getting more educated all the time." Valency comments. "They learn not only from people who read widely and have formal education, but they keep secing the better plays. They see the best in the world, English, French, Italian, etc., and now there is a great off-Broadway theatre that does all kinds of things you wouldn't expect.

Perhaps 30 years or so ago the "rernaps so years or so ago the Broadway audience was not cultured. Now I think it's the most cultured in the world. That's why I think bunraku will go. The traditional time businessman may sup-I timik buhraku wili go. He tradi-tional tirid businessma may sup-port musicals, but most New York playsocrs seek the best and give the kind of response you don't get anywhere else."

The trend of Valency's dramatic thektis toward projection of

Literati

Too 'Perfect'

A libel suit for \$170,000 was filed (17) in Philly's Common Pleas Court No. 2 by lingerie salesman Robert Schulman against the publishers of "Perfect 36", a paperhack

paperback.
Defendent charges that leading character is Boh book's le Shulman,

AP Suing Cincy Times-Star
Suit for \$158,703 against the
Cincinnati Times-Star Co. Inc. has
been filed in U.S. District Court
by the Associated Press, charging
breach of contract of AP wire
service after Times-Star assets
were sold July 26 to the ScrippsHoward Cincy Post. Petition alleges that the AP contract of Au.
4, 1948 required notice 'n writing
two years in advance (*) mbership cancellation by the TimesStar.

Star.
Robert A. Taft, Jr., attorney for Taft-Ingalls Corp., as the Times-Star became known Sept. 5. said the AP action is "without foundation" in that the pact contained no requirement provision for discontinuance of publication notice.

Prentice-Hall-Stock Split
The pyramiding Wall St. bullishness of Prentice-Hall Inc. in the past few weeks backgrounds the decision on a three-for one stock split of the publishing company's public issue. A special mecting called for November by hoard chairman Richard Prentice Ettinger will act on the proposal to change the par value of the stock from \$2.50 to \$1, raise the cash annual dividend to 40c, payable quarterly, plus a 4% stock dividend.

tured their La.in tempos and a sartorial conc.p. that made Jayne Mansfied loo. like a boy — this was particularly of the middle of the three speurs Monique Van Vooren a .o added to the scenery and rostrum iv...

Bob Cons...ne will speak at the annu! South west Journalism Forum. Oct. 17. at Southern Methodist U., Dallas. Annual forum is cos. on ord by the Dallas Pres Civi and SMU.

"Solomon and Sheba" slated for spring publication by Random House to coincide with the Edward Small film of the same name staring Robert Taylor and Gina Lollobrigida in the title roles.

TV-Reido Life. Hollywood fan

brigida in the title roles.

TV-R:dio Life, Hollywood fan mag, wil. be folded with Oct. 4 issue by its owners, Triangle Publications, which also publishes TV Guide. Evelvn Bigsby, editor, will become associated with TV Guide. When Rendom House prexy Bennett Cerf, had his 17-year-old son Christobher and Good Housekeeping editor Viefr, also 17, working in the public ty department this summer he hung a shingle, "The Nursery," on their office cubicle—and almost found himself fired as their boss.

Legit Followup

Broadway

Solly Violinsky ailing at French Hospital.

Leon Leonidoff, senior producer at Radio City Music Hall, over-seas to o.o. new talent.

Mort Myerson, advertising art director at Buena Vista Films, planes out to Coast over weekend studio convention.

Steve Cohen, son of Variety's Joe Cohen, elected vicepresident of the Forensic Union at the Univ. of Wisconsin.

Lee Shubert estate sold the late showman's Mamaroneck house, six rooms on one and one-half acres, to Henry Berman for undisclosed amount.

Olympia.

Bill Burnham now personal manager for Hildegarde, slated to follow Lisa Kirk into the Persian Room. The chantoosie has movxed out of a proposed legit musical, "Packaged in Paris," and is concentrating on niteries, tv, and plugging her new Design album, "The Incomparable Hildegarde."

Feidow night for in the Max.

contrating on niteries, tv, and plugging her new Design album, "The Incomparable Hildegarde."
Friday night fire in the Mayflower Doughnut Shop in the Loew's State Theatre Bidg. caused some evacuations—although there was no danger—but also bomed the bo. eventually when the converging Times Sq. crowds dispersed into the theatre after the blaze was extinguished.

Mrs. Mike (Estelle) Stern wife

blaze was extinguished.

Mrs. Mike (Estelle) Stern, wife
of Fawcett Publications' roving
European correspondent, in from
their home in Rome on Fontana
(Italian couturier) business, also to
place Mike Jr. in Syracuse U. and
daughter Margaret in another
American school. Stern due over
shortly.

American school. Stern due over shortly.

Fashion expert Charles Le-Maire '20th-Fox' and wife Bee making their debut at Hammer Galleries with a show Sept. 23-Oct. 4. Hollywood artists have been "hung" at L.A. County Museum and Laguna Beach Artists Assn. Mrs. Gladys Lloyd (ex. Mrs. Edward G.) Robinson brought the LeMaires to Hammer.

It's no secret that Max (Stage Door Delicatessen) Asnas is a racetrack addict and everything is in horse parlance. When he made his recent European tour with Harry Hershfield, his interest in the art galleries was quickly cooled when Asnas, tired of trudging through the Vatican Library, pleaded, "I can't go the distance!" When Jack Benny guested at Grossinger's recently, in company of Eve Block & Jesse Sully, he told his hostess that when he's next east he would like to do a benefit for any charity Mrs. Jennie Grossinger elects. He mentioned he might bring along Alfred Wallenstein and probably also have Block & Sully appear. Mrs. Grossinger suggested that Brandeis Univ. and Albert Einstein Memorial Hospital would be fitting beneficiaries.

Chicago

(Delaware 7-4984)

Margaret Truman here in "Au-tumn Crocus' at Drury Lane. Ralph Marterie holding saudi-tions for new gal vocalist. Jo Jones Trio current at Suther-land.

day (27).
Harry Cool, w.k. in these parts mechanicals.

from his bandleading and singing days, signed on with Marienthal Bros. as host at Mr. Kelly's.

Paul Marr, out of hospital, toasted at testimenial dinner by fellow booking agents and other local show bizzers.

M. O. Howe, former asst. manager of Palace Theatre, switched to the Harris, replacing Bill Norton as house manager. Norton returned to New York.

Audre Deckmann, this year's with American Ballet Theater, rejoined troupe in New York last week in time for its opening at Wetropolitan Opera House.

Actor-director Fitzroy Davis holing up at family home in Evanston to finish a novel. He's being paged by Goodman. Theatre to star in "Billy Budd." first show of new season, opening Oct. 31.

acres, to Henry Berman for undisclosed amount.

Joseph H. Moskowitz, 20th-Fox v.p., back from Europe yesterday (Tues.) on the Queen Elizabeth Also arriving was British singer Vera Lynn.

Jerry Lawrence in from London, where he attended the preem of their "funtie Mame" (Beatrice Lillie), in time to meet his collaborator, Robert E. Lee, and finalize a deal for their new play.

A "fractured English" menu will keynote the Playbill, new room in the Manhattan Hotel, when it buts next month. Items will be billed after show biz personalities, such as "lemon Shubert", "pate Eddie Foy-gras", etc.

Because the International Olympics Committee frowns upon the commercialization of anything pertaining to the Olympiad — supposedly an amateur event — the Manhattan Hotel has had to change the billing of its room to the Olympia. unusual case of the same pop, in two different versions, both in the top 10—the songsmith's own Italian recording and Martin's hybird Italo-English version "Volare" tlyric by Mitchell Paris R.).

Dr. Grammitto Ricci, g.m. of Edizione Curci, the Milan publish-

In his native Italy "Nel Blu" will sell 1,000,000 platters, also extraordinary.

It is figured that globally "Nel Blu" will sell 7,000,000 platters. The 7,000,000 disk sale potential is projected against the 3,500,000 U. S. sales—these are usually half of the rest of the world.

Modugno's earnings are incal-culable because the prolific extent culable because the prolific extent of the performance money is still in the making. He has a good contract with Curci, so he's on a 50-50 split in that respect. He gets 100% of the artist's royalty as the star of the bestselling Decca version the Italian master). He gets 100% songwriter's royalty since he doesn't split with anybody. He has global writer participation royal. global writer participation royal-ties in all foreign lands, i.e. 50% of the Curci's 50%.

The capper is the income from personals, plus an Italo film he is rushing back to make in three-and-one-half weeks, which is why the Vegas and other bookings must be deferred until late fall-winter.

Sheet Music '

Footnote to the depressed state Footnote to the depressed state of the sheet music business is pointed up by "Volare" which may eke out 125,000 copies, says Mickey Scopp, gm. of The Big Three (Robbins Music is the copyright owner in the U. S. and Great Britain). Robbins' previous top seller, "Love Is A Many Splendored Thing," went 250,000 sheet music sales—extraordinary in this day and age. The spiral has been downward since.

since.

Scopp withheld "Volare" from Ralph Marterie holding auditions for new gal vocalist.

Jo Jones Trio current at Sutherland.

Jo Thompson followed Hamish Menzies at the Chase.

Singer Phyllis Branch returns to Blue Angel next Monday (29) for a long engagement.

Josh White, Jean Ritchie and Oscar Brand appearing in folksong concert at Orchestra Hall.

Margaret Truman, current at Drury Lane in "Autumn Crocus," playing to SRO houses despite unanimous pans of shows.

Jimmie Komack inked for two return engagements at Mr. Kelly's after two weeks click subbing for Mort Schl.

Tom Brown's VIP on southside Tom Brown's VIP on Southside Tom Brown's VIP on Southside Tom Brown's VIP on Southside Tom Brown's VIP on Southside Tom Brown's VIP on Sout the racks and favored the inde-

London

(COVent Garden 0135/6/7) Olivia de Havilland, in town for European preem of Rebel."

Patricia Bredin, who was in West End musical "Free As Air," mak-ing her Savoy cabaret bow.

C. W. Rymer, chief accountant of Rank Film Distributors, upped to commercial manager. R. J. Bryan named new chief accountant.

Yera Lynn, accompanied by her husband Harry Lewis, sailed on the Elizabeth for New York. Fellow passengers, include Joseph Mosk-owitz and Sir Alan Herbert.

Irving Rubine arrived from New York to take up post as veepee with Carl Foreman's Highbroad Productions, and left immediately for a Continental quickie.

John Nasht teamed with Sydney Box to produced "Subway in the Sky" at Shepperton Studios star-ring Hildegarde Neff and Van Johnson.

Jack Sharp, for last eight years with Shaw Brothers circuit in Malaya, named general manager of Malta United Film Corp., effective Oct. 1.

Tennessee Williams prevented from going to opening of his "Garden District" at Arts Theatre Club last week because of sun-

stroke.

The Prince of Wales Theatre starts short vaude season this week with Michael Holliday as opening headliner, and Kathryn Grayson skedded to follow.

skedded to follow.

Joseph Pole, UA's publicity director, planes out to New York accompanied by his wife on their first trip to U.S. They'll go on to the coast and will be away about three weeks.

Scotland

By Gordon Irving (Glasgow; BEArsden 5566)

(Glasgow; BEArsden 5566)

Max Bygraves to Glasgow Empire as headliner.

Rita Ray new thrush with Scot indie tv's "One O'Clock Gang."

Jean Kent to King's, Glasgow, in "A Touch Of The Sun."

Scottish Television opening new drama studio at Glasgow.

Kenneth Ireland, Pitlochry Festival Theatre topper, mulling trip to U.S.

newscaster on indie tv. playing court reporter in networked series "Verdict Is Yours."

John Hossack named industrial correspondent in Scotland for BBC.

Duncan Macrae readying lead

BBC.

Duncan Macrae readying lead role in new Robert Kemp play "Candlehaven," set for preem on BBC

BBC-tv.
Margo Henderson pacted as Principal Boy at Empire, Glasgow, in Tom Arnold's "Humpty Dumpty."

In Tom Arnold's "Humpty Dumpty."
Larry Marshall, tv comedian, set for role in "Humpty Dumpty" pantomime at Empire, Glasgow. Alec Finlay will star.
Kevin Scott, U.S. singer, replacing David Hughes (off to England for vaude and tv) in "Five-Past Eight" at Glasgow Alhambra.
New Scot musical "Miss Marigold" being planned, adapted from "Marigold," play by Alan Melville. Sophie Stewart likely to be cast.
Jimmy Neil, Scot patter comedian, now in Canada for concert tour, pacted for Christmas pantomime stint at Pavilion, Glasgow.

Rome

By Robert F. Hawkins (Stampa Estera; 675 906)

"Girasole" is name of new pic industry (ANICA) half hour on Italy's telenet, with production now in hands of Sandro Pallavi-

now in hands of Sandro Pallavi-cini.
"Nel Blu, Dipinto di Blu" an-nounced as title of forthcoming film production by Cinematografia Nazionale of Rome, based on Do-menico Modugno's hit song.

Spyrous Skouras, here to receive an Italian decoration, donated a complete CinemaScope projection unit to Pope Pius, for use in Pon-tifical Film Office.

here this week, with exteriors in Africa.

here this week, with exteriors in Africa.

Jacques Tati arrives in Rome end of Stember to supervise mixing of Italo version of "Mon Oncle", his Cannes prizewinner. He'll also attend preems in Rome and Milan.

John Forsythe and costar Rosanna Schiaffino to Belgrade by air to start "The Avenger" under direction of William Dieterle. Pic is Hesperia-Vadar Italo-Yugostlav coproduction.

Sophia Loren may take part in a pic written and directed by Henri-Georges Clouzot, script of which she's already read. Pic may replace "Two Women" on her sked, after Anna Magnani's nix of costarring role in latter.

Marina Vlady and husband Robert Hossein to Milan for preem of their pic version of "Crime And Punishment." They'll also guest on the tv quizzer, "Lascia o Raddoppia," on Italy's RAI-TV. Producer Jules Borkon accompanies them on trip.

Jules Borkon accompanies them on trip.
Dino DeLaurentiis' future productions now include "Desire In The North Seas". "Le Bambole" (The Dolls) (for which Taina Elg and Shirley MacLaine are rumored); and "Jovanka," from novel by Ugo Pirro. His "Bolivar" project will be shot in South America next fall.

Huston Bemoans

Continued from page 1

cycles" had little to do with the actual quality of films, pointing to the prosperous wartime years when "not a single good picture was made."

The vet director deplored the industry's reluctance to develop new talent on all levels. "It's one of the most discouraging things," he said. most discouraging things," he said.
"Since the war, practically nobody
of stature has come up, except
perhaps a couple of actors. There's
just nobody for me to be afraid
of. There is no challenge. There's
just a bunch of old fellows making
films."

Huston said the film biz was simply regenerating its own pessimism. "When things go bad, everybody's down in the mouth and nobody wants to plan anything. It's not like in the car industry, where hard times simply produce an effort to comeup with better, more challenging, models. We should be trying to develop new screenwriters, for instance. It's

screenwriters, for instance. It's incredible how few of them are around. On the other hand, when times are good, everyone in the industry relaxes and decides 'to hell with the public."

Huston said he was aware of the opposition to the horror film cycle in many parts of the world, particularly in Britiain, but declared himself totally opposed to anything but self-censorship. "I like the French theatre idea," he said. "Put on the play, and if the audience doesn't care for it, or feels offended by it, they rip up the seats."

ABC-TV Dickers

Continued from page 2

now in their initial stages. Wald now in their initial stages, Wald was offered a deal similar in many respects to that which NBC-TV has with Joe Mankiewicz, whereby it owns stock in his Figaro Productions and bankrolls part of his films. Web told Wald it was willing to buy 45% of the stock in his company, so that he could retain control. It said it would buy out his stock interest at a fair market value. ket value.

his stock interest at a fair market value.

The network also told the producer it would like him to serve as a consultant on television. Wald has been a frequent critic of ty, and it's reported the net told the producer it agreed with much of his criticism and wanted, him to sit in on its ty planning, and perhaps eventually produce a few specs. In addition, Wald would receive a number of fringe benefits, from ABPT subsids, such as its waxery. Producer is reported interested in the offer, and has told the web to discuss it with his attorney, Greg Bautzer.

Seven Arts Productions has entered a bid to buy out Wald's 25% interest in his 20th-Fox films, its offer being a sizable sum payable unit to Pope Pius, for use in Pontifical Film Office.

Giulietta Masina will probably play role in "Dialogues des Carmelites," previously turned down by Anna Magnani due to crowded work sked.

Scilla Gabel to London for appearance in "Women In Love" as Italo rep on occasion of third anni of British commercial video.

Younne Monlaur, also active in pix here, goes as French rep.

Federico Fellini starts his next pic, "La Dolce Vita" for Dino De-Laurentis in October. Script is by Fellini, Ennion Flajano, and Tullio Pinelli, and will be shot on locations in and near Rome.

Edmund Purdom costars with Silvia Lopez in "Erode il Grande" (Erode the Great) a Vic-CFC coproduction which starts shooting is hunting for properties.

Seven Arts Productions has entered a bid to buy out Wald's 25% there are being a sizable sum payable of the web to discuss it with his attenties in hotology of the web to discuss it with his attenties a bid to buy out Wald's 25% there are being a sizable sum payable of the production company, but the form picture production company, but the production company but the production company but the production company but the production which starts shooting in Oct. 9

Mapp T nearly a year of European bookings.

Gregory Pack coming in Oct. 9

Topean bookings.

Gregory Pack coming it

Hollywood

Dale Robertson hospitalized with

Dale Robertson hospitalized with foot infection.

Buddy Adler out for few weeks with nerve allment.

Soviet Ambassador Mikhail Menshikov toured studios.

Hal James new director of national sales for Independent Television Corp.

Dick LaMarr recuperating concussion.

Dick LaMarr recuperating concussion.
George Burke joining Milton Deutsch agency as vp.
Reuben R. Kaufman in from east on "Bozo, the Clown" deals.
Gulio Anfuso new assistant to WB tv story editor Jack Emanuel, Robert F. Sisk in Good Samartin Hospital for rest and checkup.
Maurice Corwin underwent throat surgery.
Doris Day's mother, Alma, hospitalized.
George Pal back from Europe to prep H. G. Wells' "The Time Machine."
James Ryan set as casting di-

orep H. G. Wells' "The Time Machine."

James Ryan set as casting director for Rowland V. Lee's "The Big Fisherman."

Ann Blyth kudosed by L.A. County Board of Supervisors on her 25th anni in show biz.

Anne Kramer set as assistant to producer ther husband! for Stanley Kramer's "On the Beach."

John Collins heads out in October on 19-city tour to bally "Rally Round the Flag, Boys."

Jo Stafford will be honor guest at third annual dinner of Composers Lyricists Guild of America Oct. 8.

Al Zimbalist and George Montrogomery take to road Oct. 15 to bally Metro's "Return to King Solomon's Mines."

Father-and-son teaming on the Eddie Fisher tv show will see scripter Ken Englund, just back from Eurôpe, writing it and son George Englund directing.

Paris

By Gene Moskowitz (28 rue Huchette; Odeon 49-44)

By Gene Moskowitz

(28 rue Huchette; Odeon 49-44)

Francoise Rosay to play in "The Sound and the Fury" for Martin Ritt this season.

Russo pic "Flying Cranes" has already played to 210,600 in its first run.

Pierre Blanchar back to the boards after an absence of six years, in Albert Camus' adaptation of Dostoyevsky's "The Possessed." Noelle Adam to star in her first pic "Julie La Rousse" after heit in lacklustre Francoise Sagan ballet "The Broken Date."

Pat O'Brien's son, Sean, getting front page treatment here on his forthcoming marriage to a French miss.

Oldtime director Abel Gance preparing a French-Czech coproduction "From Austerlitz to St. Helene." which will wind his early silent epic on life of Napoleon.

Longhair music and dance season starting big with Joseph Szigeti, David Oistrack, Aldo Ciccolini, Ballet De Marquis De Cuevas, and Ballet Janine Charrat already pencilled in.

Last month, French video had less playing time for old and fairly new feature pix, both French and foreign. There were 12 French, six Yank pix, and one each from Japan, Italy and West Germany.

A rarity is opening of French pic "Premier May" at Baronet in N.Y. before being seen here. Pic will open next month in Paris to coincide with star Yves Montand's first one-man show singing stint in four years.

Pittsburgh By Hal V. Cohen (ATlantic 1-6100)

Al Johns, Las Vegas Thunder-bird maestro, is musical director for Dorothy Collins at New Arena. Terry Evans picked for lead in Playhouse opener, "No Time for Sergeants."

Terry Evans picked for lead in Playhouse opener, "No Time for Sergeants."
Dave Draft, son of critic Karl Krug's wife, enrolled at Grove City College.
Arthur Manson, Cinerama ad head, moved his family to an apartment in Riverdale, N. Y.
Juggler Bobby Jule en route home after nearly a year of European bookings.
Gregory Pack coming in Oct. 9 for p.a. at Penn when his "Big Country" opens there.
Marly Allen home for visit while his partner, Mitch DeWood, convalesced from minor surgery.
Joe Manns (Elaine Beverly) have dated the stork again for next March.
George Ehv pulls out next week

OBITUARIES

MARY ROBERTS RINEHART
Mrs. Mary Roberts Rinehart, 82,
novelist and playwright, died Sept.
22 in her New York apartment.
She had been suffering from a lander aliment.
Mrs. Rinehart, a prolific writer, averaged a book a year for more than 40 years. It was estimated seven years ago that her books had sold more than 10,000.000 copies in regular editions and in 13 translations.

She turned out a variety of works, ranging from mysteries to the hummotous "Tish" stories. Her first two books. "The Circu tr Staircase" and "The Man in Lover Ten," originally published in 1908 and 1909, were still in print 40 years later.

In the legit field, Mrs. Rinehart collaborated on three plays with Avery Hopwood. One of those, "The Bat," was a longrun ht on Broadway and abroad, beginning in 1920. It was revived on Broadway headed the William Esty agency in and writing for BBC children's in Hollywood for Don Bernard, 56 weteran radio producer and agency rep, who died last Saturday (20) in Santa Monica after being stricken a week ago with a heart always and abroad, beginning in 1920. It was revived on Broadway and headed the William Esty agency in 1927.

Hose Gumble September 27, 1947 We'l always miss you. THE STAFF OF WARNER'S MUSIC COS.

"Seven Days" and "Spanish Love."
Orn her own, she scripted "The Breaking Point."
In 1932, two of Mrs. Rinehart's three sons formed the book publishing firm, now known as Rinehart' & Co. She was a director of the company and also one of its most productive authors. Her other son, Alan, left the firm to become an author. In 1947, Mrs. Rinehart's Filipino cock attempted to shoot her at her Bar Harbor, Me., estate, but she was saved by her butler and chauffeur.

Her three sons survive.

Hollywood. During the war years he produced as many as five network shows a week. He returned to the Coast several months ago rep. the Lawrence Gumbinner agency. Wife and son survive. In lieu of flowers, donations were requested for Music-in-the-Makings, Cooper Union. NY., which was a pet project of the late David Borockman, composer -conductor. Stilpino cock attempted to shoot her at her Bar Harbor, Me., estate, but she was saved by her butler and chauffeur.

Her three sons survive.

NEDRA SANDERS BROCCOLI NEDRA SANDERS BROCCOLI Nedra Sanders Broccoli, 39, wife of motion picture producer Albert R. (Cubby) Broccoli, died in Doc-turs Hospital, New York, yesterday (Tues.). She came to N.Y. recently "The Quaker Girl." The following

YVONNE ARNAUD Yvonne Arnaud, 65, Franch-born actress-comedienne, died Sept. 20 in London after a two-month ill-

Nat Karson

CULLEN ESPY

Cullen Espy, 63, former chief film buyer for National Theatres, died Sept. 19 in Hollywood. Joining the Skouras Bros. in St. Louis in 1924, he was transferred to N.Y. office, then went to L.A. homeoffice in 1934. He retired three years ago.

Surviving are his widow, Geneva; brother, former film exec Reeves Espy; and sister. Mrs. James MacDonald, of Arlington, Va.

PHIL COOK

PHIL COOK

Phil Cook, 65, former radio comedian, died Sept. 18 in Morristown, N.J., after a long illness.

A veteran of more than 30 years in radio, he made his debut as "The Radio Chef" on WOR in 1925. Later he was the Klein Serenading Shoemaker, and the principle figure in numerous shows including the "Cotton and Morpheus" series, the "Physical Culture Shoe Prince," the "Flit Soldiers" and WEAF's "Cabin Door." As the "Quaker Oats Man," he sometimes impersonated as many as 13 characters on a show.

He also wrote the scripts for the Broadway comedies, "Molly Darling" and "Plain Jane." His last radio show was WCBS "Cook's Kitchen," which ran for 11 years until his retirement in 1952.

Survived by his wife and two daughters,

from her London home (where Broccoli and his partner, Irving Allen, base their production activities) because of illness.

In addition to her husband, Mrs.

Broccoli is survived by two childen, Anthony, 4, and Christina, 2, and a brother, William. Her previous husband was the late Buddy Clark, singer.

CULLEN ESPY

war she starred in the musicomedy "The Girl in the Taxi."

Her credits include "The Nutmer Girl in the Taxi."

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Her cr

ROD BRASFIELD

ROD BRASFIELD

Rod Brasfield, 48, vet hillbilly comic, sufferd a fatal heart attack in his trailer nearby Nashville, Tenn. He starred for many years on WSM's famed "Grand Ole Opry" out of Nashville. His older brother, "Boob", now with Red Foley's "Ozark Jubillee" out of Springfield, Mo., started in a tent show together back in 1926. They later joined the Bisbee Comedians,

In Memory

JOE WEIL

Died September 22nd, 1953

LEO WEIL

traveling through Kentucky, Tennessee and Arkansas.
He was buried in Smithville, Miss., nearby Tupelo, Miss., his birthplace.

EMILY PINDER

Emily Pinder, 87, last survivor of the circus company who performed before Queen Victoria of England at Balmoral Castle, Scotland, died recently at Stranraer, Wigtownshire, Scotland. She had been confected all her life with the circus, which travelled from tip to toe of the U.K., and was the oldest circus owner in Britain. Survived by family of three daughters and four sons, all connected with the circus,

Gold Medal series, died in Mon-terey, Cal., Sept. 14. A native of Chicago, he worked for Life until 1951, then moved to

Monterey, where he wrote magazine articles and his novels.
"No Down Payment," his first hard-cover book, was published by Simon & Schuster and was made into a film by Jerry Wald.
Widow and seven children survive

ALADAR LASZLO

Aladar Laszlo, 59, Hungarianborn playwright and film writer,
died of a heart attack in Hollywood
Sept. 16. He had scripted here for
Metro, RKO and Republic, and
more recently for tv. Among his
properties were "Top Hat," RKO,
and adaptation of his play, "Trouble in Paradise," which Paramount
produced in 1932.

Widow and four children survive.

EDWARD WULFF
Edward Wulff, 74, member of a fameus family of German horsemen, who came to the U.S. in 1924 to train horses for the Ringling Bros. Circus, died at a nursing home in Nashua, N.H.

He had also trained ring horses at Benson's Animal Farm in Hudson, near Nashua, and was a member of the Arabian Horse Association of the east.

tion of the east.

JACK EDWARDS

Jack Edwards, 42. onetime member of the comedy team of Lane,
Tree & Edwards and later a theatrical agent, died Sept. 16 in Miami
Beach. He was with Music Corp.
of America for seven years before
joining the Gold Coast agency in
Miami.

Survived by his wife, son and
mother.

GRAVES TAYLOR

GRAVES TAYLOR
A heart attack proved fatal Sept.
7 to Graves Taylor, 50, co-owner
of radio stations WTYN, Tryon, and
WFSC. Franklin, N.C.
Taylor, a native of Ohio, came
to North Carolina in 1948 from
Cleveland, where he had been a
news writer, broadcaster and public relations agent since 1931.

NATHAN DELSON
Nathan Delson, 69, Chicago deejay, died Sept. 19 in Chicago. He
was host of the German hour program on WEAW in that city. A sister survives.

Johanna M. Klinge, 83, Broadway wardrobe mistress for more then 50 years she served Maude Adams, Julia Marlowe and Katharine Cornell, etc., died Sept. 19 in Bremen, Germany. She was a member of Guthrie McClintic and Katharine Cornell's staff for 20 years.

Henry Lustig, 66, former president and owner of the Longchamps restaurant chain, died Sept. 17 in New York after a long illness. Survived by his wife, son, brother and two sisters.

Robert Moran, vaude and dance-band vocalist, died recently in Aberdeen Scotland. He was resi-dent singer with Leslie Thorpe Band at the Beach Ballroom, Aber-

Gus Bapes, 66, member of Chicago Motion Picture Projectionists Local 110, died Sept, 13 in that city. Survived by wife and a son, also a Local 110 member.

Ferdinand Schumann-Helnk, 65, former actor and son of late operatic star Ernestine Schumann-Heink, died of a heart attack in Los Angels Sept. 15.

Frances P. Epstein, 23, secretary o Fred Heider, producer of the Voice of Firestone," died Sept. 14 n Goshen, N.Y., as result of an

Edward T. Carstens, 61, radio engineer with WGN, Chicago, for 32 years, died Sept. 13 in Chicago. Wife, son and three daughters survive.

John Myers, legit producer, died recently at Stockton, Eng. He staged productions of the Court Players at the Hippodrome, Stock-

Brother, 52, of Joe Wolfson, of the William Morris Agency, and personal manager Lou Wilson, Sept. 17, in New York after a brief illness.

Mother of John Gottuso, assistant manager of Fibian's Palace, Albany, died Sept. 10 in Utica, N.Y., after a long illness.

Widow, of Sam Thall, former head of the RKO transportation dept. during the heyday of vaude-ville, died Sept. 9 at her home.

Father, 67, of Ivan Fuldauer, former Metro mid-west division press rep., in Cleveland, Sept. 6, after a brief illness.

Daughter, 16, of Rudi Fehr, head of Warner Bros. film editing dept., was killed in auto accident Sept. 18 in Burbank, Cal.

Father, 84, of orchestra leader Peter Van Steeden died Sept. 16 in New Canaan, Conn.

Father, 75, of pressagent Mike Hall, died Sept. 15 in Passaic, N.J.

Rank Downbeat

Continued from page 7

ment to stockholders, says he regards the heavy loss on production as exceptonal and is hopeful the current year will show a considerable distribution. He also refers to the "heavy initial costs" of establishing its distribution outfit in the United States, a fact which has also adversely affected the results for the year.

Exhibition profits declined by

Exhibition profits declined by around \$1,300,000 to over \$6,200,000. Overseas exhibition was also slightly down at around \$1,000,000. but studio and laboratory profits were slightly better at over \$1,200,000.

The groups net profit before taxation was just under \$5,000,000, taxation was just under \$5,000,000, but after paying income and profit taxes, the actual net was slashed to just over \$624,000—the company's worst year since it showed a loss in 1950. The group net returns have been declining steadily since their post-1948 peak in 1955.

'Reasonable Risk' in U. S.

At a press conference following the publication of the report and accounts, Davis said he stood by his original assessment of the company's entry into the American dis-tribution market, which he regard-ed as a "reasonable commercial risk." He admitted they were still ed as a "reasonable commercial risk." He admitted they were still fighting in that territory, and the report notes that the situation has been aggravated by the general deterioration in conditions since they began operation. "Losses" add the report, "have inevitably been incurred, but we are persevering with this venture, which is so important, not only to our organization, but to the film industry as a whole. As the year progressed, the number of contracts taken and the billings have shown an encouraging increase."

Bank loans and overdrafts have increased to around \$19,960,000, of which over \$4,160,000 has been borrowed overseas. Fixed assets are slightly up at over \$184,000,000 and trade investments, including a 33% stake in Southern Television, are just below \$14,000,000. On the production program, the report explains that during the financial year production began on 13 features, although in the previous September a program of 20 films for the calendar years had been announced. The program had been announced.

films for the calendar years had been announced. The program had to be curtailed drastically in view of the dasatrous fall in the level of attendances, and future plans will be adjusted in the light of events and "within the limits of the financial facilities available to us."

The report frankly admits that "many good films" which the organization had made had ended with a loss. "This result." It is stated "is particularly galling when we take into consideration that of the 12 most successful films which we played in our theatres, nine were British, of which four came from Pinewood."

radio show was WCBS "Cook's Kitchen," which ran for 11 years until his retirement in 1952.
Survived by his wife and two daughters.

TED KAVANAGH
Ted Kavanagh, 66, British radio and tw scriptwriter, died of a heart attack Sept. 17 in a London hospital. Kavanagh's outstanding show was the wartime comedy program, ITMA, which starred the late Tommy Handley.

TOMM MPPARTLAND
JOHN MPPARTLAND
JOHN MPPARTLAND
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JOHN MPPARTLAND
JOHN MPPARTLAND
JOHN MPPARTLAND
JOHN MPPARTLAND
Kavanagh, a New Zealander,

Tommy Handley.

Tommy Handley

TV Strictly

Continued from page 4 = the total attendance at cinemas.

the report noted, pointing to some growing lack of interest in the standard French productions.

The only region of France showing a drop in attendance was northang a drop in attendance was norti-ern France, where coal miners have turned to tv, watching shows on Belgium and Luxembourg sta-tions, the report said. The new U.S.-French film agree-

The new U. S.-French film agreement, covering the two-year period from July 1, 1957, through June 30, 1959, provides for a total of 110 import licenses each year for U. S. fgature films which are to be dubbed—into the French language. It also authorizes monthly remittances of U. S. film earnings of \$235,000.

\$235,000.
For the first time, the agreement provides that during the second half of the agreement (1958-59), 40 of the 110 U.S. films approved for exhibition in France will be selected by French authorities instead of by the Motion Picture Export Assn. of America. MPEA had previously chosen them all.
During 1957, French films earned about \$620,000 in the U.S., almost

During 1957, French films earned about \$620,000 in the U.S., almost twice the earnings of 1956 and more than three times the total of 1955. Brigitte Bardot is partially responsible.

Col Stockpiling

Continued from page 7 others through Fico.

others through Fico.

Member of the Fico group was asked why each person couldn't show confidence in Col through individual stock purchases, this without the need to set up a special company for this purpose.

The answer is in the buying power. With such a concentration of high-ranking personnel Fico is in a position to acquire big stock blocks which would be beyond the reach of an individual.

According to reliable sources

According to reliable sources, there's no more to Fico than meets the eye. There's no such thing as "control" in issue. And there have been no hints of a possible stockholder row from any source.

BIRTHS

Mr. and Mrs. Gil Golden, son, Burbank, Cal., Sept. 19. Father is Warner Bros. national ad direcis tor. Mr.

is warner Bros. national ad director.

Mr. and Mrs. Robert Block, daughter, Los Angeles, Sept. 17. Father is head of L.A. Bureau of AM Radio Sales.

Mr. and Mrs. Joe Lubin, daughter, Hollywood, Sept. 18. Father is Arwin Records vp.

Mr. and Mrs. Bill Vecck. daughter, Cleveland, Aug. 5. Father's the baseball man; mother is former Mary Frances Ackerman, longtime "Iec Capades" pressagent.

Mr. and Mrs. Dave Murray, daughter, Pittsburgh, Sept. 16. Father is program director of MTAE.

Mr. and Mrs. Herb Wilson, son,

Mr. and Mrs. Dave Murray, daughter, Pittsburgh, Sept. 16.
Father is program director of WTAE.

Mr. and Mrs. Herb Wilson, son, Pittsburgh, Sept. 10. Father is with Brad Hunt band.

Mr. and Mrs. Albert Finney, son, London, Sept. 16. Father is an actor; mother is actress Jane Wenham.

Mr. and Mrs. Anthony Gigliotti, daughter, Philadelphia, Sept. 14. Father is Philadelphia, Sept. 14. Father is Philadelphia, Orchestra's first clarinetist.

Mr. and Mrs. Arnold Rabin, son, New York, Sept. 22. Father is a freelance writer and tw director for United Nations.

Mr. and Mrs. Arthur Alsberg, daughter, Hollywood, Sept. 19. Father is a writer on "Bachelor Father" tv series.

Mr. and Mrs. Peter Hall, daughter, London, Sept. 21. Mother is film actress-dancer Leslie Caron; father is a legit producer.

Mr. and Mrs. Marvin Rothenberg, daughter, recently, New York, Father is vicepresident of MPO Television Films.

Mr. and Mrs. Philip S. Goodman, daughter, New York, Sept. 23. Father is a film-TV writer-director.

MARRIAGES

PATTI...

WEDNESDAYS

ABC-TV

9:30-10 PM



